

# THE LEXHIPEP

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LEXINGTON, N. C., MAY 24, 1923

## CLASS OFFICERS

President—Charles Davis.  
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MOTTO—Give the world the best you have, and the best will come back to you.

COLORS—White and Gold.

FLOWER—Daisy.

## CLASS ROLL

Cortez Anderson	Lucy Belle Leonard
Savannah Beck	Virginia McCarn
Joe Conrad	Christine McCrary
Bruce Conrad	Roy Peacock
Edna Conrad	Agnes Peacock
Kathleen Conrad	Ralph Pickard
Violette Cross	Carrie Pickett
Charles Davis	Ella Raper
Earlie Everhart	Carey Shepherd
Elizabeth Ford	Fallie Shoaf
Raymond Hedrick	Griffith Smith
Ethel Hedrick	Florence Sink
Lois Hackney	Mary Sink
Hugh Kepley	Myrtle Sink
Protus Keontz	Nellie Sink
Percy Leonard	Grace Swaim
Leona Leonard	Spaugh Thomason
Moton Leonard	Eugenia Webster
Herman Leonard	Joe Walser, Jr.
	Ray Zimmerman

## CLASS PROPHECY

(Continued From Page Three)

that such small things are not what count toward happiness."

Now Leona speaks, "Yes and Percy Leonard writes that he can almost look at his wife now, without shuddering, since he brought her a new set of false teeth and a wig."

"Oh," exclaims Elizabeth, "Doesn't it all go to prove that the only sure way to purchase a husband or wife is through our exchange?"

But we shall have to leave your conversation there, however interesting, for the time is short and we have the future of many more classmates to look into.

I see you, Carrie, as the efficient proprietress of quite an up-to-date beauty-parlor. Although Florence Sink is impatiently waiting for you to fill an engagement with her, she unconcernedly continues to manœuvre upon the nails of Joe Walser, who undergoes the agony daily in order that he may bask in the sunshine of your smile.

The scene changes. Now I see a side street of a small town. There is but one man on the streets. He stops at each door and shows to each housekeeper a book he takes from a case he carries. Ah, a book-agent! The horror of all housewives. He is now speeling off to the patiently suffering Nellie Sink the latest quibs from his Book of Etiquette, of which he, our old friend Cortey Anderson, is the proud author.

Lucy Belle, behold Lexington of 1933, where you are appearing in Leonard's theatre. You have been persuaded for old times' sake to stop off in your home town on a great southern tour—with much excitement the Lexingtonians used the bill boards:

Prima Donna Lucy Belle Leonard  
to Appear in her Latest Musical  
Comedy Success  
"THE LEXHIPEP"

Written Expressly for her by the great  
Playwright Spaugh Thompson.  
Outstanding Members of the Cast are  
Ethel Hedrick and Eugenia  
Webster—Great Soloists.  
Mary Sink, Graceful Ballet-Dancer  
Carey Shepherd—Baritone.

You, Moton, I see a wealthy man, having won your millions from the invention of a unique musical instru-

ment, the Barnyard Skueakum, which imitates and animal or fowl in existence.

And Grace, you too take a gaze into the ball. A great circus! What can it mean! Ah, I see, a snake charmer. Still at your old tricks I see, a charmer as of old.

Protus, I see you running against Herman Leonard for governor of the state. But you are defeated, mainly because of Herman's diligent campaign leader Violette Cross. Now, I guess you won't fight woman suffrage in the future.

Griffith, behold yourself as a great contractor, and at this moment see yourself observing with pride your most wonderful piece of work, a great steel bridge over Michael's Branch.

You, Bruce, I perceive to be the ideal of school boys and girls. For see, upon a platform you stand and deliver one of a series of astounding lectures which have taken by storm over the country. "Every Day in Every Way I grow smarter and smarter without any Study" is your subject. As a fitting example of the success of your method you take Raymond Hedrick with you from town to town and exhibit him at your lectures.

And finally you, Virginia, perhaps our most ambitious classmate, realize your ambition to become a great Latin teacher. Listen to a conversation you are having with a friend this time ten years hence and you will see to just what height you will have reached.

"Yes," you are saying, "The Latin classes have improved very much since I took hold of things. But why should they persist in using the so-called classics when my twentieth century Latin magazine is so much better. My editorials far exceed Cicero at his most eloquent moments, and Virgil seems discordant when compared to my lofty Lyric strains, etc.

We haven't time for more.

These are the events in your lives that I have found most interesting to me, so I have been glad to pass them on to you and share with you this remarkable vision of mine, hoping that it may answer for you, as satisfactorily as it has answered for me, the all-important question, "What is going to become of the Class of 1923?"

LOIS HACKNEY.