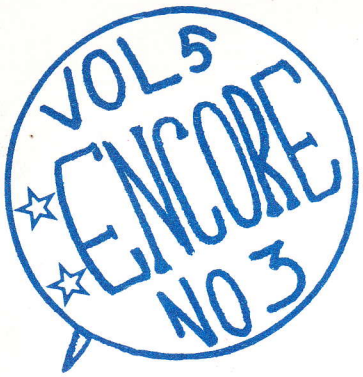


VOL 5
ENCORE
NO 3

OF THEE I SING

Walter Johnson High School

presents

# of thee i sing

Book by George S. Kaufman and Morrie Ryskind
Music by George Gershwin
Lyrics by Ira Gershwin

Stephen G. Perialas, Producer and Stage Director
Virginia Harder, Music Director
Gilbert Muir, Conductor
Marlene Maury, Choreographer

Mark Anderson, Assistant to Stage Director
Sarah Hersh, Concert Mistress
Holly Williams, Assistant to Music Director
Donna Rinis, Rehearsal Accompanist
Bob Graham, Set Designer

Walter Johnson High School
Donald H. Reddick, Principal

May 15, 16, 17, 1969
8:00 P.M.

political satire

"Satire," George S. Kaufman once remarked, "is what closes on Saturday night." The co-author of tonight's play was certainly correct in this observation, at least as far as political satire in American drama is concerned. In the last half-century, few plays satirizing politics have been written, and probably the majority of these do not deserve to be ranked with the political satire of other media. While books and newspapers have lampooned the political arena unmercifully, U.S. stage satire, being for the most part remarkably unbiting and inoffensive, has remained, in the words of one critic, "all jaw and no teeth."

The satire of the 1930's, although more in the nature of good-humored fun than satire per se, was nevertheless more pointed than that of later years. In the thirties, the major portion of political satire was written in the form of musical comedy. The earliest of these, "Strike Up the Band," a product of the same team that brought forth "Of Thee I Sing," lampooned war, international politics, and big business in a story of a war between the U.S. and Switzerland over chocolate.

The next two musical satires to appear were slightly more caustic. Although primarily a parody of vulgar musical shows, "Face the Music" (1932) also spoofed the Depression's impact on America--Wall Street tycoons eat in the Automat, and New York's Roxy Theatre gives four feature films daily, plus room and bath, for a dime. The year 1933 saw the opening of a sequel to "Of Thee I

continued on page 4

the cast

(In order of appearance)

The Committee:	
Louis Lippman	**Mike Levin**
Francis X. Gilhooley	Joe Douglass
Matthew Arnold Fulton	Doug Pear
Senator Robert E. Lyons	Jose Esquibel
Senator Carver Jones	Bob Graham
Chambermaid	Laurel Dent
Alexander Throttlebottom	Joel Parkes
John P. Wintergreen	Tom Pohlman
Sam Jenkins	Grant Perry
Diana Devereaux	Joan Bacon
Mary Turner	Jeanne Cherer
Miss Benson	Jane Ashwell
Vladimir Vidovitch	Bill Huggins
Yussef Yussevitch	Bob Sirkis
The Chief Justice	John Scott
The Scrubwoman	Virginia Corso
The French Ambassador	Henry Silber
Senate Clerk	Bob Bodansky
Senator from Massachusetts	Jeff Jackson
Guide	Rick Slawsky
Photographers, Policeman Secretaries, Sightseers Flunkeys, Guests, etc.	Supreme Court Justices, Newspapermen Senators

DANCERS

Alan Baker, Bob Barrick, Tom Brockett, Chris Kilsguard, Ken Kraft, Mike Mayer, Jon Nehmer, Bob Parker, Henry Silber, Chuck Silberstein, Kenny Spindler, Bob Wiltse

Felicia Burdick, Karen Cavanaugh, Kay Davis, Margaret Feinberg, Valerie Grant, Karen Hazlett, Judy Hepner, Marty McIntire, Kristy Mizell, Debbie Nichol, Gail Scott, Rita Sims, Hilary Wesley

Sing," "Let 'Em Eat Cake." In the play, Wintergreen and Throttlebottom are defeated when they run for reelection, and the disgruntled Wintergreen manages to set up a dictatorship of the proletariat. Later, a baseball game between the nine Supreme Court justices and nine League of Nations representatives settles a diplomatic dispute, though umpire Throttlebottom is nearly guillotined when he makes the wrong decision. "Let 'Em Eat Cake" apparently touched on too many unsavory topics to be successful, and one critic noted that the writers' "hatred had triumphed over their sense of humor."

George Kaufman was not discouraged, however, and in 1937 he and Moss Hart wrote "I'd Rather Be Right," which, unlike "Of Thee I Sing," satirized specific issues and political figures. The President, bearing a striking resemblance to FDR, decides to balance the budget so that a young couple can afford to get married, but he is thwarted on every side. A highlight of the play comes when he is attacked by American women for suggesting that they donate the money they spend on cosmetics to the national budget. The song titles give some indications of the other targets of the play: "A Homogeneous Cabinet," "A Little Bit of Constitutional Fun," and "Labor Is the Thing."

Communism and diplomacy were ribbed in the Cole Porter musical "Leave It to Me!" The hero of the play is the befuddled Alonzo P. Goodhue, who becomes the American ambassador to Russia when his wife contributes more money to the party campaign than the other aspirant to the job. Goodhue, who only wants to go home to the land of banana splits, tries to get himself fired without success. After kicking the German ambassador in the stomach, he is congratulated by the Secretary of State, and when he shoots a Soviet diplomat he becomes a hero in Russia for destroying a notorious Trotskyite.

continued on page 6

the cast

CHORUS

Sopranos	Altos
Ann Darling, Donna	Sue Callahan, Virginia
David, Cynthia Lee	Corso, Laurel Dent,
Jean Millican, Susan	Nancy Knollman, Paula
Pollard, Vicki Price	Forrest, Maureen
Barbara Rapp, Cathy	McCarthy, Bobbie
Rawson, Mary Ruebush	Raftery, Sylvia
Peggy Thomas, Linda	Rhomberg, Nan Rubin,
Thompson, Betsy Wadleigh	Lee Ann Weaver, Donna
	Weber, Judy Wilson

Tenors	Baritones
Ken Bailes	Robert Bodansky, Thomas
Brad Heck	Gull, Jeff Jackson,
Glen Lippman	Rick Sutermeister
John Wherry	

Basses	
Richard Barr, John Scott	Charles Sutermeister

THE COMMITTEE see page 24

He is finally fired for making a speech in favor of world peace.

American political stage satire since the Second World War has never been a pure product. Most plays with any satirical content are packaged in the form of a sentimental romantic comedy or a farce, both of which blunt the satire. In the '40's, several romantic comedies appeared in which the main plot was the standard boy-gets-girl story with a little politics and a few principles thrown in. In Born Yesterday, for example, the hero, an idealistic Washington newspaperman, gets the girl away from a dishonest millionaire junk dealer who is "buying" himself a Congressman. The satire, directed at such obviously wrong practices as Congressional bribery, is funny, but hardly biting. Samuel Spewack's Two Blind Mice (1949) is more of a straight comedy; it is, in fact, a farce, in which much of the satire is lost in the general horseplay about bureaucratic confusion. Howard Teichmann's The Girls in 509 (1958) tells the story of two Republican ladies who shut themselves in a hotel room on the night of FDR's election, and don't come out until 1958. Unfortunately, the play is not funny enough to carry out any satirical intention.

On the musical side, Irving Berlin's Call Me Madam (1950), another romantic comedy, lampoons international diplomacy in a story obviously derived from the assignment of Mrs. Perle Mesta as ambassadress to Luxembourg. Mrs. Sally Adams, the heroine, becomes enamoured of the Prime Minister of Lichtenburg, and tries to win him over by getting a U.S. loan of 100 million dollars for his country.

After the satirically sterile fifties, the sixties brought back a form of political satire with Gore Vidal's The Best Man (1960), a play

Continued on page 25

the scenes

"OF THEE I SING" was written and produced in 1931, and history has moved fast since then. It is hoped that the audience will remember this.

ACT I

Scene 1: Main Street

Scene 2: A Hotel Room

Scene 3: Atlantic City

Scene 4: Madison Square Garden

Scene 5: Election Night

Scene 6: Washington

Scene 7: The Newsreel

Scene 8: The Capitol Steps

ACT II

Scene 1: The Oval Room in the White House

Scene 2: The Capitol

Scene 3: The Senate Chambers

Scene 4: Again the White House

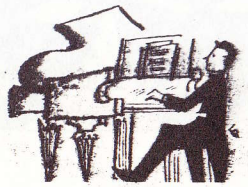
Scene 5: The Yellow Room of the White House

gershwin

George Gershwin, the first person to successfully combine the characteristics of jazz and symphonic music, has been called "a colossus...with one foot in Tin Pan Alley, and the other in Carnegie Hall." Early in life, Gershwin began to devote himself to popular music, and was commissioned to write the score for George White's "Scandals," a musical revue which put out an edition annually for over twenty years. In his five years with the "Scandals," Gershwin's talents as a song composer matured. During this time, he also wrote his first major symphonic work, "Rhapsody in Blue." Although jazz enthusiasts were critical of "Rhapsody," calling it "intellectual," its enormous popularity overshadowed any skepticism.

Gershwin's compositions embraced many aspects of music. Of his many musical comedies, "Strike Up the Band" and "Of Thee I Sing" transcended the pure-entertainment quality which was characteristic of his previous Broadway productions. Meanwhile, Gershwin continued his orchestral work, writing "Concerto in F," "An American in Paris," and the "Second Rhapsody." In his opinion, however, the folk opera "Porgy and Bess" was his greatest work. He spent much of his time in South Carolina, trying to capture the flavor of Negro music. Although Gershwin did not live to see its success, his faith in "Porgy and Bess" was justified, as it is now considered to be a superb climax to the career of one of America's finest composers.

- Lynn Reutlinger



the music

OVERTURE

ACT I

"Wintergreen for President"	Chorus
Who is the Lucky Girl to be?	Diana and Girls
Because, Because	Girls, Photographers, Girl Dancers
Atlantic City Scene	Diana and Girls, Wintergreen, Committee
Finaletto	Fulton, Committee, Chorus, Wintergreen, Diana, Boy and Girl Dancers
Love is Sweeping the Country	Miss Benson, Jenkins, Chorus, Girl Dancers
Of Thee I Sing	Mary, Wintergreen, Chorus
Election Returns	Orchestra
Drill	Orchestra
Finale	Supreme Court Judges, Chorus, Wintergreen, Mary, Diana

escapism?

The 1930's was a dismal period in America's history, for while there was an abundance of unemployment, soup kitchens, and wildcat strikes, there was a conspicuous lack of money. Not surprisingly, people were eager to seek such non-topical entertainment as was provided by two charming young lovers or Shirley Temple's antics. Since most of the entertainment of the Depression was openly escapist, it may well be wondered whether the musical comedy-political satire "Of Thee I Sing" actually dealt squarely with the time's discouraging social and economic conditions.

'Of Thee I Sing might be considered escapist political satire, for it concentrated on the lighter aspects of Depression politics and touched only briefly on the era's more painful issues. The play capitalized on the unimportance of the Vice President, who was then, as now, a shadowy figure. "Of Thee I Sing"'s inconspicuous Alexander Throttlebottom protests that he doesn't want to run because his mother might find out, but the party bosses confidently assure him that nobody will ever know and "you'll forget it yourself in three months." This prediction comes true when Throttlebottom attempts to speak at a rally for Wintergreen and is dragged off by the authorities for disturbing the peace.

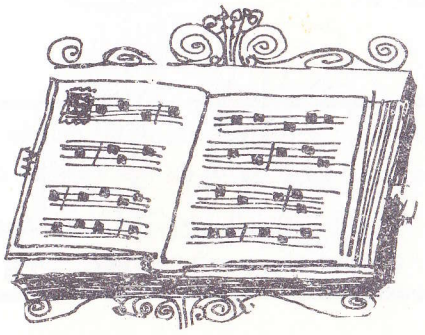
The absurdity of political campaigns was also attacked. Wintergreen's platform must be, according to his party bosses, "something that everyone is interested in and that doesn't matter a damn." Accordingly, Wintergreen chooses the issue of love, and "the greatest emotion known to the heart

continued on page 12

the music

ACT II

Opening Act II	Boy and Girl Secretaries; Jenkins, Miss Benson, Boy and Girl Dancers
Who Cares?	Reporters, Wintergreen, Mary
The Illegitimate Daughter	French Soldiers, French Ambassador, Chorus, Dancers, Diana, Mary, Wintergreen, the Committee
The Senator from Minnesota	Senators, Throttlebottom, Chorus
Posterity is just Around the Corner	The Committee, Wintergreen, Mary, Chorus
Trumpeter Blow Your Golden Horn	Chorus, Flunkeys, the Doctor, Supreme Court Judges, the Committee
Finale Ultimo	All



of mankind" wins over the more trivial issues of wheat, war debts, and immigration. Such campaign slogans as "The Full Dinner Jacket" and "He Kept Us Out of Jail" ironically reflected the New Deal era.

The behavior of Wintergreen and the Committee parodies that of the corrupt politicians of the Depression. Although Wintergreen claims surprise at being nominated, he admits that he himself yelled "Wintergreen!" from the back, which he calls "the most spontaneous thing you ever saw." Wintergreen manages to gain the Presidency by casting the last four votes himself.

The U.S. Senate's well-known inefficiency was gleefully mocked in the play's Senate scene. Some unfinished business is brought up--whether or not Paul Revere's horse should be entitled to a government pension. The Committee on Unemployment then solemnly announces that "due to its unremitting efforts there is now more unemployment in the United States than ever before."

"Of Thee I Sing" excelled in good-humored satire on subjects painless enough to be effectively spoofed. Inconspicuous Vice Presidents, stupid political campaigns, corrupt politicians, and the inefficiency of the Senate are treated in a manner which renders them less real to the audience. Since little mention is made of the Depression's unhappier consequences, "Of Thee I Sing" could be valued more for its humor than for its incisive social comment.

-Sally Newman

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 orchestra

Gilbert Muir, Conductor

FIRST VIOLIN: Sarah Hersh, Don Lembeck, Margie Saunders, Tammy Jacobs

SECOND VIOLIN: Nancy Bieri, Jon Ashwell, Cathy Duff, Ruth Flatow, Jim Cogliano

VIOLA: Cynthia Catt, Kathy Lewallen

CELLO: Lori Barnet, Laura Rosenthal

BASS: Jamie Himel, Tom Cox

CLARINET: Rick Manolio

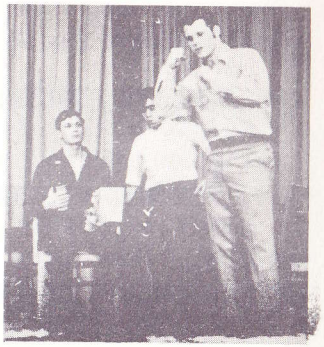
SAXOPHONE: Kenny Sprinkle, Don Higgins, Nancy Tompkins

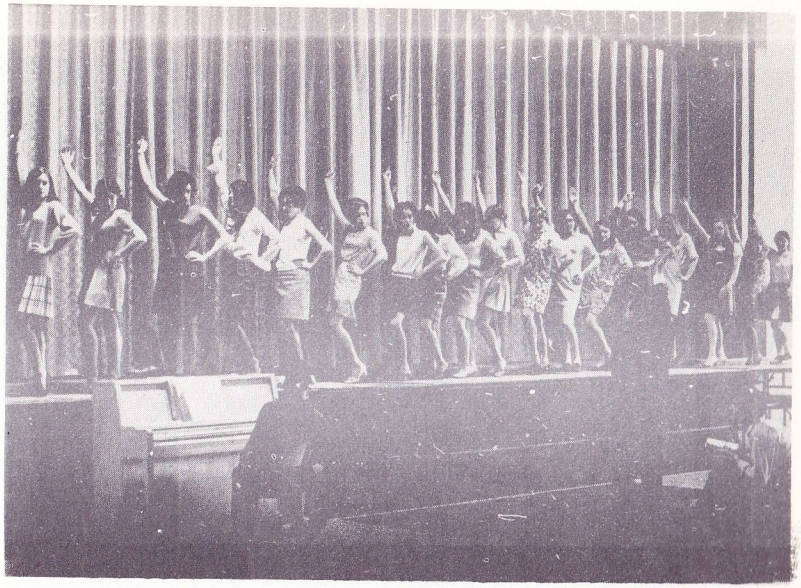
TRUMPET: Roy Graham, Bill Bowling, John Kronstadt, Stan Corfman, Robert Barr

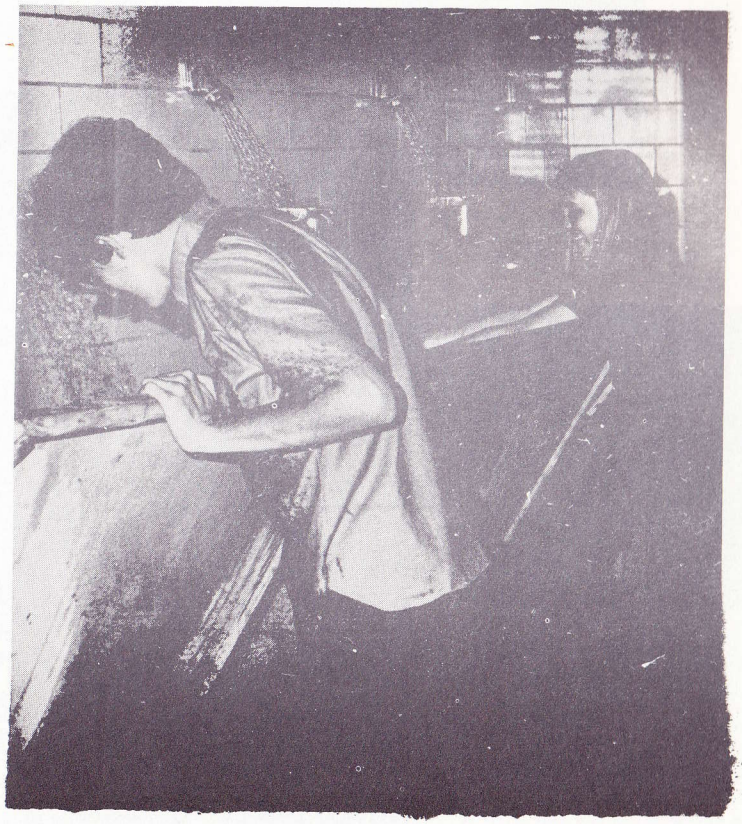
TROMBONE: Martin Murphy, Dave Klein

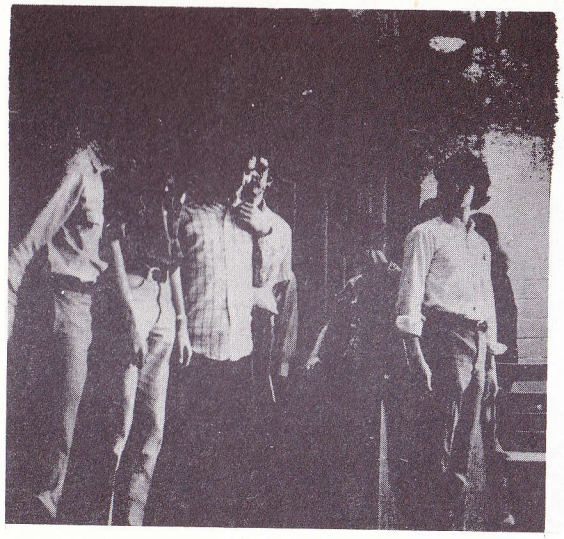
PERCUSSION: Dan Starr

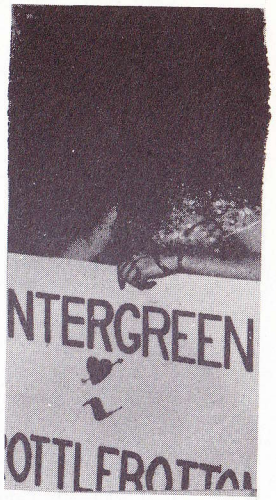
the making of a musical

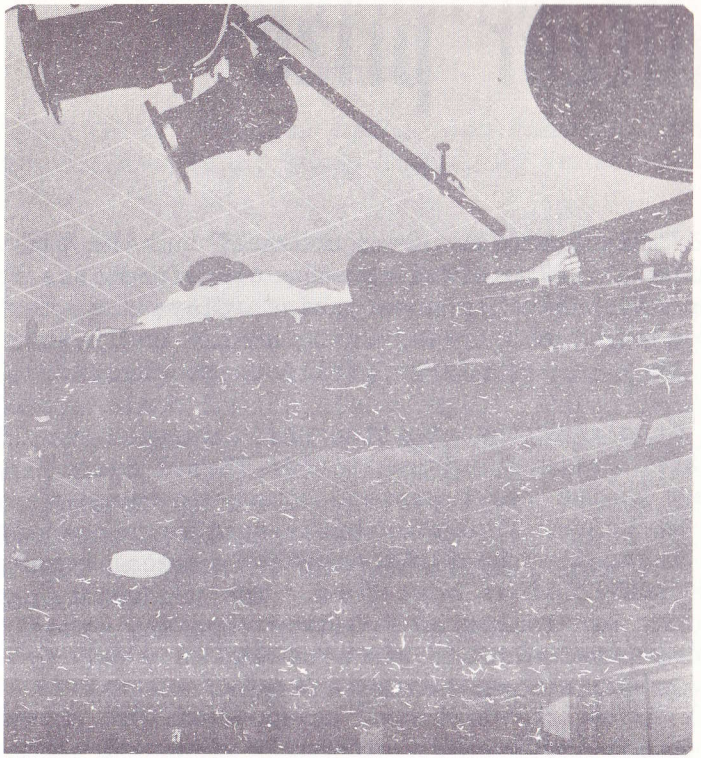


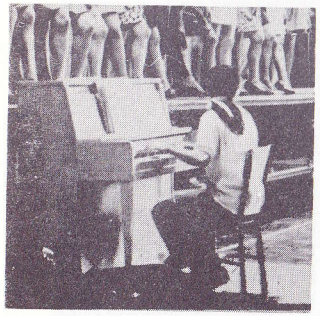


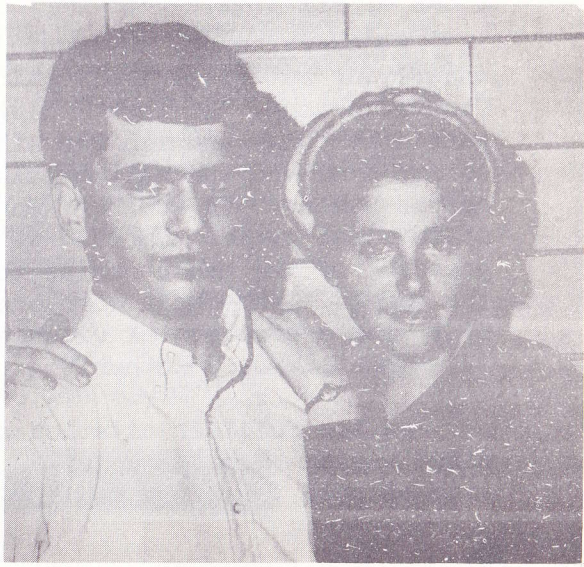





NTERGREEN







pulitzer prize

"This award may seem unusual, but the play is unusual...Its effect on the stage promises to be considerable, because musical plays are always popular and by injecting satire and point into them, a very large public is reached."

Thus read the citation which awarded the 1931 Pulitzer Prize for drama to "Of Thee I Sing," making it the first musical comedy to receive such an honor. The play broke another precedent when it became the first American musical comedy to be published in book form. The production not only ran longer on Broadway than any other Gershwin musical, but was also the only one to send an additional company on tour.

Not surprisingly, critics praised the play. George Jean Nathan called it a "landmark in American satirical musical comedy," while H.T. Parker considered it "one of the drollest musical operettas of all time."

At every point, the music reinforces the underlying satirical implications of the play. The title song, "Of Thee I Sing," a jab at both patriotic songs and Tin Pan Alley, begins like a solemn hymn and suddenly breaks into a rollicking chorus number. In another song, Ira Gershwin's nonsensical lyrics combined with the exaggerated grandeur of the music deride the false dignity of the Senate. The music irreverently mocks maternity with a sentimental Viennese-type waltz in "I'm About to be a Mother."

As the Pulitzer citation stated, "Of Thee I Sing" was an "unusual" play for its time. It side-stepped the hackneyed boy-meets-girl theme

continued on page 20

production staff

REVOLVE CREW: **Roger Lydon, Jon Ashwell, Sybil Hatch, Dave Lash, Randy Tighe, Ed Venit, Shawn Wolfe

COSTUME CREW: **Franki Walsh, *Carol Rabel, Sue Allen, Debbie Bean, Betsy Berlin, Jackie Botsford, Jackie Braitman, Jeannie Carter, Donna Chamberlain, Linda Clark, Shelly Clark, Jane Derbyshire, Jan Goldberg, Elise Heumann, Barbie Lacey, Linda Levick, Becky Myers, Carol Nangle, Maureen Oakley, Laurie O'Connor, Beth Oglio, Mary Ossi, Gaby Reque, Lynn Reutlinger, Lisa Rosenberg, Joanne Schaeffer, Robin Schatz, Pris Shumway, Julie Tang, Cathy Warner, Karen Westtrell, Sally Wile, Holly Williams, Carolyn Weaver

PAINTS CREW: **Kathy Yokum, *Abby Franklin, Rachel Abramson, Kathy Burkes, Linda Coon, Masona Erwin, Amy Gootenberg, Sara Maxwell, Saroj Nadkarni, Susheela Nadkarni, Linda Otto, Joanne Robben, Bob Seegmiller, Allison Shaw, Cathy Tanney, Debby Tresansky, Terry Wilpers, Debby Wilson

MAKE-UP CREW: **Peg Melville, Kathie Allen, Joanne Barnes, Jackie Braitman, Anne Bratt, Jackie Botsford, Bobbie Clodfelter, Faith Crosser, Meg Diamond, Mary Dillon, Cathy Duff, Abby Franklin, Amy Gootenberg, Kathy Gray, Linda Grosch, Peggy Harrington, Gail McMullen, Alice Metz, Chris May, Marie Moran, Caren Moss, Janet Myskowski, Saroj Nadkarni, Linda Olson, Pam Pierce, Lynn Pusey, Sharon Rosenberg, Margie Saunders, Ronnie Sciullo, Rita Sislen, Tami Small, Terry Sneed, Chris Taylor, Sally Wile
*Hairstyling done by Pat Aylor

PULITZER PRIZE continued

to introduce a new kind of political humor into the musical comedy. Brooks Atkinson pinpointed the reason for the play's success when he called "Of Thee I Sing" "funnier than the government, and not nearly so dangerous."

— Robin Schmidt

business staff

BUSINESS MANAGER: Charlotte Miller
TICKET SALES: Russell Redden
HOUSE MANAGER: Sue Wall
ASSISTANT HOUSE MANAGER: Linda Clark

USHERS: Dorians, GSA, Keyettes
BAKE SALE: Keyettes, Dorians, GSA
REFRESHMENTS: Junior Class, Semanon

HOUSE CREW: Jerry Berman, Jim Bever, Don Lembeck, Damon Minter, Kevin Murphy, Ann Peck, Terry Sneed, Bill Wright

PUBLICITY CREW: **Barbara Plitt, *Brian West, Barbara Bedford, Bobbie Clodfelter, Margaret Feinberg, Ruth Flatow, Bob Grubb, Tammy Jacobs, Ted Jobe, Bruce Klitzman, Don Lembeck, Kathy Lewallen, Bob Mercer, Damon Minter, Lois Moran, John Nehmer, Susan Park, Ann Peck, Dave Roots, Linda Skinker, Julie Tang, Cathy Tanney, Cathy Winter

production staff

SPECIAL EFFECTS CREW: **Jim Fouchard, *Joe Douglass, Loren Bersack, Stan Corfman, Kemp Holt, Sue Lydon, Nancy McConeghy, Jon Nehmer, Dave Wald

LIGHTS CREW: **Katie Williams, *Roger Stone, Hilary Gordon, Mark Rigler, Jerry Spitz, Ted Tyler, Bob Wright

PROPS CREW: **Brian Lodge, *Dave Heumann, Cindy Camp, Lori de Marne, Karen Eppsteiner, Sybil Hatch, Karen Johnson, Russ Kahn, Sue Lydon, Keith Miller, Patty Murphy, Janet Reizenstein, Mary Saloschin, Linda Shields, Steven Weaver

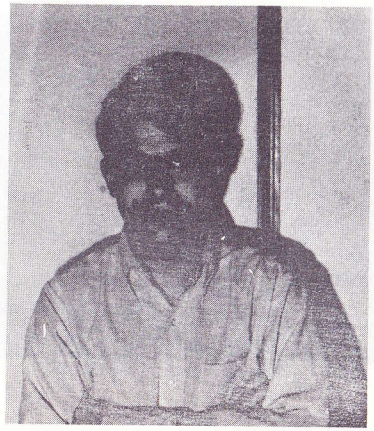
RUNNING CREW: **Brian Lodge, *Dave Heumann, Cindy Camp, Lori de Marne, Russ Kahn, Patty Murphy, Mary Saloschin, Linda Shields

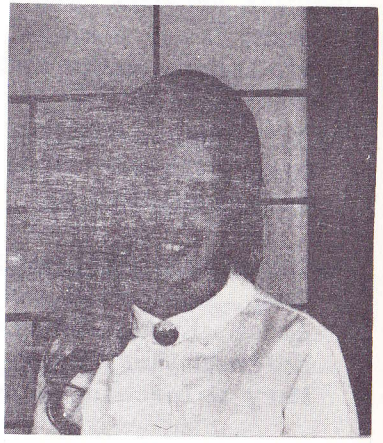
CONSTRUCTION CREW: **Steve Carpenter, *Doug Jacobs, Randy Beatty, Clem Clements, Pete Eaton, Millard Nachtwey, Jack Sanders

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

who's who

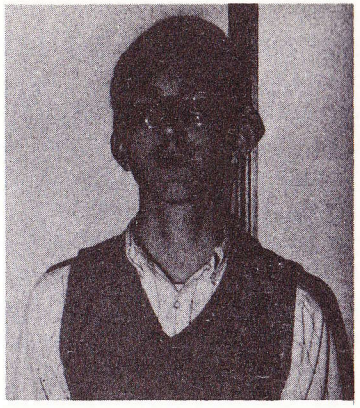
TOM POHLMAN--(Wintergreen) Tom is a veteran of WJ productions, having performed in Half-a-Sixpence, Fantasia, and four operas including The Marriage of Figaro and Don Giovanni. He also is a member of Concert Chorus, the Madrigals, and the Folk Singing Club. About Of Thee I Sing he said, "It's very fast, with straight humor. It's more difficult, and certainly bigger than any show we've done." Tom wants to continue his musical activities when he goes to Maryland University next year, although he hopes to major in English.





JEANNE CHERER--(Mary) The part of Mary Turner in Of Thee I Sing is her second lead in a WJ musical, the first being the part of Anne in the '68 musical, Half-a-Sixpence. In this role, Jeanne finds a challenge to "achieve a non-typical personality from a seemingly typical girl." During her years at WJ, Jeanne has participated in the Concert and All-State Choruses as well as in Madrigals. Next year, when she will probably attend the University of Virginia, she hopes to continue her activities in drama and music.

JOAN BACON--(Diana) Although Joan, a junior, has had parts in junior high school productions, the role of Diana Devereaux is her first in a WJ show. She is aided by her singing voice (she is a member of Concert Chorus) and her French accent (she takes French V). Joan feels that the slapstick comedy and satire of the play make it "hilarious and so beautiful." After graduating, she hopes to major in English at Allegheny College.



JOEL PARKES--(Throttlebottom) "This is a good show, and we've got a good cast which will rise to it," said Joel. For the last two years, he has worked on the One-Act plays, Opera Night, Forensics, and debate, and is a member of both concert band and marching band. Outside school, he participated in the Washington Theater Club, appearing in minor roles in some of their productions. Joel, a junior, is already thinking of college and says he wants to go to West Point.

who's who

THE COMMITTEE: MIKE LEVIN—(Lippman) Mike had a role in the Senior Class Play, and played Jack in Earnest. JOE DOUGLASS—(Gilhooley) Joe played Kipps in Half-a-Sixpence, and Pseudolus in WST's Forum. DOUG PEAR—(Fulton) Doug was in Sixpence, and is a member of Concert Chorus and Madrigals. JOSE ESQUIBEL—(Lyons) Joe had a role in the Senior Class Play, and played Algie in Earnest. BOB GRAHAM—(Jones) Bob had a role in the Senior Class Play and is president of Semanon.

See picture on page 5

MARK ANDERSON--(Student Director) Mark, a junior, is a Semanon member and an experienced crew chief. He has worked on nearly every WJ show for the past two years.

PHIL KURZ--(Stage Manager) Phil, a senior member of Semanon, has stage managed Opera Night, '68, and last summer's Forum for WST. He has also had much experience as a crew chief.

which, despite the playwright's coy remarks to the contrary, is "an obvious attack on Nixon as the kind of politician for whom personal ambition is the only political motive." * The play is not really very satiric, the humor appearing only in the occasional well-bred witticism. Even the target of the attack (the villain) is not truly satirized, as he is not the butt of any jokes. Another so-called "political satire," Barbara Garson's controversial Macbird! is actually more a satire on Shakespeare than on the political scene, since most of the action has little to do with the issues of the day.

In the past, writers have often found that bitter satire must be coated in such sugary forms as romantic comedy, farce, or musical review, to be palatable to the public. True satire has become an almost nonexistent pehnomenon on the American stage.

*Gerald Weales, American Drama since World War II

backstage chatter

REVOLVING STAGE

Tonight's production brings to WJ's stage an innovation in design--a revolving stage. The hand-propelled plywood structure was planned in November by senior Semanon member Phil Kurz. Though "Of Thee I Sing" does not require the use of a special stage, Semanon members favored the convenience of a revolving platform and decided to experiment with it. "I had never seen a revolving stage in use, nor had I ever run across any plans for the construction of one," stated Phil, "but I decided to try anyway." The result of months of brain-storming and three weeks of actual building is a circular structure, twenty feet in diameter, which moves on forty-eight casters. A superstructure on the top of the stage enables crews to set seven scenes including various levels of stairs, doorways, et cetera, without set changes. When the script calls for a change in location, the stage is revolved by crew members so that a pre-arranged set faces the audience. After tonight, the stage will be collapsed into quarters until it is needed again.

EARNEST THESPIANS WILDLY ACCLAIMED

The Importance of Being Earnest, WJ's entry in the Maryland One-Act Play competition, was cited as one of three best plays in the state-wide festival, winning over 26 entries. Rick Slawsky, Jose Esquibel, Mike Levin, Mary Saloschin, and Peg Melville received the championship plaque, with the "best actor" trophy going to Jose Esquibel for his portrayal of Algernon Moncrieff. The Judges were enthusiastic, terming the production a "near-professional" one.

WST NEWS

Tryouts for this summer's Wildwood Summer Theatre production will be held in May for crews, actors, and dancers. Paul Edwards is this summer's director, and Chris Watson is producer. The production has not yet been chosen.

DRAMA STUDENTS PRODUCE ORIGINAL PLAY

An "oogle-ing" rooster is the subject of a children's play written by WJ drama student Mary Saloschin. Mrs. Voss's Drama II students will portray the barnyard animal cast, in a performance in early May for the nursery schoolers in WJ's pre-school training classes.

DRAMA CLUB ALIVE AND WELL

The WJ Drama Club lives again! The newly reorganized Drama Club had its first organizational meeting last month. This group, sponsored by Mrs. Marilyn Voss and the Thespians, will supervise drama-oriented field trips and next year's One-Act Play Festival.

SPECIAL THANKS

Encore staff thanks Mr. John Bledsoe for his always generous help and judgment in design and layout whenever we turned to him for help.

The play directors extend special thanks to Mrs. Elizabeth Hall for her contribution of time beyond call of duty.

Encore editors express their appreciation to senior Jeff Jackson whose charmingly subtle sense of humor brightened their days.

ENCORE

PROGRAM FOR DRAMATIC AND MUSICAL EVENTS

VOLUME V NUMBER 3

Barbara Collier Megan Durham Sally Newman	Co-Editors
Kayce Hearon Don Lembeck Lynn Reutlinger Robin Schmidt	Editorial Staff
Caroline Bowman Gail McMullen	Typists
Don Lembeck	Cover Design
Carl Newman Roger Stone	Photographers
J. Paul Miller Graphic Arts Class	Printing
Virginia M. Baker	Sponsor

Walter Johnson High School **Bethesda, Maryland**
Donald H. Reddick **Principal**

LATE INFORMATION
Credits

Assistant Choregrapher: Rita Sims

Additions to the Crews
Stage Manager : Phil Kurz
Assistant Stage Managers: Brian Lodge, Roger Lydon, Franki Walsh
Costumes: Kris Melick

Majorettes: Sally Lewis, Marie Carl, Betsy Ballard,
Ellen Platt, Lindy Altfilish, Linda Carley,
Masona Erwin, Liz Foley

On Stage Band: Mike Parloff, Jon Nehmer, Bill Glaser
Steve Manos, Ken Kornfield, Jeff Porterfield

General Understudy: Glen Lippman

Make-up: Sue Park

Props: Tom Glakas, Joan Saloschin

House Crew: Sanda Werner, Margy Joyce

Sound Crew: Mark Willcox

Hardware City Lumberteria: Discount Lumber

Ashburton Elementary: Tambourines

Bradley Elementary: Tambourines

Einstein High School: Blazers

St. John's Academy: Sabers

Winston Churchill High School: Band Uniforms

Bell Telephone Company: Telephones

Special Appreciation to Mrs. James Hunter, Mrs. Paul Hood,
Mr. Jerry Kline, Mrs. Jan Thibadeau, and Mrs. Frank James
for their contributions to the show.

More WST News: This summer's production will be
Guys and Dolls