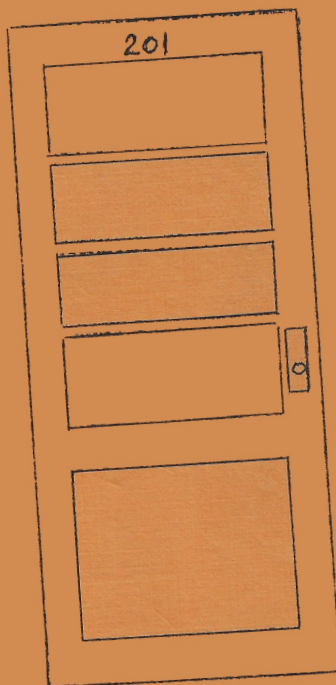


WALDRON HIGH SCHOOL
201 SPEECH ODYSSEY



IN REMINISCENCE:
THE CLASS PLAYS, SPEECHES,
MEMORIES OF SPEECH AND ENGLISH CLASSES
1977-1938

KENNETH D. SEVER, TEACHER
WALDRON, INDIANA
1985

Class of 1952-54

Pages 305-313

Kenneth W. Sever

201 SPEECH ODYSSEY

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FOREWORD

As the years passed it became more imperative that we should preserve the astonishing antics of Waldron High School Speech 201. We could not stand "idly by" and allow those "immortal words" of the Joes and Johns, the Marys and Marthas, or the Davids and Dianas to fade into the shadows of oblivion. So the time-worn teacher decided to select as many quotations as possible from the speeches, class plays, and "adventures" of the approximately 900 remarkable young adults who "took" speech between the years 1947-1977. (He also included some reminiscences from his other language classes because they had their share of oral communication starting in 1938.)

Consequently it should be apparent that no other oral similar organization can quite match Speech 201 in colorful dialogue, vigorous variety, emotional excitement, or just pure enjoyment. So this volume is meant to be a tribute to the best speakers in the "entire system."

Therefore, to these endeavors we invoke the assistance of the Spirit of Oral Communication that he may inspire us to remember with pleasure and nostalgia the maturing times that we shared in Room 201.

INTRODUCTION

"You may say anything you wish as long as it is the truth as you see it and as long as it is socially acceptable, but remember - everyone else has the same right so he, too, will be heard, and we must listen respectfully; moreover, each one of us must assume responsibility for our words and actions; whatever we say, if we so desire, will not be repeated beyond these classroom doors." With this philosophy each speech class session began. Our classes stressed work and punctuality - open and free participation as well as open and free listening (excepting the times of hilarious and friendly pandemonium) - and even that seemed to be constructive. We tried to have no social levels - we endeavored to treat each person as one of God's equal creatures in order to develop him or her into the best possible individual - and to a noticeable extent we succeeded. Even the teacher received his share of sincere criticism, growth, and hard work.

At times the following statement appeared on our class play programs: "Speech Class policy for years has insisted that all Seniors who choose may be and should be included in at least one stage play in contrast to the very prevalent high school practice of choosing only the few and only the "best" after try-outs. At Waldron, for the past years, there have been no try-outs and no "best" prospects. Here we write our own play trying to create parts for each class member. So, if a cast of 47 seems unwieldy and the story appears to be

"wayout" and the comedy somewhat "hammy", just remember that our PRIMARY purpose then is to create a training experience for ALL - not just the elite. Our secondary purpose then is to entertain. Past years have proved our policy; likewise, we hope this year's performance will be rewarding and entertaining. Although our acoustics, seating, lighting, stage equipment, amplification, dressing rooms, rehearsal opportunities, and general conditions are unsatisfactory, we do appreciate working with the "best" teenagers and playing before the "best" audiences. So thanks for your interest and encouragement."

During and following public performances, parents and friends frequently commented - "I didn't know she (or he) could act or perform like that!" The answer - "Until now perhaps they never had the opportunity to develop their skills and abilities."

We remember with a full spectrum of emotion the smiles - laughter - pathos - ecstasy - anger - sympathy - pride - sportsmanship - love - tears - astonishment that emitted from the podium. We would estimate that in this time space Room 201 echoed with approximately 21,650 speeches in the "you-name-it" categories. The speech class membership included some 900 individuals averaging about 26 per year; the largest class was 52 in 1969 and the smallest 12 in 1974 after the administration and school board instituted policies that weakened the school curriculum, but improvements overcame the handicap and again the enrollment reached 29 in 1976 and 38 in 1977.

In this book we are relating primarily the story of the Waldron High School class plays including casts of characters, excerpts from some of the plays and related references; also we have included quotations from some of the actual speeches. We regret that we could not include all the interesting words that we have kept through the years, but that would have meant copying a file of typed pages over three feet thick - a real, live encyclopedia!

The Speech Appraisal, used in each assignment, rated the speaker on a scale of 0 - 9 in each of the following categories: introduction, clarity of purpose, choice of words, bodily action and gestures and posture, eye contact and facial expression, vocal expression, desire to be understood, poise and self control, adapting material to audience, organization of material, and conclusion.

Each speech required an outline which included the following: Construct a neat, complete sentence outline on this sheet and hand it to your instructor when you rise to speak. He may wish to write criticism. Type of speech - Number of words in outline - Name - Date - Purpose of this speech - TITLE - INTRODUCTION - BODY - CONCLUSION - Write sources of information on the back of sheet.

Some of the speeches were Personal Experience, Pet Peeve, Reading Aloud, Bodily Action, Pantomime, Speech to Inform, Stimulate or Arouse, Entertainment, Speech to Gain Goodwill, Drama, Eulogy, Heckling, Sales Talk, Emotional, Anniversary, Speech to Convince, Charades, Original Skits, Final Exam.

1953 - 1954

Speech class had 24 enrolled; Senior English 22. Average grade in speech - 88%; average in English 83. Both classes produced good themes and speeches including debate.
Junior English had 36 listed in class - average grade was 84%.
Sophomore English enrollment was 70 - averages were 86 & 87%.

DOWN TO EARTH

A Comedy-Fantasy in Three Acts

The Class of 1954 Waldron High School Presents April 1 & 2
in School Gymnasium - Written by Bettye Knapp & produced by
Special Arrangement with Row, Peterson and Company, Illinois.

DOWN TO EARTH come two angels (Agnes and Wilfred and a kind of heavenly hitch-hiker (Pilone) to influence the romances, finances, and fates of Augusta Applegate, her relatives, her maid and her neighbor, Harman Howell. Directed by Kenneth Sever.

SYNOPSIS OF SCENES

Prologue: Somewhere in Space (The remainder of the action takes place in the library of Augusta Applegate's home.)

Act I: Early Evening

Act II: Scene I: Midmorning, the next day.

Scene 2: The following afternoon.

Act III: The next day.

CHARACTERS

A female angel, intent on getting her job done Bonnie Gaines -
Mildred Beyer

A male angel who also takes his work seriously, ageless -
Junior Neeb - Max Kelly

A would-be angel whose mischief confuses; young; Dave McInturff
Augusta Applegate - elderly, aristocrat, miserly, and sarcastic -
Faith Meal - Judy Mull

Augusta's emotional maid; spans gap between tears and happiness -
Carolyn Eiler

Orpha Teel - Social climber and niece of Augusta, in her 40's -
Janet Hatton - Edythe Adams

Ruthie Teel - Affected but pretty and poised daughter of Orpha; in
her 20's - Shirley Pickett - Mary Jo Stephens

Millie Bromsley - The protective-mother-and wife type; in her 40's
Wanda Beyer - Nancy Mills

Baxter Bromsley - A slightly "screwball" inventor; in his 40's -
Allen Kuhn - Leonard Fischer

June Bromsley - Pretty and practical; engaged to Richard: in 20's -
Yantis Yarling - Merrie Pool

Richard White - Handsome, hard-working, in love with June; in 20's -
Kenny Conover - Dick Yeager

Herman Howell - A sweet old retired sailor; a match for Augusta -
Bill Laird - Bill Hungate

A rich hypochondriac; in his 20's; -Richard Stewart - Don Harrell

Business managers - Janet Hatton, Judy Mull, Harold Neeb.

Stage managers - Charles Stiers, Kurtis Pool, Richard Cox, Ora
Shugert, Jack Meal.

Photography and Recording - Don Harrell, Leonard Fischer

DOWN TO EARTH continued 1954

Properties and Costumes - Shirley Pickett, Edythe Adams, Sharlene Fischer
Advertising Managers - Charlene Scripture, Lavonne Shugert, Paul Kuntz
House Managers and Ushers - David Pearce, Marlene Gahimer, Marcia Pearce, Charlene Scripture, Lavonne Shugert, Sharlene Fisher, Helen Spurling
Sound Effects - Don McDaniel, Joed Parkinson
Make Up - Mary Jo Stephens, Yantis Yarling, Merrie Pool, Bonnie Gaines
Organ Music - Janet Hatton, Marcia Pearce

Excerpts from DOWN TO EARTH 1954

Act II page 42 . . .

(Wilfred and Agnes exit UC. Pilone looks around the room. He goes to the coffee table, picks up the tea pot, is delighted at his feat, puts it down, picks up the tray, tests its weight several times and places it on table beside chair LC. Diana enters up R with dust pan and whisk broom. She goes UL and whisks up some of the broken vase. Pilone sits on sofa, picks up the tea pot and removes the lid to look inside. He sets it down with considerable noise. Diana looks up, startled. She goes to the coffee table and looks under it, picks up the tea pot and looks under it. Then she shrugs her shoulders, sets down the tea pot, and goes back to her work. Pilone is delighted with his prank and repeats the tea pot business. Diana repeats her business and goes back to her work with a puzzled, gaping look. Pilone is fairly jumping up and down with glee. Augusta enters UC, followed by a thoughtful and concentrating Agnes.)

Augusta: Diana, I'm going to my room.

DIANA: Yes, ma'am.

Augusta; You can call me at **five**. (She and Agnes exit up stairs.)

PILONE: Diana . . . Diana . . . now let me see. Ch, yes, Diana - goddess of the hunt and of the moon and protectress of women. (He picks up a dish with lemon on it.) Humm. Diana. It seems to me I knew a Diana some place once. I wonder if she's ever been to Athens . . .

DIANA: (Hears the dish clatter; with a fearful look.) Here, kitty kitty. Come on, Manuel, let's not play any more.

PILONE: Diana. A lovely name.

(He picks up the dish with pastry on it, comes DC. He eats a small pastry in two bites then replaces the dish on coffee table. Diana watches amazed, her mouth wide open. Presumably, all she sees is a piece of pastry going into thin air, and a flying dish.)
DIANA: (In a small voice M-M-Man-Manuel?)

PILONE: (Going C.) Pilone. Pilone something or other. I forgot the rest of my name, but it isn't important.

Diana; (Choked) Miss - Miss Applegate. (It doesn't come out very loud.)

(Moving C, Diana sweeps her arm out in front of her to see if she can touch anything where the plate was. Pilone has stepped above chair LC. Diana flays the air, then puts her outstretched fingers in front of her face, takes a step and counts.) One, two, three . . .

Excerpts from DOWN TO EARTH continued 1954

PILONE: Excellent. I could count at your age, too.
DIANA: It could be telling on me. After all, eleven men is a lot of men to jilt one woman. (She crosses to coffee table, picks up plate, looks at it, and returns it to coffee table.) It could be I'm going to pieces.
PILONE: Oh, no, don't go to pieces. You're too pretty to disintegrate. Ah, Diana, Really a fascinating name.
DIANA: I probably need glasses. My eyes always did have a tendency to be a little crossed.
PILONE: Maybe you're tired. (Goes to coffee table) Would you like some of this - whatever it is?
(He lifts tea pot in one hand and a cup and saucer in the other.)
DIANA: (Sinks into chair, gasping) Owwwwwwwwww.....
PILONE: (Crossing to Diana) Here, Let me pour you a cup.
DIANA: (In a high, weak voice) Miss Applegate.
PILONE: (Pours a cup of tea for her) What do you want her for, my dear?
DIANA: (Staring hard at the tea cup) Miss - Applegate.
(With her mouth open, she passes a hand under the cup . . .)
PILONE: I'd join you, my dear, but I really don't care for liquids.
DIANA: (Rises . . .) Diana Clump, age 35, address 696 South Chestnut. Two and two is four, thrity days hath September, Jack Spratt could eat no fat, his wife could eat no lean. (Slaps her brow) I'm still making sense - at least I think I am.
PILONE: (Having taken tea things back. . .) Except for Jack Spratt.
DIANA: Miss Applegate. (Then, finding her voice, she calls loudly.)
Miss Applegate ! (Exits up the stairs, running.)
PILONE: (Looking after her with deep admiration) Ah ! Roman goddess of the hunt and of the moon and protectress of women ! (He sighs as he strolls toward stairs.) I knew I was sent down here for a reason. (A big sigh) Diana ! (Runs after her as Curtains Close.)

Act II Scene 1 . . .

DIANA: Eee-eee-eeeekkk !
AUGUSTA: (Throws down paper) What is the matter with you? Diana.
DIANA: The toaster ! (Points DR) It just walked past me.
AUGUSTA: (Acidly) Dressed for a morning stroll, no doubt.
DIANA: You mean you didn't see it? . . .

Act II Scene 2 page 75 . . .

(Pilone goes to back of sofa and tickles Herman's ear.)
HERMAN: Why, Miss Applegate !
AUGUSTA: What is it?
HERMAN: (Sets his cup down) I guess I'll have to tickle you back.
(He tickles her ear.)
AUGUSTA: What is this - a game, Mr. Howell?
HERMAN: I guess you could call it that.
PILONE: (Puts his head between both of theirs) I wonder if they can feel my hot breath. (He kisses Augusta on her cheek.)
AUGUSTA: Why, Mr. Howell !
HERMAN: You may call me Herman, if you like. . . .
PILONE: (Ruffles Herman's hair a bit) You ought to sit closer . . .

Act III . . . Page 98 . . .

ORPHA: Do you think they'll bring her in here?
MILLIE: I don't know if they can move her.
ORPHA: The car must have been going at least sixty.
MILLIE: I called to her just as she stepped off the curb, but she seemed to be talking to someone.
ORPHA: Probably herself. She's been doing quite a bit of that, I've noticed. (Baxter enter UC.)
BAXTER: Poor Diana! There's no hope.
MILLIE: Oh, what a shame! We'll all miss Diana.
BAXTER: The ambulance is on the way. We'd better go back out. (Exit)
WILFRED: What's all the excitement, I wonder.
AGNES: I'll bet Pilone has -
(Pilone and a radiantly happy Diana enter UC. Diana is in a toga, has her wings, and is wearing her hair loosely. They stop slightly upstage of C.)
PILONE: Ch, here you are.
AGNES: Where did you expect to find us? We're doomed here for maybe years.
WILFRED: But, look, Agnes! Diana is an angel!
DIANA: Yeah. (Starts to sway) OO-oo-oo! I have the nicest, floatiest feeling. (She starts to dance and twirl - and sway about room.)
AGNES: There's no doubt Diana is ready to ascend. Did the car hit you, too, Pilone?
PILONE: No, I was one step behind Diana. It was a most uncouth looking chariot - car - and it came racing down the avenue with inadequate brakes and some reckless driver at the wheel.
WILFRED: It must have been part of the celestial plan, Agnes, for you to take Diana back instead of Augusta.
PILONE: But she can't go without me. I want to stay with Diana.
WILFRED: (Cupping a hand to an ear) Shhhh! Listen! (To Pilone) Do you hear someone calling you - out there?
(A pause, everybody freezes at attention - Pilone moves as if drawn, listening intently his body rigid.)
PILONE: (As if answering A Voice) Why, yes . . . yes, I do. (He turns toward Diana, who meets him UC; exultantly) Wait for me here Diana. He says it'll only take a minute. (Exits)
DIANA: Where is Oscar going, and who is he meeting?
AGNES: Stop asking so many questions. We'd better be off before your cosmic counter starts ticking. Once we're in the ether, we'll be all right.
DIANA: No. I won't go without him.
AGNES: Oh, he won't seem so important a few minutes from now. You'll see everything in another light.
WILFRED: We can't even begin to describe it to you.
AGNES: It's like nothing you've ever known before - really out of this world!
("Sweet" music begins - Pilone enter UC. comes to C, left of Diana. He has both wings and wears a beatific smile.)
PILONE: Diana!
DIANA: Oscar! You've got your other wing!

Excerpts from DOWN TO EARTH continued 1954

PILONE: Yup. I'm a full-fledged angel now. See? I can't lift a thing. (Demonstrates.)
DIANA: How did it happen?
PILONE: I owe it all to you, Diana. I guess I just hadn't wanted to be an angel until I met you.
DIANA: Oh, Oscar.
PILONE: Not Oscar. Pilone.
DIANA: Pilone. (Suddenly putting both hands to her head. OO-oooo-oo! I have the funniest feeling - like a fog had just rolled in.)
PILONE: Yes! Things are getting stranger by the second.
AGNES: Take my hand, Pilone.
WILFRED: And you take mine, Diana.
(They move closer together and join hands - Wilfred, Diana -)
WILFRED: Now, let us concentrate on ascending. All together now, one, two, three -
(The four take a deep breath together, and there is a Blackout, then the sweet tinkling of chimes and the curtains close.) End.

Quotations from speeches and themes - 1954

THE DIARY OF A GRADUATE (Valedictory Speech) by Faith Meal

. . . June 18 - Dear Diary: Today I came to Rivervale. It's a big youth camp with lots of things to do and hundreds of kids to meet. I was appointed athletic director. . . .

. . . Sept. 3 - Dear Diary: Today I was disappointed. I was really happy when my sister Beth received 1st on her barrow and even happier when I received first on mine. The results however, were inevitable. I had to show against her for championship, I lost!

. . . Mary 4, 1950 - Barbara gave me my first lipstick tonight. I graduated from the eighth grade. . . .

. . . It can all be summed up poetically in these words:

No vision and you perish; No ideal, and you're lost;
Your heart must ever cherish Some faith at any cost.
Some hope, some dream to cling to Some rainbow in the sky,
Some melody to sing to, Some service that is high.

GOOD TIDINGS OF GREAT JOY (theme) by Faith Meal

. . . The nativity scene is very beautiful and , compared to the scenes in some of the big department stores around Xmas time, you'd never guess people were celebrating the same occasion. . . .

(Teacher's comments written on the paper - Xmas - THERE IS NO SUCH WORD SUCH AS THIS! "X" MARKS THE SPOT WHERE CHRIST SHOULD BE!)

SIR JOHN SUCKLING (poem written for literature class) by Faith Meal

I'm Sir John Suckling And of course you know I'm not dramatic like Shakespeare Or gruesome like Poe. I try to write with a little wit, Not much sarcasm, but --- a little bit. . . . The world shall never ever see A lover again, exactly like me, Cause I'm consistent with my women, I never take 'em, I just give 'em . . . (Teacher's comments) - (The lines are intriguing And that quite well - At times they're fatiguing But a true story they tell !)

1954

SPEECH Class of 1954

Adams, Edythe
Beyer, Wanda
Connover, Kenneth
Eiler, Carolyn
Fischer, Leonard
Gaines, Bonnie
Hatton, Janet
Hungate, Bill
Kelly, Max
Kuhn, Allen
Laird, Bill
McDaniel, Don

McInturff, David
Meal, Faith
Meal, Jack
Mills, Nancy
Mull, Judy
Pearce, David
Pool, Kurtis
Shugert, Ora
Stephens, Mary Jo
Spurling, Helen
Yeager, Dick
Yarling, Yantis

The eulogy speeches given by this class were especially impressive. The panel discussions were very good, averaging 92% grade with two exceptions which were unsatisfactory. The impromptus were average. No written final exam speeches were required.

Notes from the teacher's memory book

Kenny Connover - In senior literature as we were interpreting the selection, "Consider now thy Creator in the days of thy youth. . .," I asked Kenny, among others, what the line, "And the almond tree shall flourish . . .," meant. He said that he did not know. Trying to help him see this famous thought, I said, pointing to my graying hair, "My almond tree is starting to blossom." He saw the point immediately! and replied, "YCU'RE GOING NUTS!" And that caused the teacher to ponder!

1952 - 1953

SPEECH Period VII

Adams, Molly
Carpenter, Frankie
Clapp, Maxine
Dwiggins, Donna
Conger, Mellie
Cord, Ann
Dale, Bill
Dale, Larry
Doles, Bob

Douglas, Mary Lou
Goodwin, June
Nugent, Paul
Pope, Lou Ann
Sebastian, Lou E.
Stotsenburg, Emma
Thoman, Matthew
Wisker, Alice
Wiley, Betty

This second semester class produced pantomimes, fear confession, simulate or arouse, heckling, eulogy, oral readings, entertainment, three impromptus, debates, and book reviews. Average 92% - very successful class - and, several "characters" !

English 10 Period I - 21 enrolled for written and oral composition, spelling, and grammar & general literature. Grade average was 77%.

English 10 Period III - 22 enrolled for same course of study with average grade at 88%.

English 11 Period IV - 26 enrolled for grammar and composition and American Literature. Average grade 84%.

English 11 Period VI - 21 enrolled for same - average 76%.

1953

The Senior Class of Waldron High School Presents at 8 p.m.

THE LITTLE DOG LAUGHED

by Vera and Ken Tarpley

March 19 & 20 Waldron Gym

Produced by special arrangement with Row, Peterson

Synopsis of Scenes

The entire action takes place at the front entrance and in the living-dining room of the Huntington home in one of America's smaller cities. The time is early June of the present year.

Act I Scene 1: About nine o'clock in the morning.

Scene 2: That night, just before dinner.

Act II Scene 1: Friday, the afternoon of the tea.

Scene 2: A few hours later.

Act III Evening of the next day.

We wish to thank all those persons who have assisted in any way in making our play a success. Bradley Hall Co., Snyder's Green House, Pope's Store, Mrs. Armstrong, and others.

THE CAST

Gus (Miss Gustavesky) - Martha's part-time helper

Donna Diggins and Frankeline Carpenter

Laurie Huntington - a sophomore, home from college

Lou Ann Pope and Alice Wisker

Sidney Huntington - her father, normally jocular

Betty Wiley and Mary Lou Douglas

Wally Huntington - her brother, content with the world

Matthew Thoman

Joan Wood - Wally's one-and-only, 16

Emma Stotsenburg and Molly Adams

Ted Wood - her father and Sid's competitor in used cars

Larry Dale

Lillian Wood - Joan's culture-conscious mother - Ann Cord

Mark Bradford - Joan's cousin and a medical student - Bob Doles

Horatio P. Honeywell - bird fancier and taxidermist - Bill Dale

Amelia Dennis - a catty kibitzer - Pearl Kessler

Caroline Blakesly - a foolish matron - June Goodwin

Grace Schoenbeck - store owner's wife - Maxine Clapp

Walola Breckenridge - bank president's wife - Marjorie Shackle

Therese Brown - Walola's maiden sister - Mellie Conger

The Woman - passerby - Lou Ella Sebastian

Little boy - Larry Montgomery

A man (with little dog) - Wallace Shrader

A newsboy - Eugene Buchert

Directed by Kenneth Sever

Excerpts from THE LITTLE DOG LAUGHED 1953

Act II Scene 1 page 49 . . .

(Amelia and Walola sit on sofa, Grace and Caroline sit in chairs at right of table L, facing them. Therese stands uncomfortably at right of hassock.)

WALOLA: (Firmly, in low voice) Sit down, Tessie!

THERESE: (Plaintively.) But, Walola, you know how my back is.

LAURIE: Oh there are plenty of chairs. Here! (Leads Therese to easy chair, right of archway.) This one's very comfortable.

Excerpts from THE LITTLE DOG LAUGHED continued 1953

THERESE: (Starting to sit.) Thank you, Laurie, I -
(She sits on dead bird, jumps back up, looks at bird, is horrified,
points and shrieks.)

WALOLA: (Stands; alarmed.) Tessie! What's the matter?

THERESE: (Picks up bird by one leg, holds it out gingerly.) Why -
it's just a - a bird!

(The other ladies stand, amid a chorus of screams . . .)

CARCLINE: A dead bird!

GRACE: a filthy, dead bird!

LAURIE: (Nervously; apologetically; taking bird.) Oh O h - it's
Mr. Honeywell's (Backing up into archway.) I'll put it back -
in the kitchen.

THE LADIES: (mortification) Kitchen?

LAURIE: (Ducking out quickly.) If - you'll excuse me? . . .

Amelia: Imagine? a dead bird - in the living room! . . .

Act III page 84 . . .

(Outside window DR, Joan clutches Wally's arm, terrified. Wally
his fingers spread over his eyes, is almost afraid to look.)

TED: (Violently.) Keep your paintbrush to yourself! (Suddenly
pushing it back into Sid's face.) You big - noise-box!

(Wally turns away, clutching his head and groaning. Sid is
infuriated, his face now a blob of white paint.)

SID: Why, you - you - you (enraged, suddenly swipes brush downward
across Ted's startled countenance) - carp-face!

(Joan shrieks. Ted grasps the brush handle, and the two men
struggle mightily for its possession. Lillian and Martha rush in
UC, stop abruptly, horrified.) . . .

Act III page 93 . . .

TED: What is that thing up there?

SID: (Gulped, trapped.) Oh - uh - that? (Hurrying across to coat
of arms.) Oh, just some silly idea Wally got in English class.
(Reaches up, flips it over to face wall.) You know, they teach
kids the darndest things in school these days! . . .

Mark: " . . . So that's why I gave up the fish factory and got me
a summer job right here in town - driving an ambulance!

LAURIE: (Teasingly.) And you don't think I'm the intellectual type?
(For answer, Mark removes her glasses, holds them in his right hand,
pulls her close with his other arm, and they go into a long kiss.)

THE WOMAN followed by the SMALL BOY, who in turn is leading THE
LITTLE DOG, appear at far DR. The woman sees the embrace, turns her
shocked nose in the air, and strides stiffly across toward far DL.
The small boy stops, comes over curiously, looks up at Mark, tugs
glasses from Mark's hand, puts them on, and - still leading dog -
stomps proudly across far DL, in imitation of The Woman.) . . .

WALLY: Wow! . . . Hey, everybody! Look what's going on outside!

. . . LAURIE: Whew! I'm purged. How about you?

MARK: Me? I've found my peak! . . .

SID: Come on, everybody! What we need around here is some oral
occupation . . . energy digression!

(The Group crowd around table L, laughing and talking, filling
their plates with sandwiches, pouring coffee, etc. as the Small
Boy and the Little Dog go out of sight DL.)

The Curtains Close

1953

From the teacher's Memory Book

Paul Nugent - During the dress rehearsal for the play, Paul and others were seated at the dining table DL; Paul had brought on stage an aerosol can of shaving soap (We had used it for paint in the painting scene): apparently Paul was planning to have some fun under-the-table by squirting shaving foam on the others - unknown, of course, to the play coach. He had his fun all right! The first thing I knew about it was the instant Paul registered a horrified facial expression, stood up with his arms full of soapy foam and waddled off stage - the end of the can had come off! I never dreamed that one little can could hold so much soap! And neither did Paul!

Matty Thoman - Matty was an enthusiastic challenge in English class. He was alert, smiling, and somewhat mischievous. One day he came to class without his usual cheerful manner. He seemed to be preoccupied. In time, I called on him to interpret a passage of poetry; he mumbled something and refused; later, I called on him again and received the same kind of response; puzzled, I let it go, but I made up my mind when I call on him again and he reacts like this, I'm going to "read the riot act" - a few minutes later, I tried again, and he made no effort to reply. I was just about to "let him have it" when something told me, "Sever, just calm down; that's not like Matty; over-look it and get on with the lesson." - Which I did. The next morning Matty saw me in the hall; he came up to me and said, "Mr. Sever, I want to apologize for my action in class yesterday, and to thank you for not "bawling me out. If you had, I would have walked out of school and never returned. You see, yesterday just before your class, one of the teachers accused me very unjustly of creating a problem for him; when I said I did not do it, he said that he knew better and that made me a liar. If you had 'gotten on me' that would have been the last straw." I am eternally thankful that I did not act rashly - for, as my dentist, he has improved my "bite" immeasurably - and he still says that I have the "biggest mouth" of any of his patients.

Some True-False questions from Final Speech Exam - 1953
It is not good form to apologize when giving a talk.
A speaker should use his body very little in the average speech.
Most talks should be memorized word for word.
Pantomime has little value in speech training.
Impromptu speaking is giving an unprepared talk.
A good reader does not let punctuation affect his interpretation.
Enigmatic means easy to understand.
Your voice should reflect sincere belief in your views.
A speaker should at all times maintain poise.
It is not practical to rehearse a speech.
Speakers should use a conversational tone with the audience.
Heckling is a form of speech in which the audience participates.
Chicanery means questionable practice.
The humorous speech may consist of a series of unrelated funny stories.
24 questions in all - average final exam grade - 88%