

**THE GREAT SEBASTIANS**

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**volume 6      number 1**





# Walter Johnson High School

The Senior Class of  
WALTER JOHNSON HIGH SCHOOL

presents

## the great sebastians

by Howard Lindsay and Russel Crouse

Produced and Directed by

Stephen Perialas

Christy Mizell, Student Director

Permission for production of the play  
has been given by Dramatists Play Service, Inc.

November 21 and 22, 1969  
Friday and Saturday

The Gymnasium  
Eight-thirty





# communist take-over

In February of 1948, the Communists took over the Czech government. This was the climax of a struggle between the democratic forces led by the President, Dr. Edvard Benés, and the Communist forces led by the Prime Minister, Klement Gottwald.

Benés began his political career when Austria-Hungary, of which Czechoslovakia was a part, entered World War I as a member of the Axis alliance. Dr. Benés and Czech nationalist Thomas Masaryk formed the Czechoslovakia National Committee during their voluntary exile in Paris. When Czechoslovakia declared her independence in 1918, the two men returned to Czechoslovakia, where Masaryk became President and Benés became Foreign Minister.

Upon Masaryk's death in 1935, Benes was elected President. After only three years in office, he resigned because Czechoslovakia was forced to give up the Sudetenland to Germany. After leaving office, Benés went to Great Britain where he and Jan Masaryk, son of the former President, organized the "Free Czechoslovakia" movement. This government-in-exile, with Benés as President and Masaryk as Foreign Minister,

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# the cast

(IN ORDER OF APPEARANCE)

Essie Sebastian	Amy Gootenberg
Rudi Sebastian	Joe Douglass
Manya	Maruta Kalnins
1st Security Policeman	Keene Matsunaga
2nd Security Policeman	Jerry Berman
Josef	Jim Fouchard
Sergeant Javorsky	Jon Nehmer
General Otokar Zandek	Joel Parkes
1st Soldier	Jon Evans
2nd Soldier	Jon Ashwell
Vlasta Habova	Jackie Botsford
Colonel Bradacova	Hilary Gordon
Sophie Cerny	Ann Peck
3rd Soldier	Mike Mayer
Karel Cerny	Don Lembeck
Novotny	Quin Horan
Pavlat	Bob Barrick
Dr. Balzar	Allen Muller
Marie Balzar	Jancy Shetterly
Bacilek	Steve Snider
Corporal	Bob Parker

#### UNDERSTUDIES

Essie Sebastian	Maruta Kalnins
Rudi Sebastian	Joel Parkes

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*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*

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## COMMUNIST TAKE-OVER . . . continued

left London for Prague at the end of World War II, when the Russians liberated Czechoslovakia from the Nazis.

In the May, 1946 elections, the Communists won a majority of the seats in the Constituent National Assembly. As the representative of the majority party, Gottwald became Prime Minister. Although the Council of Ministers was dominated by Communists, Jan Masaryk remained as Foreign Minister.

After the elections, President Benes attempted to implement the precepts of democracy; at the same time, he tried to retain friendly relations with Russia. The Communists had taken over in Poland, Yugoslavia, and East Germany. In order to prevent a similar occurrence in Czechoslovakia, Benes struggled to preserve contacts with the Western world.

In July of 1947, Czechoslovakia lost the last vestige of her independence. In that month, the Czech government had planned to attend the first Marshall Plan conference in Paris. They believed that they had Soviet consent, and that Poland, Yugoslavia, and Rumania would also attend. However, on July 9, before leaving for Moscow to discuss certain Soviet-Czech relations, Gottwald and a Czech delegation learned that these other countries had declined their invitations to the conference. Upon arriving in Moscow, the Czech delegation was informed by Stalin that its participation in the conference would be viewed as a hostile act against the Soviet Union. Jan Masaryk and the two other democratic members of the delegation were forced to bow to Stalin's wishes, and the invitation was rejected. When he returned to Prague, Masaryk said, "I left for Moscow as Minister of Foreign Affairs of a sovereign state. I am returning as Stalin's stooge."

Continued on page 15

## the scenes

The entire action of the play is laid in Prague, Czechoslovakia.  
The time is late in the winter of 1948, shortly after the Communist coup.  
The situations and characters are entirely fictional.

### ACT I

- Scene 1: The stage of the Theatre Variet  in Prague.  
(The scene starts just as the Great Sebastians have concluded their mind-reading act.)
- Scene 2: A combination sitting room and dressing room of the Theatre Variet .  
(Scene 2 starts a few minutes before the end of the previous scene.)

### ACT II

The living room of General Zandek's villa.  
The same night.

### ACT III

The same as ACT II, one hour later.





# one plus one equals one

Combining a devotion to the theater with a devotion to each other, Alfred Lunt and Lynn Fontanne formed one of America's greatest acting teams. A fan and friend of the Lunts, W. Graham Robertson, explained that they are "one personality. Each is the other's complement. The Alfred-Lynn combination is the real person, not the component parts."

A marriage which has so far lasted for fifty-seven years is rare in the world of acting. The Lunts' happy union may have contributed to their phenomenal success. This, at least, would have been the opinion of Stanislavski, who wrote that "in the poetry of marriage the soul of the artist is developed."

Lynn Fontanne is an English import. She established her career as an actress in America in the early part of the century. At first, she was considered "skinny and clumsy—strictly comedienne material." But she delved determinedly into each personality she portrayed, and the power of her character interpretation was soon recognized. By the 1920's, Lynn Fontanne was the symbol of sophistication to many Americans. She has always read widely and is a brilliant conversationalist. Lynn contributes intellect and stability of judgement to the Lunts' combined personality.



## production staff

Steve Carpenter, Stage Manager  
Kathi Yokum, Student Set Designer

### Crew Chiefs:

Margaret Feinberg, Costumes  
Mark Andersen, Lights  
Barb Plitt, Make-up  
Kathi Yokum, Paints  
Katie Williams, Props

Abby Franklin, Seaman Work Crew  
Steve Rodkey, Sound

John Clements and Randy Tighe, Stage and Construction

Costumes Crew: Maureen Oakley★ Seniors: Barbara Andrews, Jean Benson, Anne Culleton, Karen Dean, Cathy Duff, Luci Gilchrist, Barbie Lacey, Chris Magee, Alice Metz, Priscilla Murray, Laurie O'Connor, Linda Thompson; Juniors: Betsy Ballard, Jane Derbyshire, Donna Fricke, Judy Keith, Marcia Mintz, Carol Nangle, Linda Spratling, Marianne Suttora, Julie Tang; Sophomores: Mary Oakley.

Lights Crew: Seniors: Randy Beatty, Jackie Braitman, Alan Jaslow, Holly Ladner, Debbie Nichol, John Norris; Juniors: Jane Ashwell, Loren Bersack, Bob Moses.

Make-up Crew: Karen Hazlett★, Laura Olson★ Seniors: Joanne Barnes, Belinda Bonds, Donna David, Anne Exarhakis, Shelley Gallagher, Kathy Gray, Diane Olson, Pris Plumb, Dorothy Robinson, Joan Schaffer, Nancy Shea, Chris Taylor, Mary Umbehauer.

Stage and Construction Crew: Seniors: Hugh Barteman, Randy Beatty, Bret Bersack, Don Cooper, Greg Doukas, Tom Gull, Mike Jablonski, Carl Newman, John Riblett, John Ruby, Jim Thomas, John Wherry, Shawn Wolfe, Jim Yang; Juniors: Loren Bersack.





On the other hand, Alfred Lunt, a native of Wisconsin, constantly strove for perfection in his characterizations. Every detail of his performance had to be accurate—his dress, his mannerisms, his accent, his pauses. During his career, he learned to play the saxophone and the accordion; he studied the art of nightclub song and dance from Milton Berle. Alfred felt that he needed these skills in order to be able to adopt various stage personalities. Although he was often in extreme pain during his performing years due to a kidney failure, he let nothing interfere with the perfection of his acting. His zeal was such that Lynn frequently had to subdue it.

Although Lunt and Fontanne entered their acting careers separately, they soon found that audiences most enjoyed watching them act as a team. Married in 1922, they joined the newly formed Theater Guild one year later. But the Guild, which existed solely for the art of the theater, treated them poorly. They did not receive star billing, were underpaid and overworked, and were forced to act separately. Nevertheless, the plays which featured Alfred or Lynn attracted the largest audiences. By 1930, the Lunts were stars of such magnitude that the Guild allowed them to act together. According to drama critic Zolotow, "They were now as completely unified as two mortals can ever be."

Viewing humor as a useful means by which to poke fun at the human condition, the Lunts performed in comedies almost exclusively. In these they played the "graceful, witty, sparkling, sexually charming, and terribly sophisticated protagonist and antagonist." Such were their roles in The Great Sebastians, the last comedy in which they were ever to star.

Continued on page 21

## production staff

Paints Crew: Seniors: B. J. Allen, Nancy Benson, Sue Blankenheimer Elaine French, Barbara House, Carlotta Lenu, Susheela Nadkarni, Yoko Nakato, Gloria Weise, Debbie Wilson; Juniors: Susan Baldwin, Lynne Chason, Kim Corlis, Shelly Gareau, Pat Phillips; Sophomores: Nalini Nadkarni, Ricki Schweizer, Sue Shimasaki, Susie Wood, Kate Zeiner.

Props Crew: Doug Jacobs ★ Seniors: Rhonda Beckham, Karen Eppsteiner, Patzi Gouled, Millard Nachtway, Marilyn Penn, Warren Rosen; Juniors: Felicia Burdick, Scott Brown, Sharon Rosenberg, Joan Saloschin, Ted Tyler; Sophomores: Jeannine Bierly, Kathy O'Shaughnessy, Peggy Tighe.

Semanon Work Crew: Juniors: Sally Friedman, Mary Tinkcum, Mike Thompson, Eric Venit; Sophomores: Lynne Carpenter, Kathy Douglass, Mike O'Brien.

Sound Crew: Mark Willcox ★ Seniors: Beverly Clark; Juniors: John Hollowell; Sophomores: Steve Sommers.

★ — Assistant Crew Chief

## business staff

Glenn Lippman, Business Manager  
Dorothy Robinson, Assistant Stage Manager  
Kevin Murphy, House Manager  
Russel Redden, Ticket Sales

Business Staff: Seniors: Joe Douglass, Ann Peck, Dorothy Robinson, Peggy Thomas.

House Crew: John Keating ★; Seniors: Barbara Bedford, Chris Hanson, Carolyn Hayes, Penny Penn; Juniors: Ruth Flatow, Sue Immerman, Anita Krichman, Colleen Moulton, Julie Tang, Sally Wile; Sophomores: Carol Sirkis.

Senior Class Play Committee: Seniors: Mark Andersen, Steve Carpenter, Joe Douglass, Ann Peck, Katie Williams, Kathi Yokum.



# the play in review

The Great Sebastians was written in 1955 by Howard Lindsay and Russel Crouse on the suggestion of the Lunts, the foremost American acting couple of the 1950's. Years before, Alfred Lunt had been fascinated by a mind-reading act which had shared his vaudeville billing. After he mentioned his interest in the act to his wife, Lynn Fontanne, she asked the famous playwriting team to write a comedy about mind-readers. The result was a melodramatic-comedy involving the tricks and hocus-pocus of a couple who call themselves "The Great Sebastians."

While critics universally acclaimed the Lunts' star performance in the 1956 production by Lindsay and Crouse, varied and often disparaging comments were made about the play itself. Time (January 16, 1956) called it "chiefly a sequence of well-planned opportunities for the Lunts to display their past mastership of . . . their profession." The plot allows them "moments of heroics" and "dressing-room nonsense." According to The New Yorker (January 14, 1956), "Mr. Lunt has seldom been funnier than he is in a telephone conversation with a British consul who unaccountably has never even heard of the act; and Miss Fontanne is irresistible as she grapples morosely with a new mind-reading 'code' that fails to strike her as any big improvement on the old one."

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THE PLAY IN REVIEW . . . continued

Instead of dealing in its review with the Lunts' role in the production, Commonweal (January 27, 1956) spoke of the play's political aspects. It called it "an amiable tissue of East versus West trumpery" and an "Iron Curtain circus." (The critic for The New Yorker likewise emphasized the play's farcical elements in its summary of the third act, saying that after the Sebastians refuse to obey a Party order because of their anti-Communist beliefs and thus become "enemies of the State," they manage to "defeat the gathered forces of tyranny singlehanded.") Commonweal went on to describe the characters as "succulent prizes [to] collectors of cold war neurotica." Sophie Cerny is "a quiet collective mouse," Colonel Bradacova "a bold blonde lioness who was born in an army uniform," and Vlasta Habova "a sleek satellite tigress."

Newsweek (January 16, 1956) countered that the Sebastians' mind-reading act was "one of the most engaging opening scenes that ever put a New York audience in the mood to sit back and root for whatever comes next." America (February 4, 1956) added that this "clean and humorous play" manages to combine the "suspense [of] the Sebastians' efforts to escape and [the] delicious humor of their vanities and backstage squabbles."

-Karla Hoff



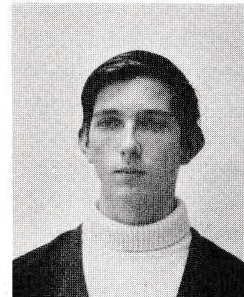




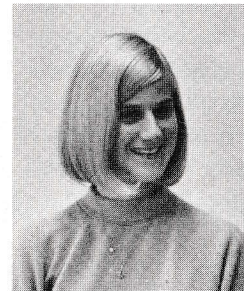
AMY GOOTENBERG (Essie Sebastian) Amy reacts to Essie, her first role in a WJ production, as a "totally new experience." Amy has previously worked backstage and is now taking Drama II. Last summer she bicycled through Europe to participate in several kayak competitions. This year Amy is again secretary of the Class of '70. She hopes to attend Middlebury College, possibly to become a drama major.



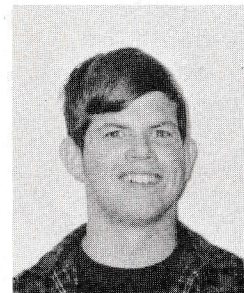
JOE DOUGLASS (Rudi Sebastian) A veteran of the WJ stage, Joe has had parts in Of Thee I Sing and Half-a-Sixpence. He was also in the Wildwood Summer Theater productions of Guys and Dolls and A Funny Thing Happened on the Way to the Forum. The Great Sebastians marks the first time that he has appeared in a major non-singing role. Joe is president of WJ's Thespians and has worked on many backstage crews.



JOEL PARKES (General Zandek) After his several acting roles, Joel is known as Felix Ungar (The Odd Couple), "Harry the Horse" (Guys and Dolls), and Throttlebottom (Of Thee I Sing). He has studied drama for two years with the Washington Theater Club. Off stage, Joel is vice president of the Senior Class.



CHRISTY MIZELL (Student Director) Christy has worked on stage or backstage on eleven productions. She was a dancer in two shows and was the make-up crew chief for four. To Christy, The Great Sebastians is "entirely different" from the serious drama and the comedy of the last two WJ senior class plays.



STEVE CARPENTER (Stage Manager) Steve co-ordinates all aspects of the show backstage, including cast, cues, and crews. Last year, Steve and his crew built the superstructure for the revolving stage. After working on twelve shows, Steve believes that "What we can't beg, borrow, or steal, we make."





# lindsay and crouse

Howard Lindsay and Russel Crouse, the authors of The Great Sebastians, are considered by many to be the most successful dramatists since Gilbert and Sullivan. They first formed a team in September 1934, when Lindsay, ill with influenza, was called upon to write a new script for an already assembled company. He asked for a collaborator; and after rejecting others, he picked Crouse. Just ten days before rehearsals were to begin, Lindsay and Crouse wrote Anything Goes.

Out of this collaboration came a friendship and a professional relationship which lasted for twenty-five years. Lindsay and Crouse wrote a total of sixteen plays, including the comedy Life with Father (adapted from the book by Clarence Day); the political satire State of the Union, which won the Pulitzer Prize for drama in 1945; and the musical The Sound of Music. Among other plays, they also produced Arsenic and Old Lace.

Before they met, both Lindsay and Crouse had had experience in the theater. At one time, Lindsay had been stage manager, actor, and finally stage director for a theater company. Crouse had written short scenerios on newspaper life for films. He had also written a libretto for a short-lived, unpopular musical, The Gang's All Here. Although Crouse said that Lindsay had the "greater knowledge of the theater," Lindsay maintained that Crouse had the better sense of comedy. Maybe that is why the two worked together so well. As Lindsay put it, "We don't complement each other. We supplement each other."

-Priscilla Murray

## COMMUNIST TAKE-OVER . . . continued

By February of 1948, the Communists had gained control of the unions and the military. The only large group that still supported Benés was the university students. When they tried to march in his support, the Communist-controlled police force fired on them. On February 25, Gottwald presented Benés with a newly proposed government, including a list of a majority of Constituent National Assembly members who supported the projected regime. This new government consisted mainly of Gottwald's supporters and surprisingly included Jan Masaryk. Tired, sick, and defeated, Benés resigned as President, and Gottwald assumed the position.

In March, shortly after the new government was proposed, Jan Masaryk was found dead. The new Communist regime claimed that Masaryk had committed suicide out of despair for his country. With both Benés and Masaryk out of power, Communists were in complete control of the Czech government.

-Ellen Bass

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## credits

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Kensington, Maryland

Special thanks to senior Dave Lash  
for valuable assistance  
in the construction of props



# broadway season

## 1955-56

The evening of March 15, 1956, will be remembered as one of Broadway's brightest opening nights. At the Mark Hellinger Theater the curtain went up for the first time on the Lerner and Loewe musical, My Fair Lady. Critics were ecstatic in their praises of the show, and it was perhaps the event of the year. However, reviewers have recognized the entire '55-'56 season as one of unusual distinction. Nearly every type of play was represented, from the slapstick farce of Thornton Wilder's The Matchmaker to the literary drama of Giraudoux's Tiger at the Gates.

The most acclaimed production of a serious, non-musical play was the Frances Goodrich-Albert Hackett adaptation of The Diary of Anne Frank. Instead of writing an overplayed suspense thriller, the authors fashioned a closely-knit, emotionally tense drama from the diary itself. Aided by a superb cast, it won the Drama Critics' Circle and Tony awards as best play as well as the Pulitzer Prize.

Several other plays of that season dealt with aspects of war. The Great Sebastians was set in Czechoslovakia after the 1948 Communist coup. Tiger at the Gates presented an interpretation of the legend of the Trojan War. Told

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BROADWAY SEASON . . . continued

from the vantage point of the Trojans, it was a poetic dramatization of the events leading to the war. As Joan of Arc in The Lark, Julie Harris gave "the most astounding performance [that one critic had] seen on the stage of any theater." Inventive staging and outstanding direction also served to win The Lark critical praise and popular success. Finally, Time Limit by Denker and Berkey dealt with the problems of an American army officer who committed treason after having been brainwashed in a Korean prison camp.

Far removed from politics and war was the cool English comedy of manners, The Chalk Garden. The story of a confrontation between a proper English woman and a governess with a mysterious past, it relied on skilled writing and characterizations for its success. Intense personality conflicts were displayed in Arthur Miller's A View from the Bridge, the story of a New York longshoreman's obsessive love for his niece. In A Hatful of Rain, the social problem of drug addiction was portrayed. Ben Gazzara and Shelley Winters, as an addict and his naive wife, helped to create what one reviewer called the play's scenes of "exciting emotional clarity" and "tense drama."

Many of the plays of this season, however, were pure entertainment. Thornton Wilder re-wrote his Merchant of Yonkers into the funny and engaging Matchmaker, a tale of a wiley woman matchmaker who reserved her wealthiest client for herself. Will Success Spoil Rock Hunter? was the humorous story of a scriptwriter caught up in the machinations of Hollywood. No Time for Sergeants, starring Andy Griffith, was a rollicking comedy which centered around a hillbilly drafted into the army during World War II. And The Desk Set, although not considered much of a

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BROADWAY SEASON . . . continued

play by the critics, was an immediate hit due largely to the performance of Shirley Booth.

In all, the season of '55-'56 produced many memorable plays. Not only were there outstanding American works, but these years marked the American tour of the Comedie Francaise and the Broadway showing of Samuel Beckett's Waiting for Godot. John Chapman summed up the year as "a winner, one which other seasons can hope to shoot for."

-Don Lembeck

## the music



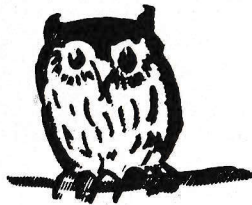
Director: Bruce Klitzman

STRINGS: Celia Berdes, Susan Bower, Cathy Duff, Ruth Flatow, Ken Kornfield, Colleen Moulton, Freya Oberle, Jan Sabo, Dan Simos.

WINDS: Rick Manolio, Jennifer Thorpe.

BRASS: Pete Barr, Phil Bowman, Stan Corfman, Bob Eslinger, Bill Glaser, Tim Green, John Hutson, Ken Sprinkle, Rick Stade, Jim Thomas.

PERCUSSION: Roger Shenton.



# Semanon

# Səwənoʊ

Because of the uncertain capabilities of workers on the transient backstage crews for Walter Johnson productions, in 1963 it became evident that a permanent pool of crew members was needed. In answer to this need, Semanon (no-names spelled backwards) was formed. Semanon is responsible for the maintenance of lighting, stage, and props. It is from this group of fifteen students that the stage manager and many of the crew chiefs for each WJ production are chosen.

Semanon has accomplished some remarkable things. For the senior class play of 1969, Semanon built a sarcophagus and an on-stage ceiling, which was termed "impractical" by books on stage construction. Their crowning achievement, however, was a revolving stage built for the 1969 school musical, Of Thee I Sing. Members of Semanon designed the "revolve" and helped in its construction. Twenty-two feet in diameter and with a surface area of over 380 square feet, the "revolve" has forty-eight wheels, 280 screws, 296 three-inch lag bolts, and approximately eight pounds of nails. It can support an estimated two tons.

This year, Semanon includes seven members and eight cadets (members on probation). Mr. Stephen Perialas, the director of The Great Sebastians, is the teacher-sponsor of Semanon. The officers of Semanon are Steve Carpenter, President; Kathi Yokum, Vice President; and Katie Williams, Treasurer.

-Jon Ashwell



# the masaryk case reopened

Reflecting the liberal atmosphere of the Dubcek regime, the Masaryk case was reopened by the Czech Government in 1968. At this time, a series of television programs reviewing the circumstances surrounding Jan Masaryk's death was shown.

Several theories explaining his death dared to suggest that the Soviet Union had had a hand in a plot to murder Masaryk. According to one version, Major Augustin Schramm, who worked for both the Soviet and the Czech secret police, had led a group of Czech policemen into Masaryk's home and broken into his bedroom. Following a struggle, Masaryk either had panicked and then jumped out of a window, or had been shot or drugged and then thrown out. Masaryk's cook, Eva Prihoda, who was interviewed during the investigation, testified that she had later noticed a bullet wound behind Masaryk's ear. The secret police, who refused to explain the presence of this wound, may have been responsible for placing flowers behind his ear during the funeral.

Because certain people allegedly involved in the case had died before 1968, many questions remain unanswered. Shramm had been shot four months after Masaryk's death. Jaromir Teply, the Czech police doctor who had examined the body, reportedly had died after having given himself a wrong injection. Franticek Hajek had died after having stated

Continued on page 21

## THE MASARYK CASE . . . continued

that he had never seen the body and that he had not signed the autopsy report on which his name appeared. Vaclav Sedm, a police guard, and Josef Kadlec, Masaryk's bodyguard, had disappeared.

Pavel Straka, who had been in Masaryk's home on the night of his death, was one of the few persons able to testify at the recent investigation. He reported that he had heard automobiles and voices on the night in question. When he had tried to discover their source, he had found his door locked and his phone disconnected. Upon discovering a half hour later that his door was unlocked and his phone was working, he had searched the grounds and found Masaryk's body in the courtyard. These details support the theory that Masaryk's death had been a suicide. But as the Dubcek regime has been ousted and replaced by a pro-Soviet government, the case may never be resolved.

-Ellen Bass

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## ONE PLUS ONE . . . continued

Although the Lunts had planned to retire after playing The Great Sebastians in the 1955-1956 season, they later agreed to do a play of the realistic school of the 50's. The Visit was a play unlike any other which they performed earlier. It was "a black picture of humanity," "hateful, but totally arresting." To this play the Lunts brought the skill they had gained from years of acting experience. They achieved the peak of their artistry in this last stage appearance.

-Lynn Reutlinger

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# backstage chatter

## SECOND TIME AROUND

After lying dormant for two years, WJ's Drama Club has been revitalized. This year the group has participated in Fantasia, and President Ann Peck anticipates Action Focus productions and trips to Washington area theaters.



## THESPIANS' AGENDA

WJ's Thespians are hoping for a trip next spring to New York, or possibly even to London. The troupe will sponsor the annual One-Act Play Festival. At the end of the first semester Thespians will induct new members.



## TRAUMATIC DRAMATICS (My Favorite Nightmare)

Joel Parkes (General Zandek): "I have a line and I'm all set to do it, and then they won't let me on stage!"

Joe Douglass (Rudi Sebastian): "I have my lines all memorized perfectly--but they're from the wrong play!"

Amy Gootenberg (Essie Sebastian): "I'm forced to do a play with no rehearsals and I don't have my lines memorized past the first scene!"\*

\*We at Encore can assure Joel that Steve Carpenter will be there to push him on stage, whether he's ready or not! Furthermore, we know that Mr. Perialas will make very sure that Joe learns the right lines. Finally, we believe that five weeks of rehearsals are enough, even for Amy!



# backstage chatter

## STAGE-STRUCK INSTRUCTORS

Mr. Fess, WJ's drama teacher, is making plans for a faculty show, tentatively scheduled for March 13 and 14. Rather than producing a variety show, he wants to stage a short play. He says that the quality of the show will depend upon the talent recruited from the faculty.



## ODDS AND ENDS

There will be a Coffeehouse on Wednesday, November 26, in the senior cafeteria.

All those who worked on Guys and Dolls last summer are invited to the WST Christmas Party.

Auditions for the One-Act Play Festival will begin shortly after the Christmas vacation.

Special thanks from Encore to Miss Susan Gelber for her cheerful assistance.

Sing ho for Priscilla!

MANY THANKS

to  
Mr. Jim Behringer  
and

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# ENCORE

PROGRAM FOR DRAMATIC AND MUSICAL EVENTS

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