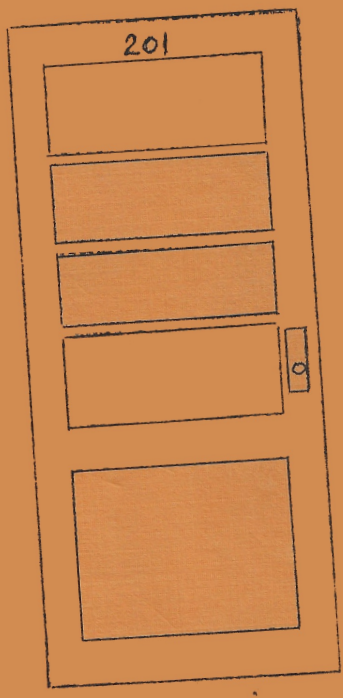


WALDRON HIGH SCHOOL  
**201 SPEECH ODYSSEY**



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

KENNETH D. SEVER, TEACHER  
WALDRON, INDIANA  
1985

Class of 1949-52

Pages 314-321



Kenneth W. Sever

201 SPEECH ODYSSEY

| TABLE OF CONTENTS                   | Pages     |
|-------------------------------------|-----------|
| Foreword and Introduction           |           |
| Class of 1976 - 1977 . . . . .      | 1 - 3     |
| "OH BURY ME NOT" . . . . .          | 4 - 12    |
| Final Exam Speeches 1977. . . . .   | 13 - 20   |
| "Professional Reactions" . . . . .  | 21 - 22   |
| Class of 1975 - 1976 . . . . .      | 23        |
| "THE SPIRITS OF '76" . . . . .      | 24 - 28   |
| Final Exam Speeches '76 . . . . .   | 29 - 37   |
| Advice to Class of 1977 . . . . .   | 38 - 43   |
| Memorabilia 1976. . . . .           | 44        |
| Class of 1975 . . . . .             | 45        |
| "YOU WOULDN'T BELIEVE IT" . . . . . | 46 - 50   |
| Final Exam Speeches 1975 . . . . .  | 51 - 55   |
| Advice to Class of 1976. . . . .    | 56 - 58   |
| Impressions 1974-1975 . . . . .     | 59        |
| Class of 1973 - 1974 . . . . .      | 60        |
| "LOVE ME OR LEAVE ME". . . . .      | 61 - 67   |
| Final Exam Speeches 1974. . . . .   | 68 - 69   |
| Advice to Class of 1975 . . . . .   | 72 - 74   |
| Class of 1972 - 1973 . . . . .      | 75        |
| "HOLY SMOKE". . . . .               | 76 - 82   |
| Final Exam Speeches 1973. . . . .   | 83 - 86   |
| Advice to Class of 1974 . . . . .   | 87 - 88   |
| Class of 1971 - 1972. . . . .       | 98        |
| Final Exam Speeches 1972 . . . . .  | 90 - 98   |
| Advice to Class of 1973 . . . . .   | 99 - 102  |
| Class of 1970 - 1971 . . . . .      | 103       |
| "ONE BIG HAPPY FAMILY". . . . .     | 104 - 110 |
| Final Exam Speeches 1971 . . . . .  | 111 - 120 |
| Advice to Class of 1972 . . . . .   | 121 - 123 |
| Comments from Teacher . . . . .     | 124       |
| Class of 1969 - 1970 . . . . .      | 125       |
| "THOSE WERE THE DAYS" . . . . .     | 126 - 138 |
| Teacher's Comments . . . . .        | 139       |
| FINAL EXAM Speeches 1970 . . . . .  | 140 - 149 |
| Class of 1968 - 1969 . . . . .      | 150       |
| "FINDERS CREEPERS" . . . . .        | 151 - 159 |
| Final Exam Speeches 1969 . . . . .  | 160 - 166 |
| Advice to Class of 1970. . . . .    | 166 - 171 |
| Quotes from Teacher. . . . .        | 172 - 173 |
| Class of 1967 - 1968 . . . . .      | 174       |
| "HIP HIPPIE HERO" . . . . .         | 175 - 186 |
| Final Exam Speeches 1968 . . . . .  | 187 - 194 |
| Class of 1966 - 1967. . . . .       | 195       |
| "TIME WILL TELL" . . . . .          | 196 - 204 |
| Final Exam Speeches 1967. . . . .   | 205 - 208 |
| Class of 1965 - 1966. . . . .       | 209       |
| "GRIN AND BEAR IT". . . . .         | 210 - 215 |
| Final Exam Speeches 1966 . . . . .  | 215 - 221 |
| Class of 1964 - 1965 . . . . .      | 222       |
| "MR. KATTE'S PAJAMAS". . . . .      | 223 - 227 |
| Final Exam Speeches 1965 . . . . .  | 228 - 230 |
| Class of 1963 - 1964 . . . . .      | 231       |



TABLE OF CONTENTS continued

|   |           |
|---|-----------|
| "THE MONSTER AND THE PLAYBOY" . . . . .         | 232 - 236 |
| Final Exam Speeches 1964 . . . . .              | 237 - 241 |
| Class of 1962 - 1963 . . . . .                  | 242       |
| "MOUNTAIN DEW BALLET-HOO" . . . . .             | 243 - 248 |
| Final Exam Speeches 1963 . . . . .              | 249 - 253 |
| Class of 1961 - 1962 . . . . .                  | 254       |
| "VIVE L'AMOUR" . . . . .                        | 255 - 258 |
| Final Exam Speeches 1962 . . . . .              | 258 - 262 |
| Class of 1960 - 1961 . . . . .                  | 263       |
| "ROCKET IN HIS POCKET" . . . . .                | 263 - 265 |
| Final Exam Speeches 1961 . . . . .              | 266 - 268 |
| Class of 1959 - 1960 . . . . .                  | 269       |
| "SEE HOW THEY RUN" . . . . .                    | 270 - 273 |
| Final Exam Speeches 1960 . . . . .              | 273 - 276 |
| Class of 1958 - 1959 . . . . .                  | 277       |
| "MR. MERGENTHWERKER'S LOBBLIES" . . . . .       | 277 - 279 |
| Final Exam Speeches 1959 . . . . .              | 280 - 281 |
| Class of 1957 - 1958 . . . . .                  | 282       |
| "GIRL CRAZY" . . . . .                          | 282 - 285 |
| Final Exam Speeches 1958 . . . . .              | 286 - 287 |
| "I Don't Know" Paddle . . . . .                 | 288       |
| Class of 1956 - 1957 . . . . .                  | 289       |
| "THE PERFECT IDIOT" . . . . .                   | 289 - 292 |
| Final Exam Speeches 1957 . . . . .              | 292 - 294 |
| Teacher's Notes . . . . .                       | 295       |
| Class of 1955 - 1956 . . . . .                  | 296       |
| "BUY JUPITER" . . . . .                         | 296 - 298 |
| Final Exam Speeches 1956 . . . . .              | 298 - 300 |
| Class of 1954 - 1955 . . . . .                  | 301       |
| "SEE HOW THEY RUN" . . . . .                    | 301 - 302 |
| Final Exam Speeches . . . . .                   | 302 - 304 |
| Teacher's Memory Book . . . . .                 | 304       |
| "DOWN TO EARTH" . . . . .                       | 305 - 308 |
| Quotations from Speeches 1954 . . . . .         | 309       |
| Class of 1954; Classes of 1952 - 1953 . . . . . | 310       |
| "THE LITTLE DOG LAUGHED" . . . . .              | 311 - 312 |
| Teacher's Memory Book . . . . .                 | 313       |
| Class of 1951 - 1952 . . . . .                  | 314       |
| "GREEN VALLEY" . . . . .                        | 314 - 315 |
| Class of 1950 - 1951 . . . . .                  | 316       |
| "REST ASSURED" . . . . .                        | 316 - 319 |
| Teacher's Memory Book . . . . .                 | 320       |
| Class of 1949 - 1950 "PAPA SAYS NO" . . . . .   | 321       |
| Class of 1948 - 1949 . . . . .                  | 322       |
| "IN SPRING THE SAP" . . . . .                   | 322 - 323 |
| Class of 1947 - 1948 . . . . .                  | 324       |
| "LOVE YOUR NEIGHBOR" . . . . .                  | 324 - 325 |
| Teacher's Memory Book . . . . .                 | 326       |
| Classes 1946 - 1947 "THE DAFFY DILLS" . . . . . | 326 - 327 |
| Classes 1945 - 1946 . . . . .                   | 327       |
| PRE-201 Classes . . . . .                       | 328 - 330 |
| After-Thoughts . . . . .                        | 331 - 333 |
| Teacher's Memory Book . . . . .                 | 333       |
| L'ENVOI . . . . .                               | 334       |



## 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.



SPEECH Period VII

Armstrong, Janet  
 Bass, Dwain  
 Brockelmeier, Bob  
 Coers, Sharon  
 Harrison, Albert  
 McColley, Myron  
 McGibbons, Jaunita  
 Marshall, Marilyn  
 Meal, Beth

Monroe, Donald  
 Orem, Jamie  
 Petty, Alice  
 Neeb, Nancy  
 Scripture, Joyce  
 Spurling, Bob  
 Taylor, Margaret  
 Weintraut, Irene  
 Whitehead, Suzanne

Grammar & composition, English literature and speech were included both semesters with speech being emphasized the second semester. Speeches included debate, panel discussion, term paper, heckling, and the other regular assignments. Good class - average 87%.

GREEN VALLEY 1952

Presented by the Class of 1952, April 3 and 4, 8 p. m.  
 Written by Frank Wattron, Directed by Kenneth Sever.

A Comedy-Fantasy in Three Acts

Nestled away in the California hills is tiny, picturesque Green Valley . . . For a hundred years, the Berry family has owned it. . . . But Eldon Berry, the last of the line, is about to lose it to the unscrupulous hands of Tobias J. Everheel. . . . Green Valley has become a little paradise of nature. Everything is growing in rampant profusion: Jucy strawberries as big as your fist, bright yellow sunflowers higher than a house, beanstalks that shoot up and grow before your very eyes! Most unusual of all is Eldon's cow, Minnie, who imbibes from the renewed bubbling spring and gives gallons of rare milk - milk so rare that those who drink it hear weird music and see people . . . people who officially stopped walking the earth years ago.

Synopsis of Scenes

The time is the present. The action of the entire play takes place in front of Eldon Berry's cabin in the fertile Green Valley.

Act One: Scene 1 Just before sundown.

Scene 2 Half an hour later.

Act Two: Scene 1 Very early the next morning.

Scene 2 That night.

Act Three: Later - near dawn.

Produced by special arrangement with Row, Peterson and Company.

CHARACTERS:

The Live Ones

|  |                                |
|--|--------------------------------|
| Eldon Berry - with a green thumb         | Jamie Orem                     |
| Prim Stokes - in love with Eldon         | Janet Armstrong                |
| Tinker Smith - a perplexed driver        | Bob Brockelmeier               |
| Tobias J. Everheel - a big land operator | Albert Harrison                |
| Martha Mears - of the Historical Society | Marilyn Marshall               |
| Eva Friese - a creamery maid             | Nancy Neeb and Irene Weintraut |

From the Past

|   |             |
|---|-------------|
| Lonesome Berry - a '49er, mechanically inclined | Carl Mohr   |
| Grampaw Berry - a peppery frontiersman          | Dwain Bass  |
| Granny Berry - a sharp-tongued Mennonite        | Beth Meal   |
| Calhoun Berry - a gruff miner                   | Raleigh Cox |



|   |                |
|---|----------------|
| Jeb Berry - his stalwart brother                                | Nick Cord      |
| Ransome - a simple-minded brother                               | Bob Spurling   |
| Prudence - an impish, witchy charmer                            | Sharon Coers   |
| J. B. Berry - a long, lean Texan                                | Myron McColley |
| Berry women - Alicy Petty, Juanita McGibbons, Suzanne Whitehead |                |
| Berry men - Larry Kelley, Maynard Reed, Bill Price              |                |

Displaced Settlers

|                                     |                               |
|-------------------------------------|-------------------------------|
| Rufe Thomas - a good-hearted native | Carl Adams                    |
| Sarah - his patient wife,           | Alice Petty and Juanita Mc.   |
| Hip Cooley - a dispossed farmer     | Richard Lee                   |
| Mamie, - his disgruntled wife       | Joyce Scripture               |
| Shade Stokes - Prim's father        | Tom Fischer                   |
| First Man -                         | Mike Yarling                  |
| His wife -                          | Suzanne Whitehead             |
| Cooley children -                   | Don Monroe and Marvin Lemmons |

Excerpts from play Act III page 92 . . .

EVERHEEL: But - but, Eldon. You and I are partners! We can farm together. (Dodges inffont of Eldon to beanstalks ULD). See. I'm a good farmer. I got the touch. (Touches plant) I planted this.

(Spirit music strikes suddenly, sharply. Smaller beanstalk shivers and sinks to the ground. Everheel jumps back in fright. . .)

PRIM: It's the Spirits!

EVERHEEL: (Returns to Eldon; pleading.) But, Eldon - I'm broke - bankrupt! Everything I had was tied up in that dam. (Runs frantically to milk pails.) Look. We'll have a dairy. I'll get more cows - company for Minnie. I (reaches for pails; Sparks fly from them.)

SARAH: Didja see them sparks !

ELDON: Start movin', Mr. Everheel.

MAMIE: An if you ever come back, we'll be waitin' for yuh!

COOLEY: With a rope!

EVERHEEL: But I - I got all my machinery here. I -I got a right to - (Minnie Moos angrily. Everheed runs quickly URC. . .) T-Tinker, I-I want that tractor taken back to my warehouse!

MARTHA: Leave it for Lonesome Berry! . . .

SETTLERS: "Let's git on down the valley To the place where we was born. An we're never goin' t' leave it - Till Gabriel blows his horn."

. . . ELDON: D' you suppose the Valley will - stay green - now the dam's gone?

PRIM: It will, Eldon. It will! But we got to help it. An' your folks will help. (Spirit music continues very gently . . .)

ELDON: (Listening.) Yeah. Reckon the folks are here - 'round about. (Grampaw's voice cuts in on ghostly echo, warm and encouraging.)

ECHO: We're allus yere, son . . . allus yere . . .

PRIM: (Looking up into Eldon's face.) And I'm here.

ELDON: Golly, Prim (hands on her shoulders, searching her face) - I was afraid I'd lost you. That you were just a - a ghost!

(She kisses him. The curtains start to close.)

PRIM: (Laughingly.) And what do you think now?

ELDON: I'm thinkin' you're real, Prim - mighty real.

(He enfolds her in his arms.) Final Curtain.

(Teacher's memo - After dress rehearsal, I went down town and someone said, "I heard somebody got shot in the play last night." That was news to me so I went to the stage and looked around and sure enough there was a hole in the cabin roof. The "wadding" in Grampaw's musket h&d gone through the roof when he fired and somebody felt it when it fell to the floor. News surely travels - in a small town!)



1951 - 1952 continued

English 10 Period I - 25 enrolled - average grade 84%  
English 10 Period III - 26 enrolled - average grade 83%  
English 11 Period IV - 18 enrolled - average grade 86%  
English 11 Period VI - 21 enrolled - average grade 84%

In both classes we studied grammar and composition the first semester and literature the second. American literature included a survey of early American authors, Gettysburg Address, vocabulary, book talks-reviews, and American drama.

1950 - 1951

SPEECH 12 Period VI

Ashbrook, Thelma  
Carpenter, Geraldine  
Clapp, Barbara  
Crafton, Mary  
Firsich, Elinor  
Fischer, Lois  
Keeling, Elizabeth  
Leap, Marilyn  
McAhren, Betty  
McNeely, Kathryn  
Marshall, Beverly  
Meal, Mary  
Mitchell, Doris

Mohr, Marilyn  
Peck, Deloris  
Pike, Gladys  
Rouse, Norman  
Runnebohm, Patricia  
Shadley, Dorothe  
Stephens, Phyllis  
Thoman, Rex  
Turner, Gus  
Wagoner, Karl  
Weintraut, Dorine  
Yeager, Carolyn

This was a very good class, giving 13 speeches the second semester. Debate was included. According to the grades the best speech was heckling. Average final grade - 91%.

English 12 Period VII

This class had 27 enrolled. Average grade 85%.

English 10 Period I

This class had 19 enrolled. Average grade 83%.

English 10 Period II.

This section had 21 enrolled. Average grade 82%.

English 11 Period III.

Grammar & composition - American Literature. Enrolled 17. Grade 81%.

English 11 Period V

Grammar & Comp. - Amer. Lit. - enrolled 18. Grade 82%.

During this school year The Library Club had a membership of 21. They ably assisted in the administration of the school library, carrying on a tradition begun about 1939.

REST ASSURED

A comedy in Three Acts by Donald Payton  
Presented by the Senior Class of 1951, Waldron High School gym  
Produced by special arrangement with The Art Craft Play Company.

Directed by Kenneth Sever

April 19th and 20th - 8 p.m.

The cast and director hope that the audience will "Rest Assured" after the play tonight !



CAST OF CHARACTERS

Mr. Morlock - father, fifty, blustery - Rex Thoman  
Mrs. Morlock - mother, attractive, worried -Dorine Weintraut  
and Geraldine Carpenter  
Mary - daughter, twenty, in love - Lois Fischer  
and Elizabeth Keeling  
Jessica - daughter, thirteen, energetic - Doris Mitchell, and  
Marilyn Leap  
Mildred - maid, thirty, disgruntled - Deloris Peck, Marilyn Mohr  
Joe Lanconi - Mary's fiance, twenty-three - Karl Wagoner  
Martha - Luigi's "departed" wife from Heaven, 55 or so, angelic -  
Barbara Clapp, Dorothe Shadley  
Lucifer - from "down below" rounder-upper of lost souls, cocky -  
Albert Callahan  
Miss Akers - Mr. Morlock's secretary, thirty, has a mind of her own  
- Charlene Beyer, Patricia Runnebohm  
George Plew - attorney, forty, meek - Gene Goodwin  
Mrs. Schmaltz - "on her way down," middle-aged, giggly - Phyllis  
Stephens, Kathryn McNeely  
Dr. Brown - family physician, middle-aged, "wolf" - Gus Turner  
Mr. Black - nervous, twichy mortician - Norman Rouse  
Jake - cockney newsboy, sixty - Joe Stewart  
Mrs. Frinck - German washerwoman - Mildred Ray, Mary Crafton  
"All characters and situations are purely imaginary. Any resem-  
blances to actual persons, living or dead, is a coincidence."

Committees

Business and advertising - Gene Goodwin, Norman Rouse, Betty McAhren,  
Kathryn McNeely, Phyllis Stephens, Geraldine Carpenter.  
Stage managers - Benny Ernestes, Tommy Zobel, Derry Kelley, Joe  
Stewart, Gus Turner.  
Property, costume make-up - Carolyn Yeager, Deloris Peck, Marilyn  
Mohr, Doris Mitchell, Marilyn Leap, Dorine Weintraut.  
Ushers - Beverly Marshall, Gladys Pike, Dorothe Shadley, Barbara  
Clapp, Mary Meal, Elinor Firsich, Mildred Ray, Mary Crafton,  
Charlene Beyer, Pat Runnebohm, Lois Fischer, Elizabeth Keeling,  
Thelma Ashbrook.

STORY OF THE PLAY

Mr. Morlock's a fidgety, nervous, grouchy old goat who doesn't  
like anything but money . . . won't let daughter Mary become en-  
gaged to Joe because Joe's papa is poor . . . Luigi comes over to  
plead his son's case and is booted out of the house . . . the two  
men start a feud . . . Mr. Morlock says if Mary weds up with Joe It  
will be over his dead body. Luigi says if they don't it'll be over  
his . . . Luigi's always had a bad heart and the poor old boy just  
can't take it and he konks out. The feud appears over. All is lost,  
but hold the phone ! Luigi gets permission to come back and haunt  
Mr. Morelock and to continue haunting him until he gives permission  
for the wedding. . . Mr. Morelock is frantic. All the family think  
he's lost his marbles when they see him talking to himself. (Luigi  
is visible only to Morlock - and to the audience.) So Luigi starts  
haunting in a big way. He kicks Morlock out of bed, pulls the cover  
off him, hicks him in the seat of his nightshirt, flirts with his



with his secretary and cavorts around in a fashion that would put most ghosts to shame. Poor Mr. Morlock. He can't eat; can't sleep. His family thinks he is nuts. In his despair, he "accidentally" takes too many sleeping pills. Then it happens. He, too, kicks the bucket. Mr. Morlock won't leave until things are settled to his satisfaction. Luigi says he can't rest in peace until Mary and Joe are married. So 'round they go again. Right about here, Lucifer, the rounder-upper of lost souls from "down-below," drops in - pitchfork and all - to take Mr. Morlock to the lower regions as he watches life in the Morlock home go on as if nothing has happened. No one misses him. Mary prepares for her wedding; daughter Jessica, 13, prepares to start her wrestling career; Mother Morlock is actually smiling again and family doctor Brown, right in front of the deceased Mr. M., actually holds her hand and hints at matrimony. Mr. Morlock now realizes what a heel he has been. If he only had another chance. If only - then Mildred the maid awakens him. He spent the night on the sofa. It's all been a bad dream. He didn't die and neither did Luigi. Needless to say, a very reformed Mr. Morlock makes vast promises, okays the wedding, and peace finally reigns at the Morlock's.

Excerpts from REST ASSURED

Act II page 61 . . .

(Lucifer enters front door, comes swaggering through hall and down stage. He's attired in knickers, bright tee shirt, bright red sash, a top hat, tennis shoes that are much too large for him. He's arrogant, cocky, and walks with a swagger. Carries pitchfork.)

LUCIFER: You Morlock?

MR. MORLOCK: (Excitedly) There, that proves I'm not dead. He spoke to me. (Laughs.)

LUCIFER: Morlock, you've had it. You're as dead as they come.

MR. MORLOCK: Who are you?

LUCIFER: I'm Lucifer. And where I come from they don't say what's cooking? It's - who's cooking? You see, I'm from down there. My job is to round up lost souls.

MR. MORLOCK: Lost souls? You can't mean me. I'm no lost soul.

LUCIFER: Morlock, your soul was so far gone we had to use radar to find it.

MR. MORLOCK: No, this can't be. I'm dreaming. That's it, I'm having a dream. A nightmare. You're just part of my dream.

(Mildred enters left.)

MR. MORLOCK: There's Mildred. She'll know I'm not dead.

MILDRED: (Going to study.) Always something to do. Never a dull moment.

MR. MORLOCK: Speak to me, Mildred.

MILDRED: Even got to go see if old meathead is asleep.

MR. MORLOCK: Meathead? (Shouting) Mildred, you're fired.

(She goes into study, peers in, then starts screeching. She comes to door and screeches hysterically.)

LUCIFER: She's found you.

Mr. Morlock; This is preposterous.

(The whole household comes thundering down the stairs, ad libbing.)



MILDRED: It's Mr. Morlock. He's dead. He's dead. Mr. Morlock's dead. (And she topples over in a faint.)

MR. MORLOCK: Hazel, there's been a mistake.

(Everyone charges in, then comes back out, scampering in every direction, mumbling or shouting.)

MR. MORLOCK: I couldn't be dead. (To Lucifer.) How could I be dead?

LUCIFER: For on thing, too many sleeping pills. You were in just such a bad condition you couldn't take it.

MR. MORLOCK: (Sinking onto the sofa.) It can't be. I won't recognize it. I refuse to be a party to it. I just refuse to be dead.

GEORGE: I'll call the funeral home.

MR. MORLOCK: (Standing bolt-up-right.) The funeral home? (Lucifer takes a tape measure from his pocket, puts it around Mr. Morlock's head.) What are you doing now?

LUCIFER: I'm measuring you for horns.

MR. MORLOCK: This is an outrage.

CURTAIN

Act II Scene 2 75 . . .

LUCIFER: (Off-stage, shouting) Morlock. (Louder) Oh, Morlock.

MR. MORLOCK: (Disgustedly.) (He sits, chin in hands, as Mrs. Schmaltz and Lucifer come barging in from right.)

MRS. SCHMALTZ: Yoooo hoooo, Butch, we're back. (Morlock groans.)

LUCIFER: Better get yourself prepared, Morlock. We're pullin' out one of these days.

MR. MORLOCK: You may be but I'm not going.

LUCIFER: (To Mrs. Schmaltz.) He isn't going. What do you know about that? Bless his heart here says he isn't going. Bless his little pointed head.

MR. MORLOCK: (Snapping.) And I don't have a pointed head.

LUCIFER: You will have, Morlock, you will have. (Barking like an officer.) At-ten-shun! (Mrs. Schmaltz snaps to attention, clicking her heels together.) Hey - you - Morlock - don't you hear well in your old age. I said attention. That means you, Get up.

MR. MORLOCK: (Pushing himself up, disgustedly.) For cryin' out loud.

LUCIFER: Right now you're gonna start learnin' how to take orders. Now - (Sharply) At-----Ten-----shun. Morlock, touch your toes. Gotta get you in condition. (Mr. Morlock bends over disgustedly, but can't quite make it. Lucifer comes over, grabs his shoulders, pushes him on down. Mr. Morlock lets out a yelp of pain.) This is the worst I've ever seen. I knew they weren't particular, but this takes the cake.

MARTHA: What's happening, Luigi?

LUIGI: Mr. Morlock's going below, Martha, He didn't make the grade. His paper didn't have a thing but red marks on it. (Phone rings.)

LUCIFER: That's probably for me. (Crosses to phone.) Hello. Yeah, this is Lucifer. Long distance to where? - Yeah, I'll say it is. (Pause). Hello, Boss? Yeah. Okay, boss, Yes, boss, Sure, boss. See you, boss. (Hangs up.) That was the boss. We're leavin' just as soon as the funeral's over. That'll be tomorrow.

MR. MORLOCK: (Terrified) Tomorrow? No, It can't be. I don't want to leave. (He sniffs.) Not my home. My family. My little wife. (Wailing).

LUCIFER: Fall in, Morlock.

MR. MORLOCK: (Sniffing.) Hazel, come get me. CURTAIN



Rex Thoman - In the Thursday night production in Act II when Mr. Morlock was supposed to cover himself with the blanket, Rex forgot to take his blanket on stage with him. When I discovered it backstage, I got the blanket and tossed it onstage to Rex who grabbed it and covered himself on the sofa and peacefully "went to sleep." Apparently the audience did not see the action. Also, during his speech to convince, Rex was expertly droning away without much expression; I interrupted him and suggested that he speak in a conversational tone using a little more vocal expression. He stopped and said, "Mr. Sever, this is the way I want to give it - I prefer it this way." And, I replied, "O. K. - do it your way - if that's the way you feel." And he did!

Norman Rouse - "Mousie" had difficulty in pronouncing "new" words because his elementary teachers failed to use the phonetic method in reading. So, one day as he was reading in English class, he came to the word "bough" which he could not "hear." He looked up to me, and, trying to help him, I suggested, "How does a dog go - thinking he would say "bow"; he thought for a second and said, "Ruff!" Nuff said.

I think it was Doris Mitchell who was demonstrating how to saddle a horse and ride it or how to dress for it when she said, "You take off your riding boots and everything!" Lady Godiva?

When one of the male members of the Class of 1951 was a sophomore, I "caught" him reading a real live-wire how-to-do-it Sex book in study hall; I took it from him and told him that this was not the time (in his young life) nor the place to be reading "inspiring" sex literature. He was most disappointed. So I told him when he got to be a senior near graduation time to come to me, and then I would return it - for then he would be "ready" for it. (Best sex book I ever read) So a couple of weeks before graduation he came to me and asked, "Mr. Sever, may I have my book now?" I gave it to him. Later it was a pleasure to have all his children in my speech and English classes. Apparently it was a "real good" book.

The inevitable comment from the cast after the last curtain in almost every play was - "Gee, I wish we could give it again!" In one play - I've forgotten which one - the character in Act I began giving his lines for the latter scene in Act III! (They were similar.) Horrors! What does a coach do when he sees his play ending almost before it gets started. I called out his cue for Act I - no good - so, I yelled it and he caught it and back to Act I we go. That was one of the coach's "darker" moments.

Appraisals by committee to select a play 195 (REST ASSURED) - Rex Thoman - O. K.; Gene Goodwin - very good; Delbert Isley - you wouldn't find one that is any better; Elizabeth Keeling - a very cute plot, however I agree with a number of the girls that there aren't enough girls' parts for our class; Jerry Carpenter - Quite typical and realistic. I like it!; Kathryn McNeely - It's hilarious (I hope I get a part.) I like it because my boss's name is Mr. Morlock.



1949 - 1950

English 12 Class of 1950 Period VII

Adams, Herb  
Aldridge, Ida  
Benson, Kathryn  
Beyer, Betty  
Boger, Evelyn  
Clapp, Coy  
Clapp, Troy  
Clayton, Mable  
Colee, Marlene  
Cox, Julia  
Dale, Delores  
Fisher, Robert  
Hatton, Pat  
Henderson, Charles

Hewitt, Jack  
Hey, Charlotte  
Hoffman, Nora  
Knoll, Jack  
LaBarbera, Bill  
Laird, Mary  
McAhren, David  
Meyer, Glen  
Mills, Glen  
Mitchell, Don  
Preston, Lottie  
Runnebohm, Margie  
Schonfeld, Nina  
Talkington, Lois

This two semester course emphasized English literature, vocabulary and some spelling; it included several written compositions and oral reports including book reviews. A talented class, it averaged 85% as final grade.

English 10 Period II 21 enrolled

Grammar, composition, speech, spelling and vocabulary made up the first semester with world literature the second. Average 80%.

English 10 Period III 16 enrolled same course

Average grade 79%.

English 11 Period I 20 enrolled

This two semester course included grammar and composition - written and oral, vocabulary, spelling, book reviews, American literature. Average grade 87%.

English 11 Period V 19 enrolled same course; average 80%.

The senior class play was PAPA SAYS NC - directed by Ruth Newlin and Kenneth Sever.

During try-outs for the cast, we selected Glen Meyer for the male lead - he was supposed to kiss the girl - but we could never get him to practice it during rehearsals - he refused, but he said he would - we were concerned, but when Thursday night came, all our fears left because he came through with "flying colors."

We were unable to locate a play book or program for PAPA SAYS NO.

One of our chief concerns for almost every play production was the Hoosier weather; almost certainly March would "act up" during rehearsal scheduling; thereby cancelling crucial practices and then we often had to "catch up" when we were able to get back to school. Too, the gym was "always" cold, the set equipment limited, the lighting impossible as well as the sound - and sometimes the curtain refused to open or close - but we had a great bunch of "kids" and we survived.

"To know, but to be as though not knowing, is the height of Wisdom. Not to know and yet affect knowledge is a vice." - Lao Tu.