

SPEECH 12      Periods X & XI

Barton,, James  
 Beyer, Tony  
 Boger, Kim  
 Bullard, Justice  
 Carrico, Brenda  
 Cord, Danny  
 Creed, Cindy  
 Dale, Marcia  
 Dawson, Karen  
 Dunagan, Dwane  
 Eiler, Sherrie  
 Fischer, Mark  
 Fix, Richard  
 Gahimer, Marvin  
 Garrett. Jerry  
 Gilles, Kenny  
 Green, Jim  
 Headlee, Ella  
 Hinkle, Norman  
 Hungerford, Margo  
 Jones, Janet  
 Kaster, Dennis  
 Kuhn, Keith  
 Kulpinski, Jackie  
 Laird, Tony

Leap, Angela  
 McColley, Linda  
 McDaniel, Jeff  
 McGrew, Joanie  
 Miller, Kenneth  
 Monroe, Steve  
 Myers, Greg  
 Parker, Bill  
 Patterson, Jay  
 Plunkett, Beverly  
 Raney, Lillian  
 Rosenfeld, Libby  
 Ross, Regg.  
 Runnebohm, Paula  
 Sasher, Duane  
 Schofner, Larry  
 Schonfeld, Gary  
 Sever, David  
 Shroyer, Mike  
 Smith, Lynda  
 Spalding, Ronald  
 Thibo, Jeanne  
 Wertz, Mike  
 Willey, Herschel  
 Williams, Jack

This is another exceptional class replete with several different kinds of "characters." Many of these people had had a difficult time in other courses, but almost every one "starred" in speech even though their language training required much remedial work. They completed twenty-six speeches and the usual drama assignments successfully. The average final grade was 88.

ENGLISH 12

Beyer, Tony  
 Bogeman, Carolyn  
 Carrico, Brenda  
 Clark, Ruth  
 Creed, Cindy  
 Dawson, Karen  
 Eiler, Sherrie  
 Fischer, Mark  
 Hinkle, Norman  
 Jones, Janet  
 Jordan, Barbra  
 Kaster, Dennis  
 Keihn, Carolyn  
 Knight, Judi  
 Kuhn, Keith  
 Laird, Tony

Leap, Angela  
 McDaniel, Jeff  
 Monroe, Steve  
 Parker, Bill  
 Plunkett, Beverly  
 Raney, Lillian  
 Rosenfeld, Libby  
 Runnebohm, Paula  
 Sever, David  
 Smith, Lynda  
 Spalding, Ronald  
 Thibo, Jeanne  
 Wertz, Michael  
 Willey, Herschel  
 Williams, Jack

This class completed 25 written themes, grammar, English literature, vocabulary, extra reading. Average grade 86.



FINDERS CREEPERS  
A COMEDY-FARCE IN THREE ACTS  
Written and Directed by Kenneth Sever

Assisted by Norman Hinkle, Jim Barton  
Janet Jones, Libby Rosenfeld, Jeanne  
Thibo, Mike Wertz, and David Sever.

Student Directors

Norman Hinkle, and Mike Wertz

SPEECH CLASS OF 1969

WALDRON HIGH SCHOOL

April 17 & 18 - 8 P.M.

53rd. Annual Class Play

"All that glitters is not gold."

"The best things in life are free."

SYNOPSIS

The Golden Nugget Hotel, situated on the broad slopes of Gallows Mountain overlooking the peaceful Widow Valley in the wild wild West, becomes the scene of a frantic search for buried gold by a band of outlaws, a scheming Indian tribe, a group of local plotters and a colorful array of hotel guests arriving at odd times for odder reasons under the oddest of circumstances. The spirits of the two dear departed citizens conspire to complicate complications in their concern to guarantee that their beneficiary benefit bountifully. A weird welcome awaits one near the ghost town of Skeleton Mine on the River of No Return.

The Prologue - The present Time

Act I Scene 1 - Early morning  
Act I Scene 2 - Evening next day  
Act I Scene 3 - Early next morning  
Act II Next day  
Act III Scene 1 - Midnight same day  
Act III Scene 2 - Evening 4th day

CAST OF CHARACTERS

Silas Eppingham	Spirit husband	Jeff McDaniel
Eppie Eppingham	Spirit wife	Janet Jones
Arnold Hematite	Caretaker- Bartender	Jack Williams
Sterling Silver	Local boy Mail man	Keith Kuhn
Stainless Steele	Sterling's Sidekick	Herschel Willey
Felix Fleece	Local attorney	Tony Beyer
Cash Bullion	Local old prospector	Kim Boger
Louis Burgher	Hotel waiter-bell boy	Ronald Spalding
Klink Padlock	Town marshall	Mark Fischer
Hub Capp	Chauffeur and deputy	Dennis Kaster
Doc Brittlebones	Town doctor	Mike Wertz
Diamond Joe Richvein	Big wheeler-dealer	Tony Laird
Spike the Spook	Little Wheeler-dealer	Jay Patterson
Alex the Actor	The Hub	Reggie Ross
Jake the Jerk	1st Spoke	Mike Shroyer
Harry the Hick	2nd Spoke	Kenny Miller



Cast of Characters FINDERS CREEPERS continued 1969

ENTERTAINERS

Lil	Singer	Marcia Dale
Till	Singer	Karen Dawson
Gert	Singer	Joanie McGrew
Mert	Singer	Margo Hungerford
Ethelred Keyes	Honky-Tonk pianist	Norman Hinkle

DETERMINED DAMES DESTROYING DEMON DRINK

Lotta Champain	DDDDD crusader	Jeannie Thibo
Carra Demonrum	DDDDD crusader	Lynda Smith
Mella Muscatell	DDDDD crusader	Ella Marie Headlee
GINNA BOTTLES	DDDDD crusader	Paula Runnebohm
Clara Brewers	DDDDD crusader	Beverly Plunkett
Beula Muggs	DDDDD crusader	Linda McColley

GUEST LOVERS

Vermon Siddlebottom	Born Loser	Jim Barton
Paul Laternuthink	Decrepit old man	Bill Parker
Pauline Worethin	Decrepit old woman	Brenda Carrico
Sophia Redeaux	Interior Decorator	Sherrie Eiler
Sean Newhouse	Architectural Consultant	David Sever

INDIANS

Binnie Shaggybuffalo	Indian Cook	Duane Dunagan
Ernie Mangycowdog	Tribe Chief	Dan Cord
Jack Rabbit	Brave	Gary Schonfield
Moose Jaw	Brave	Richard Fix

Annie Beechly	Alias Penny Copper	Libby Rosenfeld
Fannie Elmly	Alias Blondie Platinum	Angela Leap

Ike Peake	Mean Little Kid	Steve Monroe
Mike Peake	Meaner Little Kid	Greg Myers
Pike Peake	Meanest Little Kid	Kenny Gilles
Pearle Peake	Mountain climber-skier	Cindy Creed

"The speech class is happy to present 48 new metal chairs to the school to be used primarily for public musical and speech programs in the gym. These chairs are used in the first two rows during the production."

THE PROLOGUE

A darkened stage reveals the dim outlines of lobby-bar-restaurant of the Golden Nugget Hotel. Down right is bar with stools facing right wall. Upstage reveals large picture window exposing balcony and snow capped mountains in distance. Door to balcony is up left. Near balcony door is stairway on left wall going up. On left wall center downstage from stairs is entrance door into restaurant. Tables and chairs are placed at convenient locations. Door to kitchen is downstage from bar on right wall. Two shadowy figures materialize from balcony and seemingly enter through closed door. They wander around for a short time and then converse.

SILAS: Well, Eppie, still looks the same - same old chairs,



Excerpts FINDERS CREEPERS 1969 continued  
 same old bottles - same old chandelier - . . . .  
 EPPIE: Silas, you're forgetting why we asked to be re-  
 leased to come back here . . . I told you that we should  
 have dumped that gold into DeadMan's Creek long ago. . .  
 Live people become dead people over gold. . . .  
 EPPIE: That's the spirit, Spirit. Adjust your halo and  
 let's settle down in some nice noisy corner somewhere and  
 haunt a little to see whose little playhouse we can wreck  
 first. I've got a feeling we will not have to wait long  
 because the sky is startin to rosy-up and the valley below  
 is whispering back to day-life. . . .  
 (Enter old prospector slipping in DR headed for bar.)  
 SILAS: Oh - ho! The old mule himself - I thought Cash  
 Bullion passed in his chips long ago.  
 EPPIE: Yep, and still hittin' the bottle hard. Watch  
 this! (She walks up to Cash and rumples his hair.)  
 CASH: Har - what's buggin me - must be a draft in yhar.  
 (Goes over to balcony door and checks it.) Nope, closed  
 tighter than a bung - Oh, well, a little nip or two before  
 anybody gets here will dispell the morning mists. (He  
 goes across room and around behind bar, gets a bottle of  
 Old Bedfellow and places it on bar then reaches for mug  
 on shelf - Silas moves bottle a little to left - Cash re-  
 aches for it - gone - then starts chasing bottle as it  
 eludes him.) I'll be dad blamed if this ain't frustratin'  
 - what's got into them bottles anyway? Consarn ye come  
 here! (Starts grabbing for bottle - and it manages to  
 elude him each time - finally he gets it.) Thar, by gravy,  
 I got ye and I'm gonna hold on to ye - till I pour myself  
 a little bittyswig, by nutty, a little bittyswig - heh -  
 heh - haaaa - I'd swear that that bottle moved; must be  
 my imagination. (Starts to pour and mug moves.) Har -  
 Now you come back yhar - what in the tangible tarnation  
 is the matter with me - First think I'll know I'll start  
 believen' them darn ghost stories I'm supposed to concoct.  
 Come here, ya onery old mug (succeeds in grabbing mug.  
 Pours drink. Picks up bottle replaces it. Eppie empties  
 mug. Places it back in position. Cash takes a drink - no  
 liquid!) What in the name of Aunt Maggies green bloomers  
 is going on here? I come in here for a nice quiet morning  
 guzzler-wuzzler and I get nowhere - mebbe I guzzled - old  
 gullet gettin' mighty tough. (Bottle falls off shelf again.)  
 Yhar, by cracky - scare the livin daylight's outta me will  
 ya? (Bends over to pick up bottle. Silas and Eppie take  
 turns pouring in pepper, salt, gin, rum, and lighter fluid.  
 Cash returns to mug, pours another drink unto the brew, runs  
 it over. Takes a long gulp before it gets away again and  
 then he starts burning.) Yahooooooo! Yoweeeeeeeeee!  
 Gallowping gallonpas! Oh, My Gosh! Help! Help - I'm all  
 aflame. Yoweeee! Call the wagon - Call the Doc - Yowww!  
 (Does a couple of head stands.) Whoopeeeee! Help! Gotta  
 sit down (Staggers to chair center as Silas pulls it out  
 from under him - falling in heap on floor.)

QUICK CURTAIN



Excerpts FINDERS CREEPERS 1969 continued

Act I - Scene 1 page 3

(Same setting - sun's up now - lighter - caretaker is behind bar cleaning up - Cash is still lying on floor.)  
ARNOLD: Darned old geezer. We keep this stuff mostly for atmosphere and very little at that. If he wanted a drink, why didn't he just pour one instead of messing up the whole room - and what would ~~any~~ one want with salt and pepper and lighter fluid? His old pipes must be made of iron. Guess they made them tough back in his prospecting days. (Cash stirs a little on the floor.) Come on you old Coyote, you, get up. Here let me help you. (Assists Cash to chair.)  
CASH: (Still fearful of moving chair.) Here, you hold it till I gets good and sot in 'er. She's mighty fickle for a chair.

ARNOLD: Oh, come now you old rockhound, our drinks are not that rough.

CASH: (Sitting carefully in chair.) From now on, I'm off booze. Goin right down to the valley and join up with the girls in their temperance campaign. Gettin too old fer the stuff - can't take it anymore. I'll be seeing pink elephants the first thing you know.

ARNOLD: You'll be all right in a little while. Anyway, there's ~~big~~ things stirring. You know those gents up in 13 who came in yesterday - claiming to be prospectors? They're snoopers, that's what. You better get right back down to Lawyer Fleece's office and get him up here pronto. These characters are on the track of something big and our own little scheme might not pan out the way we had planned.

CASH: Can't do er. There here underpinnings would never take it. Gotta wait till I run out of fuel - and she's still burnin' brightly right here in the old breadbasket..

Page 7

. . . (Enter Determined Dames Destroying Demon Drink.)  
LOTTA: (Barging in followed by aggressive females) Well, Mr. Hematite, have you cleaned up this vile den of iniquity?  
FELIX: No, sweet ladies, what seems to be the trouble?  
CARRA: Don't give us any of your sweet talk, you slippery snake in sheep's undergarments. Everybody knows you got a hand in this iniquitous enterprise.  
MELLA: Yes, you old fox, move aside before we break you with the other bottles.  
ARNOLD: Now, look here, you blue-nosed females, you touch one bottle and I'll have Marshall Padlock arrest you and throw the book at you for trespassing and molesting.  
GINNA: H! That old bag of wind - he couldn't arrest a bad cold - You and your childish threats - clean up this place or we'll ~~clæn~~ it up for you.  
CLARA: Yes, Sir - and we hear that you have hired some Go-To girls to spice up the place -  
BEULAH: And we just saw four females come dancing up the hill and enter this house of sin - we've had enough.  
LOTTA: Mr. Hematite, Mr. Silver, Mr. Steele, Mr. Bullion, and Mr. Fleece, we're going to give you just 48 hours to dump the drink into the drink or we'll wreck every bottle in



the house and all of you with it.

CARRA: And just to give you a taste of what we will do -

MELLA: We are going to take our little hatchets and -

GINNA: Break a few bottle for your benefit -

CLARA: And just to prove to you that you cannot prevent it -

BEULAH: And that we mean business - big business. (Each lady takes her hatchet, goes behind bar, grabs a bottle and smashes it into bucket and stalks proudly out door DL as men stand helplessly by.)

(Indian Tribe enters as ladies leave DL.)

ACT I Scene II page 15

. . . (Two ghosts appear in white sheets, clearly the audience senses that they are Felix and Cash.)

CASH: Hey, boss, what's our first move? What do we spook first?

FELIX: Those red skins, get them out of here before they throw a monkey wrench into our plans.

CASH: Hey, boss, what's that wigwam doing out here? And look, here's Ernie, sawing away in the middle of the floor. They weren't here a few minutes ago. Something's haywire about all this.

FELIX: 'Tis a little strange, but let's get on with the work. Now when I give the signal - Hey, what're you trying to do, let go. (Eppie has slipped up and tugged on Felix's sheet.)

CASH: Let go of what? I'm over here. What do you mean let go? (Getting a little concerned.)

FELIX: Something just pulled my sheet - now cut the comedy we've got work to do. (Silas slips up and pulls Cash's sheet a big jerk.)

CASH: Boss? (Freezes, afraid to look back.) Do, you, you, you, you, see, see, see, see anything behind me?

FELIX: No, I don't see anything - now don't be going and getting any crazy ideas. (Eppie pulls his robe.) Hey, did you - have you - how could you - you're over there - Look, buddy, quit trying - do you see anything behind me?

CASH: I'm gettin' out of here - there's something creepy goin' on and I'm not about to stay and investigate. (Starts for the exit.)

FELIX: Aw, Cash, it must have been just our stepping on the hems of these dippy sheets. Now come on let's get to work on the tribe. (They both bend over the sleeping Ernie as Silas comes and bumps their heads together.) Ouch! Look out, you idiot, What are you trying to do?

CASH: Boss, I was shoved. I felt something on my neck. I swear it. There's something else in this room besides us.

FELIX: I'm beginning to think you're right. Let's get out of this place. (They start backing out as two other "Ghosts" start backing into room from stairway - the audience should sense that these are two of The Wheel, planning their own little drams. The two couples back into each other, jump, scream and turn and shush each other.)



Excerpts FINDERS CREEPERS 1969 continued

SPIKE: Shsss, do you want to wake the whole house?  
JAKE: Yeah, what you trying to do - scare somebody?  
FELIX: Listen, you jerks, were you the ones trying to bug us just now. If you were it wasn't funny.  
CASH: Funny is not the word - this place is full of WILD things!  
SPIKE: We are just a couple of innocent ghosts doing some legitimate haunting - we just go here (Silas tugs Spike's sheet.) Hey, you Jake, cut the slapstick and let my sheet alone.  
JAKE: I didn't touch your sheet, Spook, I'm way over here.  
SPIKE: Okay, youse wise guys, I'm onto ya - now quit it.  
CASH: Now, they're in on it. I've had enough, give me the wide open spaces - (Eppie pulls his sheet and Silas pulls Spikes.) Yeooooooooooooow! There it goes again - don't take time for farewells. (Exits DL.)  
FELIX: It 's all yours, spirits, I know when to toss in the sponge. (He exits in a hurry.)  
SPIKE: What's with those birds? Now, we've got it all to ourselves. Let's start with the Indians, Here, you follow me and we'll do a war dance around the old chief's cot. (They start and Silas pushes Spike into Jake's back side.) (Jake gets up angrily) One more little caper like that, buddy, and you and I are going to part fellowship.  
JAKE: I was pushed, shoved. Somebody got behind me and heaved.  
SPIKE: Now, look, you long, lonely drink of rancid butter-milk, one more story like that one, and I WILL klobber you. Come on and keep your balance - Hey, what's that over there! (Binnie slowly rises from his cot on floor, dressed in long white nightgown and big white sleeping cap - arms outstretched in front of him, starts sleepwalking across stage toward the two spooks.)  
JAKE: It's for real - take off before it blasts ye.  
SPIKE: Ahhhhhhhhhhhhhhhhhhh.....(Faints on stage behind table as Spike turns white, gasps, points, makes incoherent sounds and also faints - falls over on Jake. Binnie moves behind teepee and Alex, Dick, and Harry slink into room looking for Spike and Jake.)  
ALEX: We should never have let them come by themselves - they're not to be trusted - with that bar and all.  
HARRY: Just the same where are they - they surely wouldn't leave this room - the rot-gut is over there.  
ALEX: Hey, (He stumbles over them.) here they are - completely stoned - boy are they ever - limp as a rag. Why those old so and so's giving us the run-around - saying they would be the spooks - Well, they're spooked all right.  
HARRY: (Trying to raise them.) Man, are these guys ever plastered - they're stone cold - they must have killed a case! Man, what a deal. (Meanwhile Binnie has drifted away from teepee and is descending toward them - hands outstretched and starting to moan . . .)



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Excerpts FINDERS CREEPERS 1969 continued

Page 27 . . .

(Louis has brought in a punch bowl from kitchen and sets it on front of bar . . . All start moving toward counter, Sterling and Annie enter from balcony, some of them start to drink when they hear "scream" from under the bar. All are startled and start looking for source.)

LOUIS: What kind of sound effects are those . . . seems to be coming from under the bar. (Knocking starts.)

SEAN: That knocking is below "par" - if we renovate this area we'll eliminate the rattles.

SOPHIA: It's the decor; this place would depress an optimist.

CASH: I'm getting out of here. This is no place for an old timer when those poltergeists are loose. (Starts to leave.)

STAINLESS: Just a minute, let's investigate. There must be some logical explanation. (Indians come from teepee.)

FANNIE: In this place there are no logical explanations. (Knocking continues and still louder.)

SEAN: Our little disturber here has disturbed the spirits - let's excavate. (Examining bar) Definitely it's coming from this area.

FELIX: (Sensing that something big is about to break comes up and helps.) Look here, I never noticed this before - here is a latch just below the lid. There, let's release it. (He and Sean release latch and counter top slowly starts to rise.) (Guests exclaim . . .)

GERT: (First her hands appear, then arms, then head.) Glory be, you guys, what's the matter up here, keeping us shut up like that. Can't you hear?

MERT: (Quickly following) Yeah, what in tarnation held up the works; we yelled till we were blue in the face.

FANNIE: . . . what do you mean by coming from the bar this way? (In the meantime Till, and Lil have emerged . . .)

SOPHIA: How did you get under there in the first place?

LIL: . . . that guy over there (pointing to Felix) tried to get rid of us by letting us get lost in that old mine.

TILL: And since we wanted to lose old Honky-Tonk, and I do believe we have, we decided to follow the advice and explore the gold mine to have a little diversion.

MERT: And we made a startling discovery - the tunnel from the old mine shaft leads . . . circuitous passageway . . .

GERT: And that treacherous passage leads to an iron door so we opened . . . screamed loudly . . . what did we find sitting on the floor of that room?

DIAMOND: Yes, what did you find?

(More knocking from the closed bar - startles everyone.)

. . . GERT: . . . a huge chest full of gold coins - thousands of them! . . .

(Suddenly a white figure appears in kitchen door and comes slowly up behind boys. It's Vernon who has fallen into the kitchen-bakery-shop flour or laundry chute? And he is covered. Boys suddenly turn see it - freeze - struggle to escape DL.) . . .



. . . (The D.D.D.D.'s enter DL.)  
LOTTA: We heard the good news. The bar is finished, but we have a little unfinished business. I've decided.  
CARRA: You see it's this way. For years Lotta has been alone - she has had no one.  
Mella: And suddenly to this valley came a man who caught her fancy.  
GINNA: One who is the epitome of all this that is lovely, beautiful, and timely and unique - one who needs womanly protection.  
CLARA: So we girls encouraged her to come and lay claim to this wonderful chunk of golden manhood.  
BEULAY: Not only does she long for him, but he has given her the very essence of encouragement when he said in her presence "The only woman whom I'll ever respect is the one who stands tall and firm like the Statue of Liberty..."  
LOTTA: ...and the girls have decided that he could mean only me - so I have come to claim my own - Oh, Vermon, at last we have found each other!  
VERMON: What - who - where - why - whose Vermon - why - why that's me - oh, no, you can't mean me (As she starts toward him) Yes, I guess she can - now what can I dooooo? (She chases him around the stage - catches him, crushes him to her and then holds him triumphantly by the seat of his pants saying -)  
LOTTA: I've always wanted a man, and now I've struck pay dirt! (Vermon grabs the chest lid to try to get away from her as all the others laugh . . . he overturns the chest spilling contents - false bottom falls out - revealing three bars of real gold.)  
ANNIE: Look Sterling, real gold - now we all have struck it rich - And since Vermon found it, The Born Loser becomes the reborn winner for part of it is his. . . .  
. . . KLINK: I guess we can't all be rich - everything isn't gold-colored. . . .  
SOPHIA: The best things in life are free.  
SEAN: That's so because the stars belong to everyone - who could buy the stars?  
FANNIE: They gleam up there for all of us, and they don't cost a cent.  
ANNIE: Too, the flowers in the spring and the robins that sing.  
LIL: The sunbeams that shine -  
TILL: They're yours.  
GERT: They're mine.  
MERT: The best things in life are free!  
(Ethelred Keyes strikes chords and they all sing.)

FINAL CURTAIN



Quotations from final exams 1969

THE FLAG by Duane Dunagan

. . . To some the Flag means nothing, like the criminal who doesn't care about anything or to the people who burn the Flag. They don't have any pride at all. To the people who love the Flag it means protection and Freedom. It gives them a sound mind so they can sleep well. . . . The Flag stands for freedom in a democracy. . . . "One nation Under God Indivisible..."

LAUGHTER by Brenda Carrico

. . . My grandmother was a large woman in height and weight but also in laughter. . . Her laughter brought her grandchildren to her bedside and helped her to know that as long as she laughed, she lived and all hope was not lost. . . . It gave her more energy and bright outlooks on what was to come.

HAPPINESS CITY by Margo Hungerford

"So just live everyday in your City of Happiness  
Must you wait till the sunlight is dim?  
Clasp hands with your brothers, and forgive all  
their sins,  
Bow your head and give thanks unto Him."

THE FUTURE by Ronald Spalding

. . . By 1970 videotape recorders will be another major product. These videotape recorders will be used for recording and replaying black-and-white T. V. programs. If a man is working on the day a football or baseball game is on, his wife can record it and he can watch it later. Also with the aid of some computers set up throughout the country, a person will be able to dial a number and get a golf lesson or a specific page from an encyclopedia over histelelevision set. . . .

Pi R Square by Jeff McDaniel

. . . Jack, Bill, Jeannie, and Brenda to I. U.; Janet, Angela and more to Purdue; Mike and others to Ball State; Libby and I to Evansville; others to I. S. U., Rose Poly - Some of you are questioning now ny purpose in all this and its relevance to religion. It can all be summed up by a remark made by Karen Sever. "At school you either get stronger fast or you go right down hill." She continued by relating a statement from Jane Curran about I. U. to us at M. Y. F. Karen had been relating the experience of sharing some small poems with a friend when Jane remarked, "Down here you sometimes forget people like that exist." How will we react when tossed into that whirlwind? Our faith will tell.

FRIENDS by Jay Patterson

F stands for the many fakers that try to con you into liking them . . . . They brag on how big, strong, smart, or brave they are and expect you to believe everything they say.



Quotations from final exams 1969

HELPING OTHERS-DO WE-ENOUGH? by Lynda Kay Smith

. . . Everyone of you know how fast we got the stage decorated for the class play. A barren piece of floor like that soon became a very imaginative Western hotel that fooled everyone's eye. In fact, my brother questioningly said to me after the play, " I didn't know there was hole in the stage." . . . The yearbook comes annually because a group of girls and boys and Mr. Gosnell take part of their time to make it possible. . . .

LIFE IS LIKE A MILE RUN by Richard Fix

. . . It is very important that we listen to our instructor as we get out of the starting line. As we start to practice we have to learn to pace ourselves. Our instructor can tell us how to do it, but we ourselves have to learn as individuals. . . .

SIMPLE JOYS OF LIFE by Paula Runnebohm

. . . When high school students, such as Kim Boger, Tony Laird, Sherrie Eiler, and I look about ourselves, We see adults who are happy and contented with life. We teen-agers feel that we want to make our life similar to the adults. "No man was ever great by imitation." When we try to go out on our own to imitate adults and fail in achieving our goals, we immediately fall back to our parents. . . .

MEMORIES OF SPEECH CLASS by Jeanne Thibo

Most kids think that they're walking encyclopedias, even though they do not know what an encyclopedia is. You'll never get an answer of "I don't know" from a child, whether the subject is dogs or nuclear physics. He always has an answer. We regained this lost talent in impromptu speeches. We successfully(?) talked without preparation on subjects that there really wasn't that much to talk about.

Remember when I told about the pet peeve speeches and how really we got mad? That was at the beginning of the year. Finally we learned to control our emotions. . . .

We touched on some very emotional subjects in our last speech (sickness, death, moving from our homes), but the speakers were able to overcome their emotions and give good speeches.

THE WAR OF LIFE by James Olen Barton III

. . . You have succeeded in achieving your goal. You used everything that you had, but it was worth it. You had determination, training, skill, and education to help win it. How hazardous, how foolish the attempt to launch on the momentous voyage of life, without any preparation which extends beyond the present moment.



Quotations from final exams 1969

TIMES ARE CHANGING? by N. M. Hinkle

. . . At this point, the condemning party may resort to the teen-menace - the peril of a fast driver. But most of them forget that in their youth they were involved in daring speed contests. (Grandad and Bud Reed riding on Herman's motorcycle - here is a picture.) Grandad Hinkle is a prime example of this. I recently asked him about his motorcycle, and gained some interesting information. "How fast would it go?" His usual unassuming response: "Well, they said it would do sixty miles an hour." Since he had evaded a direct answer, I bluntly asked him: "Would it do it?" This time he answered more directly. "Now, I don't know; I suppose so, I ran it as fast as it would go." And yet whenever he finds that I ~~have~~ done something to a Kart motor to make it go faster, he lectures about tearing up good machinery and reminds me the engine wasn't made to do that. He forgets how he drove his motorcycle on gravel roads comparable to the River Road now at speeds up to sixty miles an hour. Today it is fairly impossible to control a Cushman on a washboard gravelroad at 40 miles an hour, yet Grandad drove his "Excelsior" similarly at 60 miles an hour fifty years ago.

The beer parties of the 1950's, cruel murder, and dangerous driving of the early twenties resemble life as it is today. The next time someone complains about 'changing times', softly churkle. And fifty years from now, let's not harp on the benefits of our youth.

CHRIST GIVES US BIRTH, LIFE, AND DEATH by Linda McColley

I can remember when my youngest sister was born ten years ago. It was so amazing. I couldn't understand why she was so little. I wondered what she would be like and what kind of life she would have. The same was thought of Jesus Christ when he was born. What kind of man would he turn out to be? Christ's early life is a pattern for all children and youth. It was marked by respect and love for his mother. He was obedient to his parents and kind to all. He sought to understand the reason of things, and so increased in knowledge and wisdom. I believe that if we love Christ then we shall talk of him; our sweetest thoughts will be of him, and by this we shall be changed into the same image.

TIME HAS MADE A CHANGE IN OUR DECISIONS by Ella Marie Headlee

. . . Yes, time has made a change, but have you made your change or your decision. As we have walked down these old halls of good old Waldron High School for 4 years, we begin to wonder - have I made the right step, have I changed from being a smaller child, did I make the right decision for my future education. . . . You may ask questions, get the right answers, but don't chose the wrong one. "If I rest, I rust." - Martin Luther



Quotations from final exams 1969

TWELVE YEARS AND THE FUTURE by Marcia Dale

. . . Grandpa Hinkle, when you are sitting in front of your telephone television and atomic fireplace and talking with your fifteen grandchildren, I hope you'll be able to answer all of the questions they ask from you what you've learned in school these twelve years. What you have learned and done here will determine your future.

SOCIETY by Keith Kuhn

. . . In our society we tend to estimate other people in terms of success, which we usually measure by the amount of material wealth they have been able to accumulate. Generally, success is reaching any goal or desire. So today many people think of success exclusively in worldly goods, and from these worldly goods each one of us places someone else in a social class. . . . perhaps we would all be happier if we just accepted people in their true form.

STATUS SEEKER LEND ME YOUR EARS by Herschel Willey

. . . One day a very prominent upper class woman, Sherrie Eiler, was having an afternoon bridge party for the society women. Karen and Linda were just standing around drinking punch and gorging their mouths full of white angelfood cake. Meanwhile, her son Jack, had just bought a beautiful mutt for an unbelievable price of one dollar. Jack was so proud of himself that he ran home to show his mother, Sherrie. When he entered the room where his mother's guests were, he found that the dog had just gone to the bathroom on a new Persian rug. The women just snickered and went on about their partying. His mother just told him to take the dog outside and continued talking to Barbra about her husband's golf game. The same thing happened in a middle class home, which happened to be James Barton's, and all the people just stood there and stared at him. His mother was furious because of the embarrassment that he had caused her and told him to go to his room.

MY TASK by Joanie McGrew

. . . Many or maybe only a few of you here in this room know personally or perhaps by word of mouth of Mrs. Elizabeth Neibert. She is a very small and extremely old lady, but her spirits are still as strong and young as they were ninety years ago. She loves everyone and enjoys talking to all of her friends. She is nearly blind yet she knows from only a slight sound of the voice to whom she is speaking. She is known in our community as a very strong Christian and an all around nice old lady. It should be the common goal of each individual to look at the future as something bright and sunny rather than to dread tomorrow.

WILDLIFE by Greg Myers

. . . like the owl . . . Mickey Hinkle and Tony Beyer have a good start . . . in time these might grow into a noted personage.



Quotations from final exams 1969

COUNT YOUR MANY BLESSINGS by Karen Dawson

. . . Take for example, Tony Beyer, Barbra Jordan, Mickey Hinkle, David Sever, Bill Parker, and Paula Runnebohm, who have made the honor society. . . Linda McColley and Herschel Willey have the qualities of an outstanding personality, which was shown when they received the honor of getting queen and king of the Sweetheart Dance. . . A few in the Show Group are Marcia Dale, Jeanne Thibo, Sherrie Eiler, and Jack Williams. A strong quality such as enthusiasm was demonstrated by Cindy Creed, Angela Leap, and Margo Hungerford at all ballgames. . . there are several good athletes such as Richard Fix in basketball, Gary Schonfeld in baseball, and Tony Laird in track. . . Joanie McGrew, secretary, and Brenda Carrico, song leader, played a very active part in conducting many of the Sunshine meetings. A president's job is sometimes an extremely difficult job. . . Jeff McDaniel, president of Key Club, Libby Rosenfeld, president of FTA, and Mark Fischer, President of FFA. . .

THE HOUSE OF EDUCATION by David Sever

Far too soon we entered high school with wide opened eyes. We found that our "plaster of grade school" was cracking and that we had to repair it by studying. We began repainting the walls of math with more difficult subjects as algebra and geometry. The carpet of English was wearing so we began to weave in new terms like gerunds and participles. More elaborate and detailed fixtures of science and history were hung such as biology, world history and chemistry. Remember Joanie, Marcia, and Angela the day you got thrown out of world history class and were told never to return? Part of your house had been destroyed. Remember too, Joanie, how hard you studied that night thinking that you could go into class the next day to take the test. But bits of your house were torn down again when Mr. Miller told you that you could not finish the course. We encountered hardships, but we continued building and renewing our house in spite of them.

WHAT WE MAKE LIFE by Mark Fischer

. . . When you see a chance to make a move that might possibly make you a success, you had better take it because tomorrow it won't be there. My grandfather was talking with me a couple of weeks ago about what I was going to do after I got out of school. One thing he said that I had never really thought about before is that there is just so much money; it's just the smarter people who end up with it.

THE TRAIN OF LIFE by Sherrie Eiler

. . . God gave man life and man destroyed it by defying God so God told man that he would have to make a life of his own. Our lives are just what we make them.



Quotations from final exams 1969

HAPPINESS IS SMALL THINGS by Tony Laird

. . . Happiness can be girls too. I think. Let's take Mark for instance. Mark gets his happiness out of an old country road, about 11:30, 75 degrees, windows rolled down, that certain tape in the tape player and finally that certain person of the opposite sex. This really is happiness isn't it, Mark? But that could go the other way. Right Jeff? Well maybe you did get some happiness from the ordeal on the gravel road in Rush County. Weren't you happy when the cop didn't arrest you for illegal parking?

Food can be the source of happiness; if you don't believe me, just look at the exciting contour of my body. I don't know about you, but I really gain happiness when I drive in to Frischs, order a Big Boy and bite into it and tartar sauce drops on my pants and the hot yellow cheese melts in my mouth, oh! What happiness. If you don't believe that you can gain happiness from something to eat, just ask Karen. She would give anything to have a plain hamburger with plenty of ketchup. . .

PEOPLE I HAVE KNOWN by Dan Cord

I would like for all of you to picture yourself up in the sky. In an airplane, jet, or magic carpet - what ever you think would be comfortable. Look around while you are up there. What do you see? Of course clouds - big clouds, small clouds, black clouds, and shiny clouds. These four different clouds, in some respects, remind me of people - three of which are to be avoided and the fourth cultivated. . .

LIFE IN A PICTURE BOOK by Cindy Creed

"A baby's a bundle of mirth and might  
With a nose as rosey as candlelight,  
Two eyes as bright as shining stars,  
And a hum like the strum of soft guitar."

WHY WORRY by Jack Williams

. . . This reminds me of an other time I was just a little scared. Four years ago Tony L., David S. and I were camping out for the first time in a cabin that David had made. It was back in the woods, and after it got dark we started telling ghost stories. Well we got pretty scared, and we were almost ready to go back to the house, where we thought it would be safer. (Tony and I didn't know Mr. Sever too well at the time.) But we decided that we would never live it down so we stayed. . .



Quotations from final exams 1969

WHY EXIST? by Bill Parker

God gives a man Life.

His parents give him a background,  
So he will know Prejudice, and Bickering,  
And Concern, and Love.

Schooling shows him the situation  
In which the world has found itself,  
And which he must remedy.

God gives him the ability to take a chance  
By giving him Bickering, which he  
Learns to overcome,  
And Love, from which he takes courage.

Opportunity gives him the Chance.

The Chance to bicker;

The Chance to love;

The Chance to remedy the situation.

Death provides a wastebasket

For the broken body,

The empty bottles of medicine,

And the used-up remedy for the situation.

Posterity erects a monument,

To the situation,

And the remedy,

And the doctor.

God gives the man Eternal Life.

1969 SPEECH CLASS ADVICE TO THE CLASS OF 1970

Best speeches - Dennis Kaster's final exam; Tony Laird's emotional and final exam; Myers & Schonfeld's pantomime; Dunagan's pantomime & class play; Jeff McDaniel's speeches; Willey's emotional. My advice to the class of '70 is don't try to work and go to school at the same time because it makes things too hard. You need a lot of time to prepare a good speech so don't wait to the last minute to start work on it. Whatever you do don't get behind because you will have a hard time trying to catch up. Work hard on the class play because it will mean a lot to you. Whatever you do try to get to school. Mike Shroyer.

Speeches I enjoyed most: Tony Laird, Mike Wertz, Dennis Kaster, Mick Hinkle, Jack Williams. To the Class of 70 - Speech Class is the best class you'll ever have had, but it is only as good as you try to make it. Prepare you speech well in advance; don't get Mr. Sever mad and you'll have a lot of fun. Ron Spalding.

Speeches I've liked Best: Mickey Hinkle-physics, Mike Werts -Robin Hood, Jack Williams-personal experience, Bill Parker-personal experience, Tony Beyer-speech to inform, Joanie McGres - entertainment. Suggestions - to have everybody attend class regularly. Tony Laird.



1969 Advice to Class of 1970 continued

Outstanding speeches: Final exam - Libby Rosenfeld, Tony Laird; Emotional - Mickey Hinkle; Most of Mike Wertz's & Dennis Kaster's except when too dumb; Sherrie Eiler's on Racial Equality; Ronnie Spalding's Entertainment on TV commercials; Mickey Hinkle with bubble gum. To the Class of 1970, Let your individualism show. Don't give a speech that sounds like what you think a speech should sound like. Be natural. If you are specially interested in a certain idea, try to evolve your speeches from that but beware of repetition (Jeff McDaniel & Kennedy). Don't be afraid to try something new. Be different and unique but don't go to extremes. (Mike Wertz & Dennis Kaster.) Beware of overworking unusual aspects. If you take an unusual stand or idea in every speech, it no longer is unusual and, thus, loses its effectiveness. If your opinions are different, express them, especially if they're different from Mr. Sever's. This is really a great class, One where a person can say what they want without fear of punishment. Have fun & a great class play. Jeanne Thibo.

Pantomime - Jerry Garrett & Kenny Gilles; Sales - J. Thibo, Kenny Gilles; Impromptu - all good; Speech to entertain - Tony Laird & H. Willey's weight lifting; Personal experience - Tony Beyer, Steve Monroe. I think you should use the Heckling Speech. Take my advice, get your speech ready when it is assigned; don't wait until it's almost time to give it. Be sure you don't tell Mr. Sever that "You are not prepared," he does not like it. P. S. Don't get a speech off someone else. Nobody likes to hear repeats, they are "no-no's." One of the Greats - Kenny Gilles

Dear Class of 70, I feel the only truly enjoyable speeches the past year came from the heart and let the speaker's personality shine through. Tony Laird, Mike Wertz and Mick Hinkle had the talent built in. The class woke up and listened like first graders on all their speeches. It got so that I actually got excited to see them walk to the front because I knew they would have an unusual, interesting speech. History-making speeches: Tony Laird's - Happiness; Jeff McDaniel's - about his car; Marcia Dale's on getting nervous; Karen Dawson's red cake demonstration - (delicious !!) Janet Jones

Dennis' speech to entertain; Tony's final exam speech; Mike Wertz's speech to entertain; Mike Wertz's speech to stimulate or arouse. Advice - always do what Mr. Sever asks and don't get on the wrong side of him. Don't goof off too much! He doesn't mind a little bit of goofing but "too much is too much." Good Luck. Reggi Ross



1969 Advice to Class of 1970 continued

Best Speeches - Tony Laird's final exam on "Happiness" - Mike Wertz's speech about "Robin Hood" - Laird's and Willey's "Weight Lifting" speech - Jack Williams' on "Physics" - Dennis Kaster's pantomime of Mr. Heath - Ella Headlee's Emotional speech on her grandfather's death - Herschel Willey's control when he told of his father's death. Binnie's performance in class play - Advice to next year's class: Mandatory class attendance. No "split" periods - I felt I missed several good speeches because of these periods. Stress originality - the best speeches were those entirely personal or original. Do your speech first so that you can listen to other's with free mind. M. Hinkle.

Best speeches - Mick Hinkle's emotional; Sherrie Eiler's eulogy; Brenda Carrico's emotional speech; Dennis Kaster's final exam; Joanie McGrew - Entertainment "hats"; Dennis Kaster's pantomime of Mr. Heath. Advice: Keep grades up high enough to be able to take speech - not to miss very many days - speech is exciting, but you have to be there to be a part of it. Keep in mind your attendance. When time comes to write a speech do it first but do it right. You will be able to sit back and hear others. Ella Headlee

Tony Laird's final & emotional speeches, Ronald Spaulding's final, Larry Schofner reading the poems, Dennis Kaster's final & one about physics class, Dunagan's pantomime, Mike Wertz's speeches, Jeff McDaniel's one about Sen. Kennedy, Shroyer's - Beyer's & Patterson's pantomime. My advice is to work real hard & do well on your speeches. Raise a lot but do give all your speeches and work really hard on your class play. Plus always try to get along with Mr. Sever & try to be in school most of the year. (Don't hook off.) Gary Schonfeld

Speeches I enjoyed: Mike Wertz - speech to entertain (Robin Hood); Tony Laird - final exam; Jeanne Thibo - to inform (Suitcase); Libby Rosenfeld - entertain (childhood); Cindy Creed - to inform (First Aid); Angela Leap - sales talk (Shoe polish); Dennis Kaster - pantomime (Trap-eze); Joanie McGrew - entertain (Hats). Always be ready to give your speech ahead of time. It's not a very good feeling to sit, waiting for someone to give his speech knowing that you might be called on. Be sincere and don't mess around unless the speech calls for it. Know your class play lines ahead of time and have fun in the play, but work hard. Have fun and enjoy yourself, but don't goof off and miss any more than you have to, especially during play practices. David Sever.



1969 Advice to Class of 1970 continued

Tony Beyer & Jack Williams' speech on working at Cunningham Gardens; Kim Boger pantomime on being drunk; Mickey Hinkle after dinner speech (chewing bubble gum) & final exam - the one about the 3 teachers (entertainment?); Jack Williams - final, golfing pantomime with Tony Laird; Mark Fischer - pet peeve & convince; Dennis Kaster - pantomime with Mickey and Duane Sasher, final, sales speech; Margo Hungerford - stimulate or arouse; Angela Leap - the one about dental care; Joanie McGrew - entertainment; Tony Laird - pantomime, final; Linda McColley - entertainment; Mike Wertz - entertainment, eulogy, the one about about cowboys and the Indians (after dinner?); Herschel Willey - emotional; Suggestions: Go through speech at least once before giving it. Don't wait until the last minute to get references. Pay attention to everyone else's speeches. Don't miss class. Don't get nervous. Everyone knows everyone else. If they don't, by the time the speech course is over, they will. Libby Rosenfeld.

Enjoyable speeches: Tony Laird, Joanie McGrew, Jeannie Thibo, Angela Leap' sales talk & inform, Mickey Hinkle, Jack William's inform.(chicken.) Advice: All assignments should be prepared in advance. Start working on the assignments as soon as they are given. Even if the going gets rough during the first semester and you're tempted to drop the course at the end of the semester, don't! Second semester is worth it. You will learn a lot from the class play and will have a lot of fun too! Best of Luck to Speech Class next year. Paula Runnebohm.

Speeches I've liked best: Mike Wertz, Tony Laird & Jack Williams, Dennis Kaster, Bonnie Spalding, Libby Rosenfeld, Mick Hinkle. Suggestions: Attend class regularly. Give your speech the first or second day so you can relax. As soon as one speech is done begin on next. Joanie McGrew.

Jack & Tony's bodily action-hoeing, Tony Laird's final, Mickey's after dinner, Ronnie Spalding's entertaining, Libby's entertaining, Kim Boger's group pantomime, Sherrie's entertaining, Paula's emotional, Marcia's emotional, Jeannie's bodily action. Angela Leap.

Tony Laird, Cindy Creed's pantomime, Jack Williams, Mickey Hinkle. Suggestions - Have your speech more planned. Don't lean on the stand while giving it. Don't laugh if your speech is funny. Don't read your speeches. Don't look out the windows while giving speech. Greg Myers.

Mickey H., Mike W., Tony L. To do exactly like I did - listen in class, hand in all assignments, and keep your hair short. Thanks for putting up with me! Jay Patterson..



Suggestions: Get assignments done ahead of time. Don't be nervous because everyone is just as nervous as you. Don't miss any classes. Don't try to fool Mr. Sever. Lindy McVey.

Suggestions: Have your speech done at least one day ahead so you can go over it many times before giving it. Have fun with your speeches. Don't worry about the other guy - just be yourself. Listen to other speeches to get ideas. Be aware of the readings - if you're anything like our class you'll hate them. Margo Hungerford.

To the posterior (no character reference meant), This class can be an eight mile high or a hole in the head. Forget grades completely; they're only incidental and cramps one's style. Get totally out of yourself and don't recognize little things like inhibitions or embarrassment; this is the best opportunity to do anything and everything. P. S. Paint a water tower tonight. Yours somewhat, Dennis Kaster.

" Speeches I enjoyed most," an Anthology by Michael R. Wertz, Esq. Entertainment-Tony Laird; Entertainment-Dennis Kaster. My advice to next year class, from the wise man of the Mountain, Never try to make your speech sound like a table of contents from Funk & Wagnells Dictionary. You are Individuals so say what you feel; what sounds stupidest to you may be inspiration to others. And always remember the words of George Custer who said, "Where the heck did all them Indians come from?" P. S. Be lenient toward the Juniors; chances are they're not as stupid as they look. P.S. S. We (The mesmatucks) hereby officially leave your one (1) water tower to use at your discretion. Michael Ray Wertz.

Jeff, Karen, Sherrie - Mother & boy & girl dating, pantomime. Don't wait till last to give your speech. If possible give it at the beginning. Have your speech well organized and well in mind so that you won't be lost for words. Don't put off working on your speech . . . so that you may think of good examples to use. Marcia Dale.

Future members of speech class should be prepared for their speeches well in advance. Even if you are not fully prepared, just don't sit around waiting for someone else to get up during a dead spot; get up get it over with. It will make you feel a lot better. Tony Beyer.

Don't wait until the last minute to give your speech. Get it over with so you can enjoy the other speeches. Don't be afraid in the class play. Relax. . . Karen Dawson.

Always do assignments! Do speeches early. Cooperate in the class play - have fun! Cindy Creed.



My advice to the Senior Class of 70 is to always have your speeches in on time; learn how to make out an outline; don't wait till the last minute to give a speech, and have fun in the class play. Just be yourself when you are writing and presenting a speech. If Terry Cox is taking speech, he will have no trouble at all making them up or giving them. To Mr. Sever: Speech class was the most enjoyable course I ever had at Waldron. I enjoyed myself very much. Kim Boger..

Dennis Kaster had speeches that appealed to me in every aspect of living from religion to bewilderment. My advice, is that, if they ever try to give a speech without preparation, good luck! More advice, When it comes to putting on the class play, don't sit back and watch other people do your work for you. Get in there and do your share, and remember, the class play is the most important of all things in your Senior year. Another thing, don't let your emotions show while Mr. Sever is talking. If he says something serious, and your emotions are weird emotions, don't laugh! He'll get you. J. Barton.

Suggestions: Don't wait until the last day to give a speech. The ones who give it first are more interesting. Repetition gets boring. Besides if time runs out, and you haven't given your speech it's "just too bad." (Quote from Mr. Kenneth Sever, after I missed out on the 2nd impromptu speech.) Try to make your speech interesting and unusual. Funny speeches are the most enjoyable. Sherrie Eiler.

The charades were fun and helped you get over your nervousness. Try to get your speech over as soon as possible so you can enjoy the other speeches and not worry about your own. Plan about a week ahead of each speech. Jack Williams.

Don't wait until the period before speech to prepare - or Mr. Sever will find something else for you to do. Mr. Sever, this is the class that I have enjoyed and learned much. Thank you for helping me. Brenda Carrico.

Don't be afraid of trying a new style, or idea. Watch the cold stares and be ready early in heaven's name. Jeff McDaniel.

Get along with Sever and have all your work on time. Be very different - He loves "different" people and speeches. Don't argue with Sever!!

Start out on the right step with Mr. Sever; otherwise, just be yourself when you speak. Keith Kuhn.

Prepare carefully your speeches and give them early, but above all don't DO NOT, DO NOT wait until the last day to give it. Especially your final exam. Steve Monroe.



Quotes from Teacher's Grade Book 1968-1969

October 17 - Room 201, floors dirty - not cleaned - waste baskets unemptied - 1 light out - flies! Library - 3 lights out (2nd day) - door unlocked at 7:30 a.m.?  
Oct. 18 - 201 - floors dirty under chairs - apparently chairs were not moved. 1 light still out. Library - 3 lights out.  
Oct 21 - 201 - Board not cleaned . Light out. Temperature 62 degrees, floor dusty! library - 3 lights out.  
Oct. 22 - 201 - Floor dusty under tables. Temperature 60. Light still out. Library - 3 lights out.  
Octo. 23 - 201 - Floor dirty under desks. Lights still out. Library - 3 lights out.  
Oct. 28 - 201 - Floor dirty & dusty under desks - floor in general dirty! Temperature 62. Blackboards not washed. 1 light out. Library - 3 lights out.  
Oct. 29 - 201 Floors dusty! Chairs on tables? Temperature 62 at 7:45 a.m. Etc.  
Oct. 31 - 201 Floors dusty under tables. Temp. 64 at 7:45 a.m.

May 1969 - This school year has been the most discouraging that I have experienced - dusty halls & rest rooms & class rooms and grounds - teachers who made no attempt to teach or control pupils - almost complete breakdown in attendance regulations - poor pupil attitude - and poor administration of funds and buildings. However, junior and senior English did accomplish something and Speech was rewarding. Class play FINDERS CREEPERS was exceptionally good! And they dumped the library summer 1968 - it took 2 weeks and 5 paid helpers (librarian was not paid ! )and the librarian to straighten it out and some valuable books were never found.

When one of the " bandits" fired the track pistol during Friday night production of class play, a well-dressed chicken fell from " the sky." The cook picked it up and said (ad lib) "I'll fry it for supper."  
Play cast asked play coach to come up through the "trapdoor" during Friday night curtain call - he did.

No one knows the thrill of watching back stage during the performances - listening to audience reactions - wondering if the cast can get back to Act one after skipping several scenes - wondering if Joe will remember his lines this time - noting that Jane forgot her properties again - feeling the excitement and fascination after the first stage fright has vanished - fussing because some of the best and cleverest lines were "covered up" - hoping that Janet will speak loud enough to be heard in the second row - laughing with the cast and audience - feeling proud of such a great bunch of kids - no one knows but the play coach - and after umteen plays it's still worth it! My, What memories! I could write a book - and a big one at that!

OLD ENGLISH TEACHERS NEVER DIE, THEY JUST PARSE AWAY!



To the "Individuals" Class of 1969

O the logs that made the cabins  
In Indiana long ago  
Came from soil so rich and fertile -  
They just had to up and grow.

For the land of Indiana  
With its miles of living green,  
Watered by its sparkling rivers -  
The clearest ever seen -

Gave us coons and bears and possums  
And the rows of waving corn -  
The beechnut and the walnut -  
The locust and the thorn -

Gave us fish in flowing currents,  
Wild turkeys in the trees -  
White limestone in the quarries -  
Red clovered honey bees.

Tall hills in blazing autumn  
Full of red and brown and gold,  
And fruit upon the apple trees -  
A wealth of grain untold.

So be good to Indiana  
And keep her harvest bright,  
And mention this old Pioneer  
When you say your prayers tonight!  
- Kenneth D. Sever

Quotes from one of those "awful" oral reading assignments:  
"It seems the village veterinarian Suggested to the village constable A little expedition after rabbits . . . they hit it pretty hard . . . The Doc he says: "You see that cow in the pasture? Bet you five dollars I could hit that cow, Setting right here." "Well, bet you couldn't!" The constable he says. And just like that, The Doc reaches back and grabs a rifle Out of the back seat . . . And drops that cow as dead as butcher meat! . . . .  
. . . "Then you ain't seen the vet?" the sheriff ways.  
"No I ain't seen him, not since yesterday."  
"You don't know who went hunting with the vet?"  
"Gosh no. I only know it wasn't me." . . .  
"Well, I got witnesses to say 'twas you. . .  
" . . .What happened to the durn cow, anyhow?"  
" He had to have her killed, she was so old. And don't give down no more. And so the vet, He went and shot her there this afternoon!"  
Well, up to town the boys are laughing still. "



SPEECH 1967 - 1968

Arthur, Kenny  
 Avey, Charles  
 Barker, Tom  
 Beckett, Susie  
 Beyer, Rose Mary  
 Beyer, Steve  
 Billheimer, Susie  
 Bridge, Sandy  
 Cord, Jim  
 Dale, Nancy  
 Daulton, Carl  
 Doig, Bill  
 George, Ronnie  
 Haehl, Debbie  
 Harker, Joe  
 Haymond, Donna  
 Huffman, Mark  
 Huffman, Max  
 Jacobs, Kenny  
 Johnson, John  
 Jones, Norman  
 Kappes, Wray  
 Kuhn, Larry

CLASS OF 1968

Laird, Don  
 Mc Daniel, Mike  
 Miles, Jane  
 Mohr, Larry  
 Morgan, Hyla  
 Nasby, Vic  
 Newton, Debbie  
 Norris, "Duke"  
 Phipps, Regina  
 Planck, Betty  
 Reed, Annette  
 Rogers, John  
 Ross, Jim  
 Sipes, Mike  
 Smith, Debbie  
 Solomon, David  
 Stagge, Don  
 Sweet, Vicki  
 Tucker, Steve  
 Van Arsdall, Brenda  
 Wheeler, Mary Ann  
 Williams, Kevin  
 Wisker, Mary

This class had its share of individuals; at times a not so faint "alcoholic aroma" pervaded the area; however it was a good class producing many very effective speech experiences; the usual 26 plus speeches including two panel discussions and drama. Average final grade was 91.

ENGLISH 12

Barker, Tom  
 Beckett, Susie  
 Beyer, Rose Mary  
 Beyer, Steve  
 Billheimer, Susie  
 Bridge, Sandy  
 Dale, Nancy  
 Doig, Bill  
 Haehl, Debbie  
 Harker, Joe  
 Haymond, Donna  
 Huffman, Mark  
 Huffman, Max  
 Johnson, John  
 Jones, Norman  
 Kappes, Wray  
 Kuhn, Larry

Laird, Don  
 Mc Daniel, Mike  
 Miles, Jane  
 Mohr, Larry  
 Morgan, Hyla  
 Norris, "Duke"  
 Reed, Annette  
 Rogers, John  
 Ross, Jim  
 Sipes, Mike  
 Skidmore, Mark  
 Solomon, David  
 Stickford, Victor  
 Tague, Mike  
 Wheeler, Mary Ann  
 Williams, Kevin  
 Wisker, Mary

This class wrote 23 long themes, a research paper, several short themes, studied grammar & vocabulary & spelling. The second semester they emphasized English literature, Bible study and "outside" reading. The average final grade was 86.

This year showed 7 enrolled in French I, and 7 in French II.