

ENCORE volume 6 number 4

# *Walter Johnson High School*

WALTER JOHNSON HIGH SCHOOL

presents

## **m a m e**

Stephen G. Perialas, Producer and Director  
Virginia Harder, Music Director  
Katheryn Gemberling, Dance Director and Choreographer  
Gilbert Muir, Conductor

Mark Andersen, Stage Manager  
Don Lembeck, Concertmaster  
K. S. M. Wilpersen, Set Director

Katie Williams, Assistant to the Producer  
Joe Douglass, Assistant to the Music Director  
Margaret Feinberg, Assistant Choreographer  
Martha Krasnican, Rehearsal Accompanist  
Holly Williams, Choral Assistant

Walter Johnson High School  
Donald H. Reddick, Principal

May 21, 22, 23, 1970  
Eight-thirty

# welcome to act I

The end of the Great War marked the beginning of the spectacular changes which would make the Twenties roar. It was impossible for the Doughboy to return home unchanged by the terror of the trenches and untouched by social attitudes from abroad, yet he found that he was expected to settle back into the hum-drum routine and reaccept the decorous morals of American life. He couldn't, and he wouldn't; and to the infinite consternation of the older generation, neither would his female counterpart. The once-conservative American Girl had been caught up in the emotional excitement of the War, only to become frustrated with the stagnant life of peacetime; she, too, was more than ready for a change.

Prohibition was passed in 1919, and it wasn't long before millions of otherwise law-abiding citizens began to acquire a taste for bootleg booze. The old routine of the boys' night out at Kelly's Place for a couple of beers abruptly ended: now it was "imported corn whiskey" (from Tennessee) at the local speakeasy. And to the uninitiated male arrival, the most surprising feature was the sight of women leaning on the old brass rail sipping scotch right along with the men. With the addition of the female element, drinking became socially acceptable. Furthermore, women acquired a taste for tobacco as well as alcohol, and instead of withdrawing from the table after dinner, they joined their husbands over cigarettes and brandy.

Continued on page 5



# the cast

(In order of appearance)

Patrick Dennis, age 10	Tim Brown
Agnes Gooch	Mary Ruebush
Vera Charles	Amy Gootenberg
Mame Dennis	Ann Peck
Ralph Devine	Joe Douglass
M. Lindsay Woolsey	Jon Evans
Ito	Keene Matsunaga
Doorman	Millard Nachtwey
Messenger	Stephen Lakner
Elevator Boy	Randy Beatty
Dwight Babcock	Bruce Tannenbaum
Bouncer	John Ferry
Stage Manager	Tom Gull
Madame Branislowski	Sylvia Blanco
Gregor	Bob Bodansky
Beauregard Burnside	Jon Nehmer
Uncle Jeff	John Dawson
Cousin Fan	Joan Bacon
Sally Cato	Peggy Thomas
Mother Burnside	Bobbie Raftery
Patrick Dennis, age 19-29	Charlie Sutermeister
Junior Babcock	Bill Huggins
Mrs. Upson	Shelly Clark
Mr. Upson	Quin Horan
Gloria Upson	Kim Corliss
Pegeen Ryan	Nonie Suttora
Peter Dennis	Nick Lynn

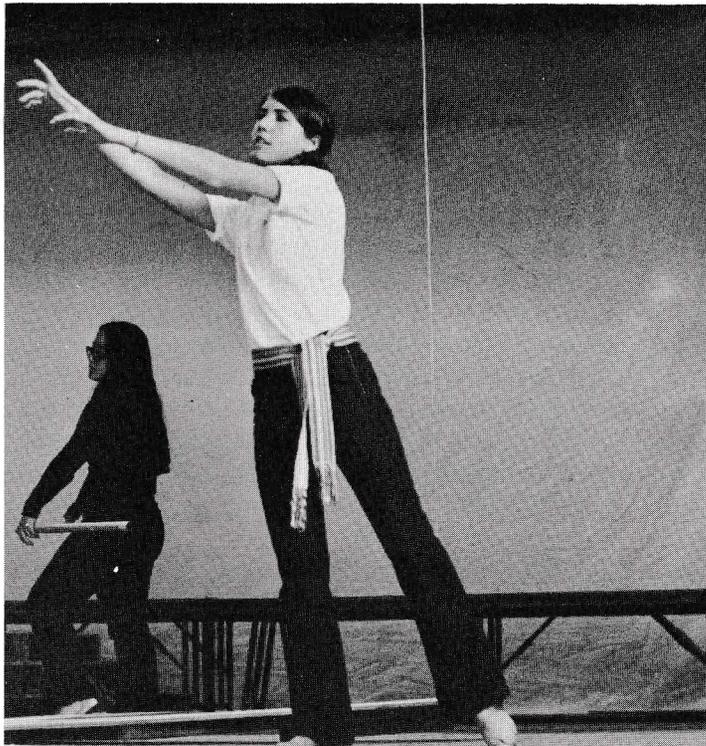
## UNDERSTUDIES

Mame	Peggy Thomas
Vera	Vicki Price
Agnes	Joan Bacon
Patrick, age 10	Nick Lynn
Beauregard	John Dawson

## DANCERS

Felicia Burdick	Karen Hazlett
Gwen Carlin	Nancy Knollman
Donna David	Marcia Mintz
Masona Erwin	Maureen Oakley
Margaret Feinberg	Dorothy Robinson
Liz Foley	Joan Saloschin

Randy Beatty	Bill Huggins
Jerry Berman	Frank Hughes
Bob Brand	Stephen Lakner
Alan Carroll	Bob Massey
Danny Feldman	Millard Nachtwey
John Ferry	Rien Nijman
Larry Goldkind	Mike O'Brien
	Mike Thompson



WELCOME TO ACT I . . . continued from page 2

Changes in fashion were another sign of the social revolt. By 1925, women's long, heavy, concealing dresses, formidable button boots, black cotton stockings and flowing tresses of 1919 were disappearing. Slim legs thinly encased in sheer silken hose were revealed up to the knee, where the hem of a stylishly skimpy shift began. The properly liberated flapper bought a long string of beads, bobbed her hair, and left her corset at home. Girls of the most respectable families were not only using once-forbidden "paints," but were repairing their make-up and rouging their knees in public. The male's wardrobe was changing also. Where he was once confined in high collars, pin-stripes, and bowler hats, he now employed a wide range of styles and colorful fabrics, and even needed a vast array of shoes to properly match his more exotic costumes. And no collegiate was without his raccoon coat and slouch hat, or unbuckled galoshes and autographed raincoat.

Emancipated from out-moded mores and norms, the young modern of the Twenties had to be sophisticated, smart, and devastatingly frank. Freud had filtered across the Atlantic, and his theories were widely discussed and eagerly accepted. Suddenly, the demure young lady was a sham, and the "wholesome girl" only the product of inhibited and musty minds. As one historian wrote, "Ten years before, a man courted a woman in the woman's parlor, and a chaperone would never leave. A kiss was tantamount to a proposal of marriage. But there was no room for a chaperone in the rumbleseat of a Stutz Bearcat. Girls petted. And when they didn't pet, they necked. And nobody was too sure of the difference." In addition, just as there was much accepted pre-marital experimentation, divorce became more common and socially acceptable. Actually, there was often just enough of the

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## CHORUS

Joan Bacon	Vicki Price
Gwen Carlin	Bobbie Raftery
Pat Cather	Joanne Robben
Sue Immerman	Nan Rubin
Nancy Knollman	Karen Shaw
Anita Krichmar	Sue Stevenson
Marilyn Laut	Diane Shields
Sally Lewis	Peggy Sodee
Pam Mills	Peggy Thomas
Susan Park	Linda Thompson
Maureen Oakley	Sally Wile
Ken Bailes	Mark Mason
Tim Bieber	Mike Parloff
John Dawson	Andy Pineau
Joe Douglass	Bill Spriggs
Tom Gull	Robert Wright
Rob Marston	Steve Wright



WELCOME TO ACT I . . . continued from page 5  
scarlet about a divorced person that he was considered dashing and desirable.



The Twenties was a fast-paced, exciting time, full of Jazz babies, sleek cars, feather boas and bathtub gin. No wonder then, that when the two lost lambs from Des Moines, Iowa wander into the flashing, brilliant lights of New York City, expecting to see a gray head peeping through the curtain lace of 3 Beekman Place, they are bewildered to find. . . .

--Michele Asmuth and Don Lembeck

# the scenes



## ACT I

- Scene 1: Somewhere in New York City, 1928
- Scene 2: Mame's apartment, the living room
- Scene 3: Mame's apartment, the living room
- Scene 4: Mame's apartment, the bedroom
- Scene 5: Mame's apartment, and all around New York
- Scene 6: Mame's apartment, the living room
- Scene 7: The stage of the Shubert Theatre in New Haven, Connecticut
- Scene 8: Salon Pour Messieurs
- Scene 9: Mame's apartment, the living room
- Scene 10: Peckerwood



## ACT II

- Scene 1: Prep School, Singapore, and College
- Scene 2: Mame's apartment, 1940
- Scene 3: Mame's apartment, the living room
- Scene 4: Upson Farm, "Out Back"
- Scene 5: Mame's apartment, the living room
- Scene 6: Mame's apartment, 1948

# image of the twenties

--excerpt from Cheaper By The Dozen by Gilbreth and Carey

Flaming youth had just caught fire. It was the day of the flapper and the sheik, of petting and necking, of flat chests and dimpled knees. It was yellow slickers with writing on the back, college pennants, and plus fours. Girls were beginning to bob their hair and boys to lubricate theirs. The college boy was a national hero, and collegiate was the most complimentary adjective in the American vocabulary. The ukulele was a social asset second only to the traps and saxophone. It was "Me and the Boy Friend," "Clap Hands Here Comes Charlie" and "Jadda, Jadda, Jing, Jing, Jing." The accepted mode of transportation was the stripped-down Model T Ford, preferably inscribed with such witticisms as "Chicken, Here's Your Roost," "Four Wheels, No Brakes," and "The Mayflower--Many a Little Puritan Has Come Across In It."

It was the era of unfastened galoshes and the shifters club. It was the start of the Jazz Age.

If people the world over wanted to go crazy, that was their affair, however lamentable. But Dad had no intention of letting his daughters go with them. At least, not without a fight.

"What's the matter with girls today?" Dad kept asking. "Don't they know what's going to happen to them if they go around showing their legs through silk stockings, and with bare knees, and with their skirts so short that the slightest wind doesn't leave anything to the imagination?"

"Well, that's the way everybody dresses today," Anne insisted. "Everybody but Ernestine and me; we're school freaks. Boys don't notice

Continued on page 10

things like that when everybody dresses that way."

"Don't try to tell me about boys," Dad said in disgust. "I know all about what boys notice and what they're after. I can see right through all this collegiate stuff. This petting and necking and jazzing are just other words for something that's been going on for a long, long time, only nice people didn't used to discuss it or indulge in it. I hate to tell you what would have happened in my day if girls had come to school dressed like some girls dress today."

"What?" Anne asked eagerly.

"Never you mind. All I know is that even self-respecting streetwalkers wouldn't have dressed..."

"Frank!" Mother interrupted him. "I don't like that Eskimo word."

The girls turned to Mother for support, but she agreed with Dad.

"After all, men don't want to marry girls who wear makeup and high heels," Mother said. "That's the kind they run around with before they're married. But when it comes to picking out a wife, they want someone they can respect."

"They certainly respect me," Anne moaned.

"I'm the most respected girl in the whole high school. The boys respect me so much they hardly look at me. I wish they'd respect me a little less and go out with me a little more. How can you expect me to be popular?"

"Popular!" Dad roared. "Popular. That's all I hear. That's the magic word, isn't it? That's what's the matter with this generation. Nobody thinks about being smart, or clever, or sweet or even attractive. No, sir. They want to be skinny and flat-chested and popular. They'd sell their soul and body to be popular, and if you ask me a lot of them do."

"We're the only girls in the whole high school who aren't allowed to wear silk stockings," Ernestine complained. "It just isn't fair. If we could just wear silk stockings, it wouldn't be so bad about the long skirts, the sensible shoes, and the cootie garages."



# the music

## ACT I

Overture	Orchestra
"St. Bridget"	Agnes and Patrick
"It's Today"	Mame, Vera, and Chorus
"Open a New Window"	Mame, Patrick, and Chorus
"The Moon Song"	Vera, Mame, and Girls
"My Best Girl"	Patrick and Mame
"We Need a Little Christmas"	Mame, Agnes, Ito, and Patrick
"The Fox Hunt"	Patrick, Uncle Jeff, Mother Burnside, Sally Cato, and Cousin Fan
"Mame"	Beau, Mother Burnside, and Chorus
Finale to Act I	Patrick and Chorus

## ACT II

Entracte	Orchestra
Opening to Act II	Patrick
Reprise: "My Best Girl"	Patrick
"Bosom Buddies"	Mame and Vera
"Gooch's Song"	Agnes
"The Darien Dip"	Orchestra and Dancers
"That's How Young I Feel"	Mame and Dancers
"If He Walked Into My Life"	Mame
Finale	All

# our love affair with mame

Our love affair with Mame has lasted nearly fifteen years. She was created in 1950 by Edward Everett Tanner (alias Patrick Dennis) as the heroine of his "freewheeling biography of a fictitious aunt," a 1955 bestseller which sold two million copies. Time called Mame "a roaring Life Drive without a muffler, and the most commanding prose female in a long time." She maintained this position in Tanner's sequel Around the World with Auntie Mame. Wracking up half a million advance sales, this novel enjoyed almost the circulation of the original.

In 1956, Mame's flamboyant romp through the 20's, 30's, and 40's attracted two new writers. On the night of October 31, Jerome Lawrence and Robert E. Lee brought "the Mother Courage of Beekman Place" to the stage. Having topped all previous records for an advanced sale on a straight production, Auntie Mame began its two-year run on Broadway. The current issue of Time reported that the stage version of Mame's adventures would "go far and fast on the inherent appeal of its chief character and the tremendous vivacity of the gal who plays her. Everybody enjoys a lovable lunatic, and Rosalind Russell is a delight as the kindhearted madwoman . . . Turning a sophisticated comic strip of a novel into an even broader play, the adapters succeeded in putting pedestrian writing on horseback." Theatre Arts added that while "the novel may be nice to curl up with, . . . it is no match for Miss Russell, whose best posture is upright and very much in motion."

OUR LOVE AFFAIR WITH MAME . . . continued

Even after two novels and a play, Mame's irrepressible character did not permit her to back out of the lights: in December 1958, her story was retold on film. At this time Saturday Review commented that "Auntie Mame is still good fun," but that the pace of the film of her adventures "never touches the wild frivolity of the stage version." Time, however, gave a more favorable review: "Now Mame has been preserved on celluloid, and Actress Russell has done the job with invincible Rozmatazz."

The film was not to be the last version of Mame's exploits; in 1966, after authors Lawrence and Lee had collaborated with composer-lyricist Jerry Herman, Mame sang her way into a musical. Once more an extravagant success, Mame was considered by Time, Life, and The New Yorker to have made "Broadway's Best Musical" of the 1966-67 season. In its article on "the national institution which is Mame, Dance Magazine concluded that despite the successes of the novel, play, and movie, "in retrospect these all seem like dry runs, side trips skirting the territory where Mame really belongs and where she has finally arrived, as the heroine of a smash Broadway musical."

--Lynn Reutlinger and Karla Hoff



# the creators

## E. E. TANNER (PATRICK DENNIS)

E. E. Tanner, the creator of Auntie Mame, is an interesting quintet of literary artists. By writing under assumed names, Tanner hoped to retain his privacy: "I like privacy," he explains, "though I suppose I am about as private as the subway system." With the novels Guestward Ho!, Little Me, and its sequel First Lady: My Thirty Days Upstairs in the White House, he tried to hide behind the name Patrick Dennis. With his "more thoughtful" novels, The Loving Couple and Love and Mrs. Sergeant, Tanner used the name Virginia Rowans. Tanner has also signed his name Lancelot Leopard, Ltd. ("L. L. doesn't write, he copywrites," Tanner explains.); Desmond La Touche ("when I designed book jackets"); and Sarah Brooks ("when I wrote for Mademoiselle).

Tanner facetiously describes himself as "trustworthy, loyal, helpful, friendly, courteous, kind, obedient, cheerful, thrifty, brave, clean, and reverent." All of which is quite possible for a Mr. Tanner - Leopard - Brooks - La Touche - Dennis.

## LAWRENCE AND LEE

Jerome Lawrence and Robert E. Lee, the versatile team responsible for the writing of both Auntie Mame and Mame, have had a long and productive partnership. During World War II, they helped found the Armed Forces Radio Service and wrote and directed broadcasts for everything from D-Day to V-J Day. After the war, they turned to Broadway with the musical Look Ma I'm Dancing.

## THE CREATORS . . . continued

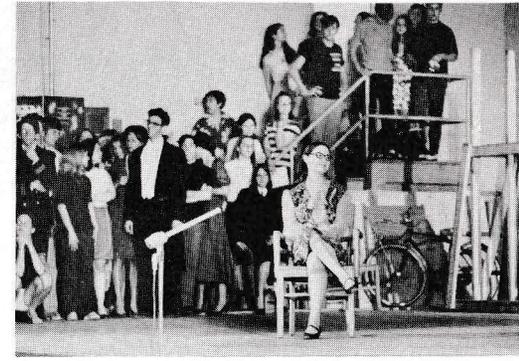
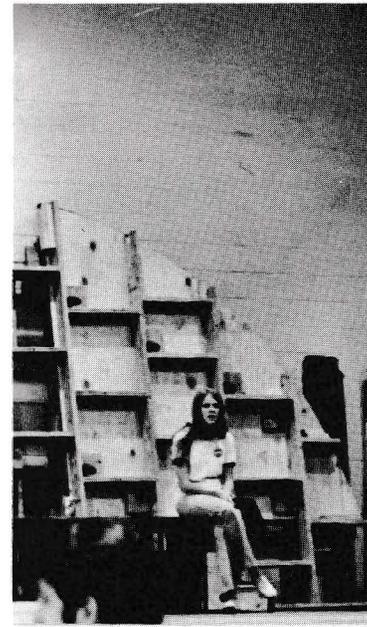
They next invaded the theater with the modern classic Inherit the Wind, based on the Scopes Trial of 1925. After five more plays, The Gang's All Here, Only in America, Auntie Mame, A Call on Kuprin, and Sparks Fly Upward, they returned triumphantly to the musical genre with Mame. According to Boston Globe, this show was "unquestionably the season's best musical; fast, stylish, and deliciously funny."

Lawrence and Lee have also managed to find time to establish the American Playwrights Theater and the Margo Jones Award. Given honorary doctorates by their alma maters, Lawrence is currently a member of the U. S. State Department Cultural Exchange Committee and Lee is on the Theater Arts faculty of U. C. L. A.

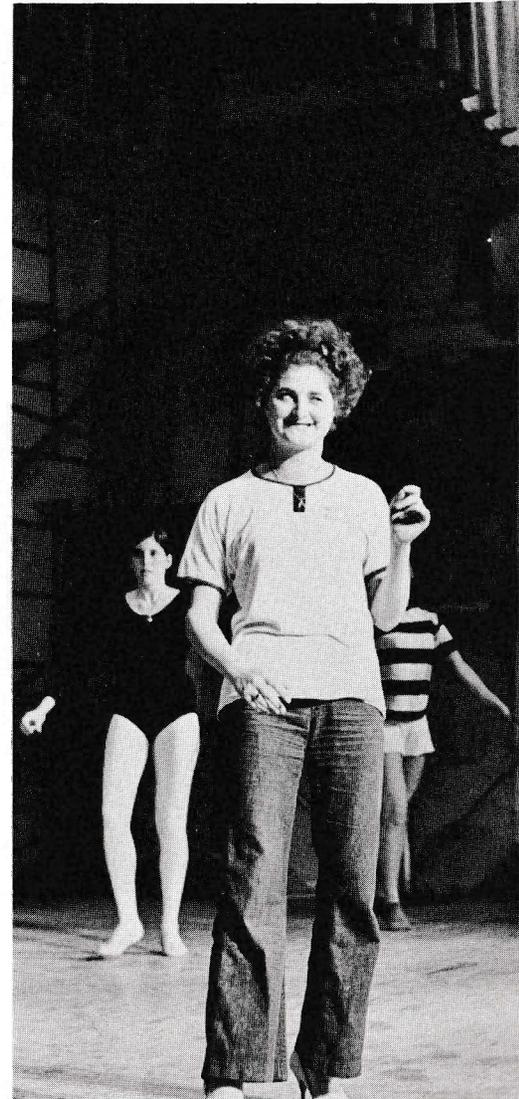
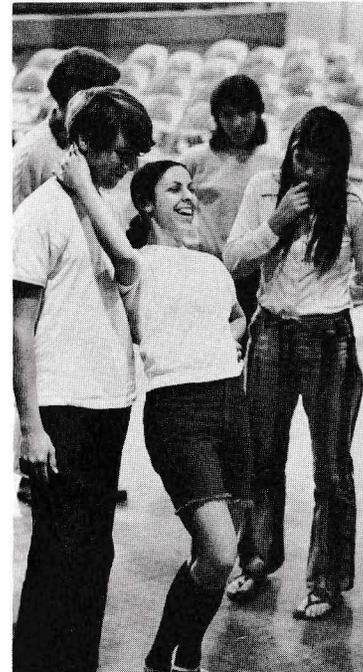
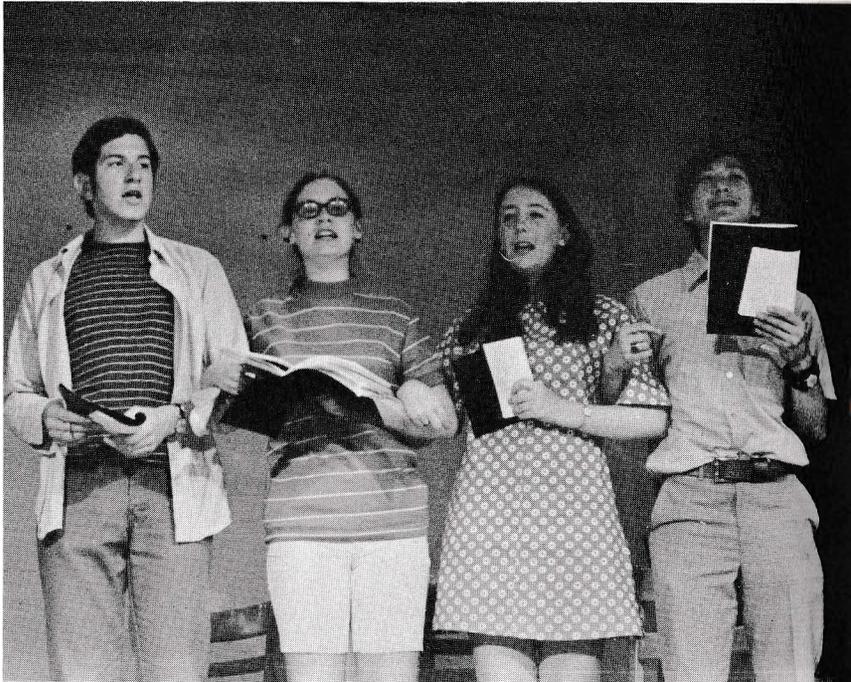
## JERRY HERMAN

Jerry Herman, the composer-lyricist for Mame, is often described as "that blooming Broadway industry." He claims that he has "always considered music fun--never a serious way of earning money," but he nevertheless has become a wealthy man. His string of successes began with the Broadway hit Milk and Honey, which delighted the Israelis, as "the first account of modern Israel that didn't have a gun in it." His next hit was Hello, Dolly, for which he won a Tony Award and Variety's citations as "Best Composer" and "Best Lyricist." His most recent success, of course, is Mame, which for a second time earned him the title of "Best Lyricist." In the words of Lawrence and Lee, this score underscores the truth and warmth of the people who populate Three Beekman Place. On top of all these achievements and honors, Herman has been selected as one of America's Ten Outstanding Young Men.

--Karla Hoff and Chris Root



# the making of a musical



# an irrepressible auntie

When the title page of Lawrence and Lee's musical Mame says, "Based on the novel by Patrick Dennis and the play Auntie Mame by Lawrence and Lee," it does not tell the whole story. It omits mention of the real-live-honest-to-goodness aunt, Mrs. Marion Tanner, on whom nephew Edward Everett Tanner (alias Patrick Dennis) based his best-selling novel.



Like Mame, Mrs. Tanner is delightfully irrepressible and "dizzily indefatigable." Like Mame, she is the guardian of a child not her own--four-year old Sarah, who has lived with her since birth. And like Mame's projects, her undertakings are ever-changing and seemingly unlimited. At present they include Bierer House, which is "'a betwixt-and-between' house she helps run for newcomers to the city, families out of an apartment, troubled teenagers"; an association called "Foster Aunts and Uncles"; Yoga; and an intermittent acting career.

--Karla Hoff

# who's who



ANN PECK (Mame Dennis) Ann thinks of Mame as "a loving person with great kindness--a euphoric creature." To maintain her "super-energetic character" through all of the rehearsals and fifteen costume changes takes a professionalism that Ann has developed through experience. As a junior, she was Eliza in Pygmalion, which placed second in County Forensics; she was also an assistant producer for WST's Guys and Dolls. This year, Ann performed in Fantasia, portrayed Sophie Cerny in The Great Sebastians, and participated in the One Acts. Most recently, she played Katisha, a leading role in Opera Workshop's The Mikado. Ann will enter Coe College in the fall.

# who's who



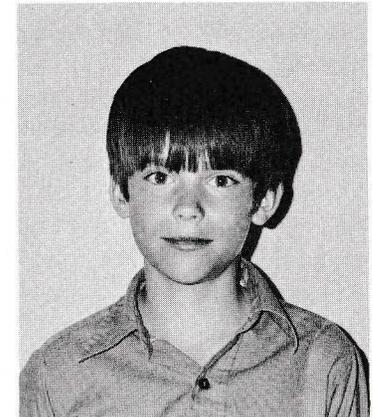
MARY RUEBUSH (Agnes Gooch) Even though Gooch is "ugly and really dumb," according to Mary, she has "a cheerfully naive personality." Mary finds her "modified schlump-waddle for a walk" intriguing. Mary sings in Concert Chorus and Madrigals at WJ, and in the All-County and All-State choruses. She sang in the Of Thee I Sing stage chorus and participated with Ann in the One Acts. Mary plans to major in biology at Dickinson College.



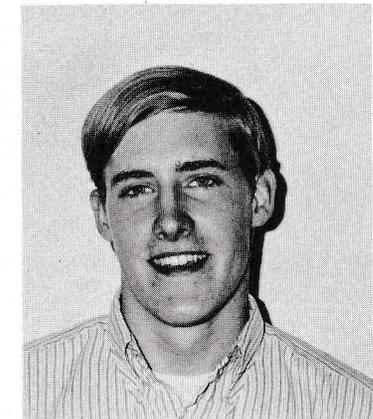
AMY GOOTENBERG (Vera Charles) Amy sees Vera as "a chic, inebriated, and sophisticated operetta star, a 'has-been' type with the voice of a frog." Amy thinks the role a "fun part," though more difficult than that of Essie Sebastian, whom she played in the Senior Class Play last fall. Amy plans to continue work in drama next year at Middlebury College.

# who's who

TIMOTHY BROWN (Patrick Dennis, age 10) Tim likes the fun of working with Ann and Mr. Perialas in Mame. His favorite scene is the party in Act One, in which he meets all of Mame's friends. He is now a sixth-grader at Grosvenor Elementary.

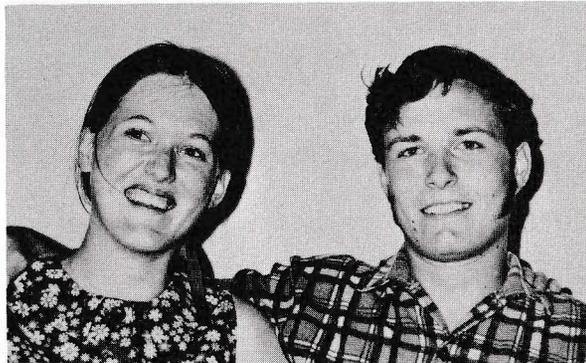


CHARLES SUTERMEISTER (Patrick Dennis, age 19-29) Charlie views the elder Patrick as "a clean-cut collegiate nice-type--despite Mame's unconventional guidance." A bass, Charlie finds his tenor role a challenge. Charlie is a member of WJ's Concert Chorus and Madrigals, as well as Maryland's All-State Chorus. Next year, he will attend Texas Lutheran College.



## who's who

MARK ANDERSEN (Stage Manager) Mark likes doing a big show like Mame that has a good reputation and is a lot of fun to produce. He believes that WJ productions give students an opportunity to be creative and to learn technical skills. As Stage Manager, Mark's patience and experience backstage help to solve problems and to coordinate the cast and crews to achieve the final effect on stage. In his three years of backstage experience, Mark has worked on every school production as well as on two WST musicals. He is a member of Semanon. He plans to pursue his interest in the stage at the University of Miami.



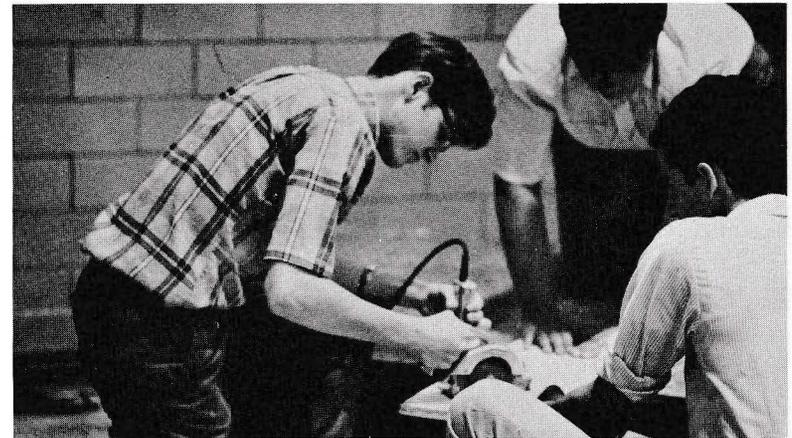
KATIE WILLIAMS (Assistant to the Producer) Katie thinks that "all the crews for Mame have done a great job." They have met the challenges of the sixteen different scenes, the complicated lighting, the construction of the spiral staircase and the rising moon. Katie helped design the sets and as Assistant to the Producer she is responsible for expenditures. During her three years at WJ Katie has worked on all WJ and WST productions. This year she is treasurer of Semanon. Katie will enter Colorado College in the fall.

## production staff

Mark Andersen, Stage Manager  
Steve Carpenter, Assistant Stage Manager  
Randy Tighe, Assistant Stage Manager

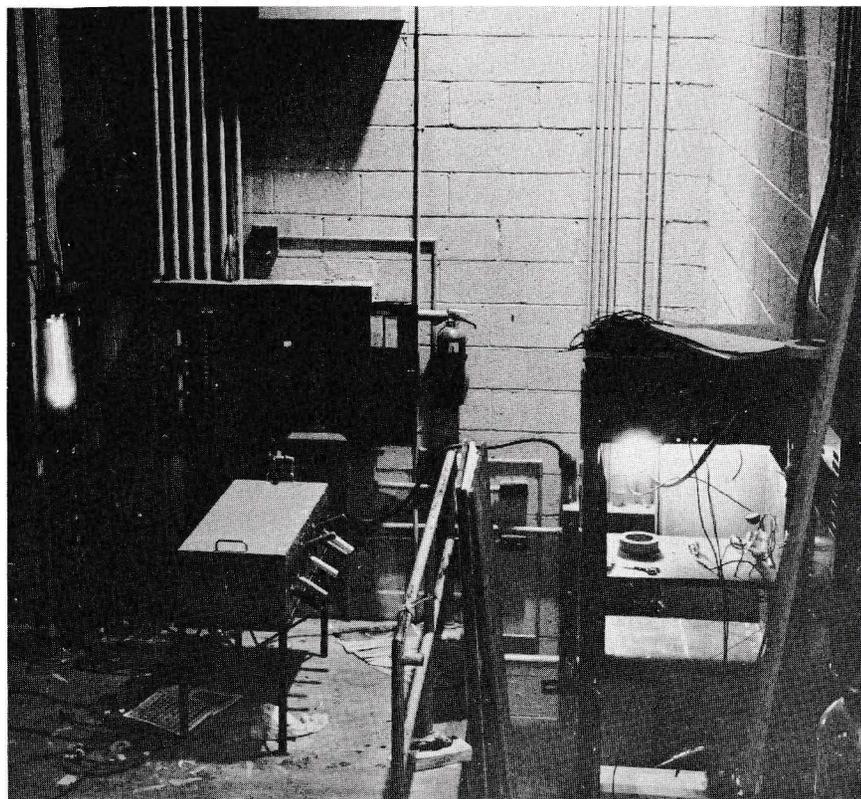
### Crew Chiefs:

Abby Franklin, Costumes  
Hilary Gordon and Ted Tyler, Lights  
Kathy Douglass, Make-up  
Lynne Carpenter, Paints  
Steve Carpenter, Props  
Steve Rodkey, Sound  
Randy Tighe, Stage



Costumes Crew: Mary Ellen Orvis\*, Debbie Bean, Hannah Blum, Tian Brubaker, Patti Chiswell, Sue Cramer, Karen Dean, Donna Fricke, Lyn Horton, Cheryle Hyde, Jane Kleppe, Debby Kobak, Wendy Leeds, Martha Moulton, Priscilla Murray, Carol Nangle, Storry Norman, Mary Oakley, Laurie O'Connor, Beth Oglio, Casey Parsons, Pat Phillips, Patti Shapiro, Kathy Smith, Mary Tinkcum, Holly Williams.

## production staff



Lights Crew: Bret Bersack, Holly Ladner, Julia Tang, Kathy Yokum.

Make-up Crew: Cathy Duff\*, Kathy Gray\*, Mary Pat Allen, Barbara Armstrong, Jackie Bouquet, Kathy Brown, Marilyn Burr, Carol Del Signore, Carolyn Hayes, Diane Janney, Janet Kaplan, Judy Keith, Mary Ann Lee, Frieda Malcom, Ellen Madonna, Alice Metz, Nalini Nadkarni, Barbie Parris, Linda Rodabaugh, Linda Spratling, Joan Stolz, Marianne Suttora, Nancy Suttora, Chris Taylor, Mary Jane Umbehauer, Nancy Venditti, Linda Weinstein.

## production staff

Paints Crew: Jeannine Bierly\*, Cathy Clements\*, Susan Baldwin, Melly Ballard, Karen Bersack, Betty Duncan, Carol Fanning, Linda Glukenhaus, Anne McInerney, Susheela Nadkarni, Kathy O'Connor, Janet Partington, Susan Phillips, Sheri Schatz, Ricki Schweizer.

Props Crew: Clem Clements\*, Doug Jacobs\*, Betsy Ballard, Jim Fouchard, Sally Friedman, Chris Hanson, Jody Matloff, Joel Parkes, Penney Penn, Tom Presby, Sharon Rosenberg, Joan Saloschin, Jack Sanders, Sue Scott, Carol Sirkis, Irene Stone, Eileen Sulkovsky, Debbie Tresansky, Sue Udelson.



## production staff

Sound Crew: Mark Willcox\*, Beverly Clark, John Hollowell, Dan Jablonski, Steve Sommers,

Stage Crew: John Riblett\*, Don Cooper, Greg Doukas, Rick Irving, Tom Moffett, Keith Miller, Steve O'Connell, Jon Ruby, Mike Welsh, Shawn Wolfe, Everett Woo, Jim Yang.

\*Assistant Crew Chief



## business staff

Glenn Lippman: Student Business Manager,  
Publicity Crew Chief, House Manager

Art Work: Jim Fouchard and Susheela Nadkarni

Publicity Crew: Joe Douglass\*, Bruce Klitzman\*,  
James Bever, Bob Bodansky, Linda Glukenhau,  
Joanne Robben.

House Crew: Anne Exarhakis\*, Kevin Murphy.

Ushers: Keyettes, Dorians.

## credits

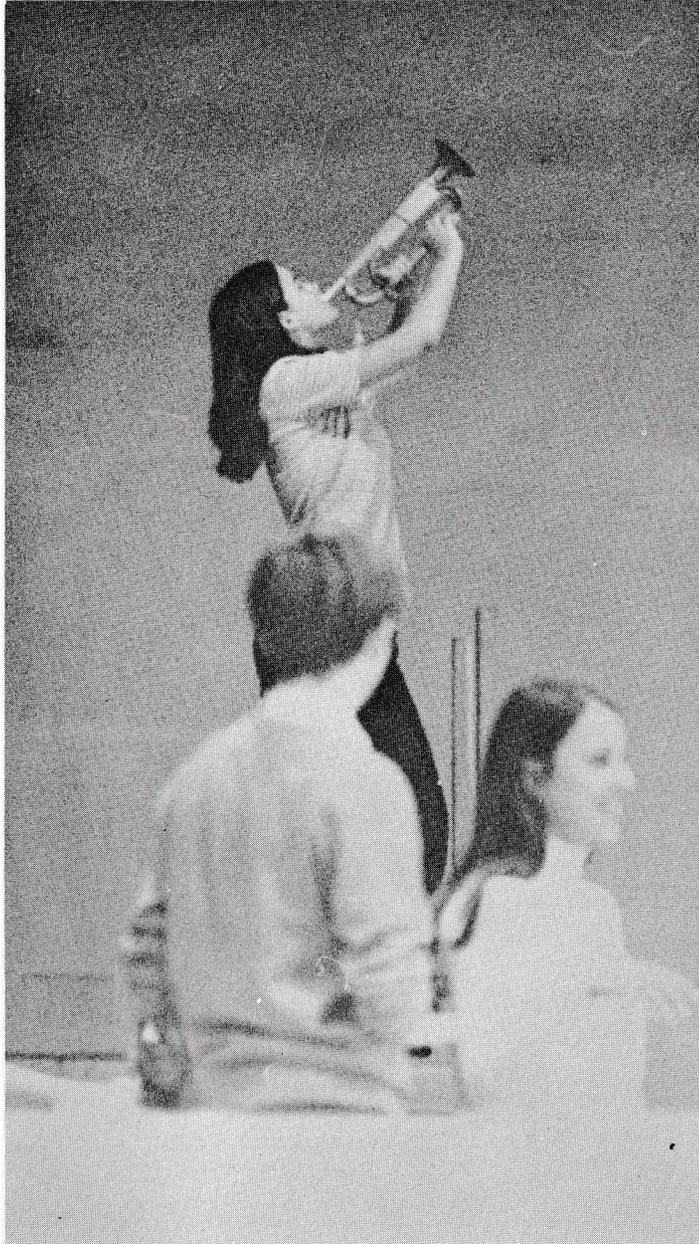
ABC Barber Supply  
723 7th St. NW  
for the loan of a barber chair

Mizell Lumber Co.  
10500 Paul St.  
Kensington, Md.

People's Hardware  
10301 Old Georgetown Rd.  
Bethesda, Md.

G Street Decorator Fabrics  
801 G St. NW

Sew and Save Center Inc.  
11431 Rockville Pike  
Rockville, Md.



## the orchestra

Violins: Don Lembeck (concertmaster), Jon Ashwell, Nancy Bieri, Colleen Moulton, Susan Bower, Celia Berdes, Janis Bestul, Cathy Duff, Ruth Flatow, David Katzelnick.

Violas: Jan Sabo, Kathy Lewallen.

Cellos: Lori Barnet, Freya Oberle, Beth Phillips, John Bailey.

Basses: Chuck Pharris, David Harris.

Harp: Celeste Everson.

Piano: Martha Krasnican.

Banjo: Paul Smith.

Trumpets: Bruce Klitzman, Stan Corfman, Bob Eslinger, Mark Lashof.

Trombones: Jim Thomas, Pete Barr, Dave Klein.

Flute: Sue Wright.

Clarinets: Rick Manolio, Barb Hudson, Rick Stade, Joel Parkes.

Saxophones: Rick Manolio, John Hutson, Rick Stade, Scott Brown.

Percussion: Dan Starr, Grant Woodside, Mike Ward.  
Bells: Tim Green.

# backstage chatter

Wildwood Summer Theater (WST) is preparing for its sixth season. This year's show will be Man of La Mancha. Paul Edwards, a student at Northwestern University and a graduate of WJ, will be the director for the third consecutive summer. Another WJ alumnus, Mike Levin, will be the conductor.

Tryouts and crew interviews for Man of La Mancha are open to all area high school students and will be held at the Jewish Community Center at 7:00 PM on June 11.



Louisa Flaningam, a WJ graduate of 1963, starred in Canterbury Tales at the National Theater this April. Miss Flaningam started her career dancing in the WJ productions of Vagabond King, Finian's Rainbow, and Brigadoon. She also arranged the choreography for the WST productions of Once Upon a Mattress in 1966. She toured last summer with Arlene Francis in Pal Joey. She also appeared in Irma La Douce, Les Folies Parisiennes, and West Side Story.

Robin Hoff, a former student of WJ, is now a trainee with the Harkness Ballet in New York. As the barmaid Laura, the main dancing role in Half-a-Sixpence, Robin's stunning performance was one of the highlights of the show.



Mame's many costumes were designed by senior Kathy Smith who hopes to become a fashion illustrator.

The Publicity Crew appreciates the aid and contributions of Mr. and Mrs. Dean W. Price.

The antique phones were generously provided by Mr. and Mrs. E. C. Behn.

Props Crew wishes to thank Martha Moulton for her help in securing props.



The Encore staff wishes to thank Miss Virginia Baker, who had the patience to teach us what we needed to know and the courage to let us experiment with it.



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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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