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### ***Asseba un Sabina: A Pennsylvania German Radio Series of the 1940s and 1950s***

The title of the 10 September 1950 episode of the popular Pennsylvania German radio play series *Asseba un Sabina* reads, *Alles kummt an's End*, "Everything Has an Ending." This adage held true for the radio series as well, but during its time on the airwaves of WSAN in Allentown, Pennsylvania from 16 January 1944 to 27 June 1954 it enjoyed a popularity and devoted listenership, albeit local, that can only be compared to Garrison Keillor's modern-day Lake Wobegon adventures. Like the characters in Keillor's imaginary Minnesota town, the episodes of *Asseba un Sabina* (even with the dialect series' more limited number of characters) depict the life of a small rural area of America with great insight and humor. Unlike the popular Minnesota series, however, *Asseba un Sabina* was able to reach far fewer audience members. Although one of the leading examples of folk dialect radio plays of the twentieth century, its attraction to a limited number of speakers of Pennsylvania German would have eventually led to the cessation of its broadcast. The series' end, however, had nothing to do with a lack of popularity, but was due to other factors (discussed below) idiosyncratic to the authors and performers. Given that popularity and the quality of the broadcast episodes, we might then want to revise the title of that 10 September 1950 episode to read *Alles Gute kummt an's End*, "All good things must come to an end."

The full name of the radio series was *Asseba un Sabina Mumbauer im Eihledaahl* (Asseba and Sabina Mumbauer of Owl Valley.) Owl Valley was a fictional place copied by the authors of the series located elsewhere in southeastern Pennsylvania where the exploits of a farmer, Asseba, and his wife, Sabina, and their neighbors were chronicled in a weekly, one half hour radio broadcast. According to William Fetterman, author of the article, "Asseba un Sabina, The Flower of Pennsylvania German Folk Theater,"<sup>1</sup> the most comprehensive historical treatment of this radio play series, "one could walk down the streets of many small towns in southeastern Pennsylvania during

the summer and hear the program playing on radios all along the block.”<sup>2</sup> Fettermann goes on to point out that the program was so popular that it was, for many speakers<sup>3</sup> of Pennsylvania German, a regular Sunday ritual. Its fans were grateful that church had let out hours ago and only the Sunday midday meal had to compete with the one o’clock time slot. *The Pennsylvania Dutchman*, a weekly eight-page newspaper from Lancaster devoted to Pennsylvania German culture, ran the following headline in its 19 May 1949 issue, “Assebee [*sic*] un Sabina fun Eiladawl—Most Popular Pennsylvania Dutch Team in History!”<sup>4</sup>

The Sunday afternoon radio show followed the same basic format every week: from 1:00 p.m. to 1:03 p.m., opening announcements and an instrumental piece; from 1:03 p.m. to 1:11 p.m., the first half the *Asseba* and *Sabina* skit; from 1:11 p.m. to 1:18 p.m., an announcement of a vocal number followed by a dialect version of a popular song, a commercial for a furniture store,<sup>5</sup> followed by another song in Pennsylvania German dialect; from 1:18 p.m. to 1:26 p.m., the conclusion of the *Asseba* un *Sabina* skit; from 1:26 p.m. to 1:30 p.m., another instrumental number, the closing cast credits and a “teaser” for the next week’s episode.

If we look at a list<sup>6</sup> of the titles of the radio scripts beginning with 16 January 1944 two things become immediately apparent; first, every year, not one week went by without a broadcast episode of *Asseba* un *Sabina*. That meant that for each week of the year for ten years straight, an original script was written, produced and performed. The only exceptions were 1944 and 1945 when only fifty-one scripts were written.<sup>7</sup> Second, the titles of the episodes clearly show how well the authors were in tune with the rural rhythms of Pennsylvania folk life of the 1940s and 1950s. The following is a representative list of twelve episodes taken from each month of the year.

**January** *Schnee inn Eihledahl* (Snow in Owl Valley);

**February** *Alles is Redi fer die Grundsau* (Everything is Ready for the Groundhog);

**March** *Der Asseba helft die Sabina Fasnacht Backe* (Asseba Helps Sabina Bake Fasnachts);

**April** *Die Oiyer Sucherrei* (The Egg Hunt);

**May** *Yunge Hinkel* (Baby Chicks);

**June** *Die Schuhl Iss Aus* (School Is Out);

**July** *Die Muskieters* (The Mosquitoes);

**August** *Der Asseba Kiehlt Abb* (Asseba Cools Off);

**September** *Ess Iss Schpohtyour un die Fair Tzeit Iss Doh* (It’s Autumn and Fair Time is Here);

**October** *Seider Eppel Leese* (Picking Cider Apples);

**November** *Die Sabina Macht Redi Fer'n Gross Beeddawg Esse, aber der Asseba Hut Kenn Abbedit* (Sabina is Preparing a Big Thanksgiving Day Feast, but Asseba Has No Appetite);

**December** *Der Asseba un die Sabina doon en Grischbowm ufschstelle* (Asseba and Sabina Put Up a Christmas Tree).

Clearly an attempt was made to synchronize the episodes of *Asseba un Sabina*, at least to a certain extent, with the passing of the seasons.

Not all the episodes, however, were so closely tied to the passing of the year, but clearly depict and reflect what a good majority of the audience members in southeastern Pennsylvania would have been doing during this time period, be they still on the farm or recently moved to the city. For many of the city dwellers who regularly listened to the program, this was a throw-back to what they might have experienced themselves on the farm or to what their grandparents were still doing in rural Pennsylvania. Representative titles of this kind include *Der Asseba flickt sei Schu* (Asseba Mends His Shoes); *En friedlicher Owet Deheem* (A Peaceful Evening at Home); *Die Sabina grickt en Aeribschafft* (Sabina gets an Inheritance); *Der Haus Schlissel iss ferlohre* (The House Key is Lost); and *Der aerscht Blofogel* (The First Bluebird).

The man who sowed the first seed and got the radio series off the ground was Arthur H. Mickley (1900–78). Mickley was the advertising manager for Hummel's Furniture Warehouse, the program's sole sponsor. At one o'clock sharp the listening audience would tune in and hear something like this: "The Hummel Warehouse Furniture Store is on the Air! *Ya . . . Gewiss . . . Ihr Leit!* Greater Hummel's in Allentown—Pennsylvania's largest most modern Warehouse Furniture Store—and its two affiliated stores: Lehr's in Easton and Mitchell's in Tamaqua . . . present their Sunday Good Will All Star, Pennsylvania-German Radio Program—with Asseba and Sabina—Ken Leiby and his orchestra—Paul Geiger, our Guest Singer and 'yours truly,' Johnny Van Sant."<sup>8</sup>

Mickley's first scriptwriter was Lloyd Moll, who also played the role of Asseba in the first three episodes. Moll had been known as a fine writer of Pennsylvania German verse, having penned forty-nine sketches from "*Am Schwarze Baer*" (At the Black Bear Hotel). As Fetterman notes in his article, the genesis of *Asseba un Sabina* is to be found in one of these sketches of *Am Schwarze Baer* written by Moll entitled *Die Sabina un der Asseba Heiere* (Sabina and Asseba Marry).<sup>9</sup> The sketches details the courtship and marriage of Asseba Schantz and Sabine Weiler.<sup>10</sup> This was not a marriage of young love, but rather of a middle-aged couple, who, as Fetterman puts it, "were taken as an archetypical farm couple in their later years of life."<sup>11</sup> Moll's further development of these two characters for the radio series, in addition to the

humorous quality of the scripts, partially explains the immense popularity that the radio series enjoyed. This dynamic duo of Pennsylvania German folk life grew so quickly in popularity with young and old alike that the cast members soon began making personal appearances in and around the Allentown area. This required, of course, that they also dress the part in costume.<sup>12</sup> These personal appearance in which radio audience members could actually see the characters of *Asseba un Sabina* on stage, no doubt contributed to the continuing popularity of the radio program.

Lloyd Moll would unfortunately not live to see all ten years of this gem of a radio series. In fact, he would only write four scripts and an unfinished fifth before his untimely death on 4 February 1944. This fifth script, performed on 13 February 1944 was finished by Paul Wieand who was already playing the part of Sabina for the radio broadcast. Moll's first five scripts were given no particular title, but Wieand's first and only substantive contribution to a written script was entitled *Asseba un Sabina* (Asseba and Sabina). From the sixth script on, all the scripts were titled and conceived at least a week in advance so that the program's announcer Jonny Van Sant could tease his audience at the end of every episode with a tidbit from next week's program. A typical teaser would sound something like this, "Be sure to tune in next Sunday for another Hummel Program and the story entitled: "KNICK-KNACKS" Yep! Knick-Knacks! . . . Asseba goes through the large drawer in the corner cupboard . . . and he DISCOVERS . . . well, be with us NEXT SUNDAY . . . same time . . . same station. "THIS IS THE LEHIGH VALLEY BROADCASTING COMPANY".<sup>13</sup>

The passing of Lloyd Moll could have easily ended the program right then and there if it had not been for the acting talents of Paul Wieand. Wieand was a man of many abilities, a school teacher, teaching mostly arts and crafts, he painted in oils and decorated furniture. He was the author of the 1961 book *Folk Medicine Plants Used in the Pennsylvania Dutch Country*. Fetterman notes that Wieand was one of the most prolific figures in Pennsylvania folk theater, having written some twenty-five odd plays and skits for his own troupe of actors.<sup>14</sup> According to the *Pennsylvania Dutchman*, Wieand and Lloyd Moll had worked together on a program at the Hotel Allen in December 1943. On this particular program Wieand took the role of many different characters, including a woman. *The Pennsylvania Dutchman* describes Wieand's talents as follows, "when you tune in on the famous Pennsylvania Dutch team of Asseba un Sabina every Sunday at one o'clock over WSAW, Allentown, you have to turn down the volume or the shrill, piercing voice of Die Sabina will make you sit up and take notice—which Asseba doesn't always do! Die Sabina is none other than "Paul Wieand, a talented Pennsylvania Dutch artist, playwright and actor, or shall we say 'actress'?? After all, there

are still many folks are not quite sure of Paul's real identity until he take off his wig after a show in person."<sup>15</sup> During a telephone conversation between Moll and Wieand the next day, Wieand was convinced to take on the part of Sabina. Wieand teamed with Moll for the first three episodes and after Moll's unexpected death, he asked Harry Hess Reichard to play the role of Asseba for the Sunday's episode directly after Moll's demise. According to Fetterman, Reichard did not even have to be asked to continue in the role that he would play until the very last episode. In a letter from Wieand to Reichard on 10 February 1944 Wieand writes, "My dear Friend, I was so happy that you were able to help me out on Sunday. I'm so proud to hear that you'll stay with me on the radio. Everybody who heard us liked us a lot."<sup>16</sup>

The passing of Lloyd Moll, however, left the series without a script writer, a role that was quickly filled by the Rev. Clarence R. Rahn, whom Arthur Mickley wasted no time recruiting. Fetterman called Pastor Rahn "the dean of Pennsylvania humorists."<sup>17</sup> He was a much sought after public speaker which led him to many an evening as a headline speaker at area Grundsow lodges. The Rev. Rahn was a busy man of many and varied interests. For over ten years, never missing a week, Rahn would sit down, usually early on Thursday mornings and type out an eight-page manuscript and deliver it to Harry Reichard's home on Thursday afternoon. The thirty-two-page list of titles of all the episodes of *Asseba un Sabina* is a testament to the wealth of ideas and cultural treasures that Rahn was able to impart to his listeners in a humorous yet dignified way. In an interview conducted by William Fetterman with Mrs. Clarence Rahn and her daughter Mrs. Ruth Rahn Schaefer in 1980 we learn of Reichard's notes on the series in which he states, "when amazement was expressed at his [Rahn's] ability to find new and interesting episodes week after week (for ten-and-a-half years) Rahn's reply was 'Interesting things happen in life every day, why not a new skit every week?'"<sup>18</sup>

The characters of Asseba and Sabina and their adventures did not carry the whole radio series alone for ten plus years. On 3 November 1946 the Mumbauers added a maid to their household by the name of Sussie. She was played, for one year only, by Paul Wieand's wife Mabel and figures prominently in the episode that has been transcribed and translated below. Additionally, the characters of Davie and Keturah Nexer, the Mumbauers' much talked about neighbors, were added to the cast on 9 November 1947 in an episode entitled *Der Asseba geeht yawge* (Asseba Goes Hunting) with Audra Miller in the role of Keturah and Paul Wieand doubling up as Davie Nexer. Wieand also did the sound effects for all the shows, including the Mumbauers' dog, Wasser.

No one really knows how long this famed Pennsylvania German radio series would have continued to entertain its audience members in southeastern

Pennsylvania if Paul Wieand had been able to continue in his roles as Sabine and Davie. According to Fetterman, Wieand was arrested on 17 January 1954 and subsequently spent several months in a state hospital recovering from a "nervous breakdown."<sup>19</sup> This traumatic incident from his personal life and the absence of the voices of Sabine and Davie on the radio made it impossible for the series to continue. It would have been sheer folly for anyone else to have played these vital and idiosyncratic roles after ten action-packed years. The final episode, appropriately enough entitled *Der Dreeyer* (The Pallbearer), aired on 27 June 1954.

Many of the episodes feature, more often than not in a humorous way, the somewhat strained relationship between Asseba, the somewhat lazy and bumbling self-proclaimed head of the household and Sabina, the real head of the household, and Asseba's constant source of aggravation. If we look once again at the titles that feature both Asseba and/or Sabina and imagine what might characterize the conversation between a husband and wife mutually nagging each other, we get an insight into the type of relationship the couple enjoyed or tolerated. *Die Sabina Black der Offe*, *Un Aw Der Asseba* (Sabina Blacks the Oven, and also Asseba.); *Die Sabina Geeht Mit Fische* (Sabina Goes Along Fishing); *Der Asseba Fixt Die Uhr* (Asseba Fixes the Clock); *Der Asseba Un Die Sabina Duh En Grischbowm Ufschtelle* (Asseba and Sabina Put Up A Christmas Tree); *Die Sabina Un Ihre Noshons* (Sabina and her Ideas); *Der Asseba Schwetst Im Schlof* (Asseba Talks In His Sleep); *Die Sabina Iss Uff Me Sit Down Schtreik* (Sabina Is On A "Sit Down Strike") and *Der Asseba Iss Koch* (Asseba Is The Cook).

The episode *Die Nacht Iss Dunkel* (The Night is Dark) from January 1947, reproduced and translated<sup>20</sup> below, is characteristic of the hilarious interaction between the characters of Asseba and Sabina. Recordings of several of the episodes, taped directly from the radio, have survived and *Die Nacht Iss Dunkel* is one of them. Working with the recording and translating the tape-script into English make two things abundantly clear: first, even a very good translation of the original will inevitable lack some of the flavor and nuance in the dialect version and second, the insight into the characters and their relationships that is reflected in their voices, their inflections, intonations, and delivery does not become as clearly evident from a reading of the tape-script alone. The episode below, *Die Nacht Iss Dunkel*, however, does give the reader a clear idea of the character of one of the most colorful and important folk radio play series in the Pennsylvania dialect broadcast during the 1940s and 1950s.

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## Notes

<sup>1</sup> William Fettermann, "Asseba un Sabina, the flower of Pennsylvania German folk theater," *Pennsylvania Folklife* (Winter 1988–89): 50–68.

<sup>2</sup> *Ibid.*, 50.

<sup>3</sup> It should also be added here that during the 1940s and 1950s many of the people who had grown up in the area where Pennsylvania German was commonly spoken, maybe even by their parents, no longer spoke the dialect, and if they did, it was not their first language. This so-called second generation, however, still retained the ability to understand Pennsylvania German and thus, was well represented among the avid listeners of *Asseba un Sabina*.

<sup>4</sup> *The Pennsylvania Dutchman*, 19 May 1949, Lancaster, PA.

<sup>5</sup> The show's main sponsor throughout the show's ten-year run was the Hummel Warehouse Furniture Store in Allentown, PA.

<sup>6</sup> A complete list of the radio scripts was compiled and organized by year and date of broadcast by William Fettermann. This list is available at the library of Muhlenberg College, Allentown, PA. The English translation of the episode titles are Fettermann's.

<sup>7</sup> This is a remarkable feat when we consider we live in an age of summer reruns and television programs that can be cancelled after just a few airings.

<sup>8</sup> Advertisement quote taken from the script of *Die Nacht iss dunkel* (The Night Is Dark) from the 5 January 1947 episode.

<sup>9</sup> Lloyd Moll, "Die Sabina un der Asseba Heiere," "S Pennsylvanisch Deitsch Eck," *The Allentown Morning Call*, 26 January 1936.

<sup>10</sup> Note that in the radio series the last name of Asseba and Sabina is Mumbauer.

<sup>11</sup> Fettermann, 53.

<sup>12</sup> Fettermann lists by year (1947–54) the titles of 22 episodes under the rubric "Personal Appearances."

<sup>13</sup> Quote taken from the script of *Die Nacht iss dunkel* (The Night Is Dark) from the 5 January 1947 episode.

<sup>14</sup> Fettermann, 53–54.

<sup>15</sup> *The Pennsylvania Dutchman*, 19 May 1949, Lancaster, PA.

<sup>16</sup> Personal correspondence from Paul Wieand to Harry Hess Reichard.

<sup>17</sup> Fettermann, 57.

<sup>18</sup> *Ibid.*, 58.

<sup>19</sup> *Ibid.*, 54.

<sup>20</sup> The author has elected to transcribe the episode as it was written at the typewriter of the Reverend Clarence Rahn. While the author recognizes the importance of the standardized Buffington-Barba-Beam orthography, this is a historical document and as such shows Rahn's own attempt at setting down his own orthographic system—one that was not always consistent.

Appendix

DIE NACHT ISS DUNKEL  
The Night is Dark

It is a very dark night in more ways than one. Asseba has gone to a meeting of the school board and so that Sabina and Sussie need not wait up for him he has taken a key to the door. Sussie is awakened by a noise beneath her bedroom window and arouses Sabina. They are both frightened but decide that they will give the intruder a warm reception as he arrives at the window. They lie in wait until a head appears at the window and hit it with all their might. It turns out to be Asseba who has lost his key and tries to get into the house without disturbing them. He not only receives a bump on his head but is faced with making an explanation as to why he should try to enter Sussie's room and not Sabina's.

Sussie: Sabina, schlafsch. Sabina, warr wacke, Sabina dapper kus!

Sabina: Wass iss. O.....luss nich geh.

Sussie: Net so laudt, sie haerre dich, O, ich faericht mich wie alles.

Sabina: Ei, Sussie, iss es dich, wass duscht doch inn mei schtupp, bischt gronk?

Sussie: Heeh, du's licht net awsoche odder ale wisse grawt wu mer sinn.

Sabina: Waar wees wu mer sinn. Wass iss denn am geh, ich ferschtee dich net.

Bischt am lawfe i'm schlof odder bischt wacke.

Sussie: Ich binn gons wacke, un esa sinn rawver un der weeg. Wass doone mer yuscht

Sabina: Ei du tzitterscht yoh wie'n lawbblaudt.

Sussie: O, ich faericht mich, ich wees net wass tsu du. Ess iss ebbes un der weeg un esa iss sentweadders en schpuck odder en rawver.

Sabina: Ach dees meehnacht du yuscht. So ebbes wie's schpuck gebbt's net un waar deet denn kumme fer uns rawve. Die nacht iss tsu wiescht fer rawver. Ess iss dunkel un nevelich, un nismond geht mans bei so wedder.

Sussie: Der Asseba iss doch draus.

Sabina: Inahwel, awer er iss net wie ommer leit. Er deet net fun Oretswegg bleike wonn ebbes am awgeeh iss datte wonn die waldt unner gongt. Dees iss die ordt nacht wu die biskats draus sinn. Du buscht ferswoetlich en biskats g'haert.

Sussie: Heeh, dees iss kenn biskats fun weege en biskats grummelt net wie'n mann. Ich binn schur es abber i'm hohf iss grawt unnich mei finschter.

Sabina: Kau, geh doch inn dei bett un schlof. Mer kenne net schaffe mariye wonn mer unser ruh net grieye. Du muscht net alle glee dreck dich ferschaerre lusse. Dees iss yuscht neshon. Ferleucht iss es aw der windt. Der windt macht alle ordte tzucht wonn er un's haus-eck kummt an dem blats. Wonn der aldt die fenschterre teit mache deet, awer er doot net. Er schiebt's abb biss ich mohl uf'n geh mit alle gewaldt.

The first page of the original typescript of the episode *Die Nacht Iss Dunkel* (The Night Is Dark), January 1947 (used with permission of the Pennsylvania German Society).



### Die Nacht iss dunkel—The Night Is Dark

It is a very dark night in more ways than one. Asseba has gone to a meeting of the school board and so that Sabina and Sussie need not wait up for him, he has taken a key to the door. Sussie is awakened by a noise beneath her bedroom window and arouses Sabina. They are both frightened but decide that they will give the intruder a warm reception as he arrives at the window. They lie in wait until a head appears at the window and hit it with all their might. It turns out to be Asseba who has lost his key and tries to get into the house without disturbing them. He not only receives a bump on his head but is faced with making an explanation as to why he should try to enter Sussie's room and not Sabina's.

**Sussie:** Sabina, schlofscht? Sabina, warr wacke, Sabina dapper kum.

**Sabina:** Was iss. O . . . luss mich geeh.

**Sussie:** Net so laudt, sie haere dich, O, ich faericht mich wie alles.

**Sabina:** Ei Sussie, iss ess dich, wass duscht doh inn mei schtupp, bischt gronk?

**Sussie:** Neeh, du's licht net awmache odder sie wisse grawt wu mer sinn.

**Sabina:** Waar wees wu mer sinn. Was iss donn am geeh, ich ferschtee dich net. Bischt am lawfe i'm schlof odder bischt wacke.

**Sussie:** Ich binn gons wacke, un ess sinn rawver um der weeg. Wass doone mer yuscht?

**Sabina:** Ei du tzitterscht yoh wie'n lawb-lawdt.

**Sussie:** O, ich faericht mich, ich wees net wass tzu du. Ess iss ebbes um der weeg un ess iss eentweddens en schpuck odder en rawver.

**Sabina:** Ach dess meehnscht du yuscht. So ebbes wie'schpuck gebbt's net un waar deet donn kumme fer uns rawve? Die nacht is tzu wiescht fer rawver. Ess iss dunkel un nevelich, un niemond geht naus bei so wedder.

**Sussie:** Der Asseba iss doch draus.

**Sabina:** Yaahwel awer er iss net wie onner leit. Er deet net fum Greitsweeg bleiwe wonn ebbes am awgeeh iss datte wonn die weldt unner gengt. Dess iss die ordt nacht wu die biskatse draus sinn. Du huscht fermootlich en biskats g'haert.

**Sussie:** Sabina, are you sleeping? Sabina, wake up, Sabina, come quickly.

**Sabina:** What is it? Oh . . . let me sleep.

**Sussie:** Not so loud, they'll hear you. Oh, I'm so afraid.

**Sabina:** Oh it's you Sussie, what are you doing in my room? Are you sick?

**Sussie:** No, don't turn on the light or they'll know where we are.

**Sabina:** Who'll know where we are? What's going on? I don't understand you. Are you sleepwalking or are you awake?

**Sussie:** I'm wide awake and there are robbers out there. What are we going to do?

**Sabina:** Oh, you're shaking like a leaf.

**Sussie:** Oh, I'm scared, I don't know what to do. There's something out there and it's either a ghost of a thief.

**Sabina:** Oh, that's what you mean. There's no such thing as ghosts and why would it come to rob us? The night is too ugly for thieves. It's dark and foggy and nobody goes out it that weather.

**Sussie:** But Asseba is out.

**Sabina:** Yeah, but he's not like other people. He wouldn't stay away from Crossroads if something is going on, even if the world were coming to an end. It's the kind of night when the skunks are out. You probably just heard a skunk.

**Sussie:** Neeh, dess iss kenn biskats fun weege en biskats grummelt net wie'n monn. Ich binn schur os ebber i'm hohf iss grawt unnich mei finschter.

**Sabina:** Nau, geeh doch inn dei bett un schlof. Mer kenne net schaffe mariye wonn mer unser ruh net grieye. Du muscht net alle glee dreck dich ferschaerre lusse. Dess is yuscht noshon. Ferleicht iss ess aw der windt. Der windt macht alle ordte tzucht wonn er um's haus-eck kummt an dem blats. Wonn der aldt die fenschterre teit mache deet, awer der doot net. Er schiebt's abb biss ich mohl geeh mit alle gewaltd.

**Sussie:** Ess iss aw net der windt. Geeh mit niver inn mei schtupp noh konnscht haerre fer dich selvert. O, ich binn so kaldt un naeriffich ich wees gohr net wass tzu du.

**Sabina:** Wonn donn kenn onnerre weeg iss geeh ich mit awer ich binn schur os du uf die lets meehning bischt. Dess iss awer aw kaldt un feicht i'm haus die nacht. Wonn mer unnich die worm deck raus schluppt doot's em die tzee schnaderre mache.

**Sussie:** Sei kons ruhich, un kumm doh an's fenschter noh konnscht's haerre. Nau haerich. Gelle, ess iss ebbes i'm hohf grawt doh unnich dem finschter.

**Sabina:** Ferhaftich. Ich wunner yuscht ferwass der Wasser kenn laudt macht. Dess waert's aerscht mohl os er nix mache deet won ebber fremmes uf der hohf keemt.

**Sussie:** Ferleictht henn sie'n dot g'schlaage. Schlechte leit doone eensich ebbes. Ess fenschter is aw net g'schlusse. Ich habb net gedenkt os ess notwennich waert fer'n fenschter schliese doh uf'm tzwette schtuck. Ferleicht kann ich nau hie schnieke un's schliese.

**Sabina:** Neeh, luss es geeh, sie haerre uns ferleicht un meechte daerich's finschter schiese. Mer shtelle uns aw doh an's finschter. Du uf selle seid un ich doh hivve un wonn ebber ess fenschter ufmacht un schteckt der kopp rei donn geehne mer allebeet druff.

**Sussie:** O, dess geeht daerich mich wie feier. Ich wut yuscht ich kennt sei wie du.

**Sussie:** Nope, that was no skunk because a skunk doesn't groan like a man. I'm sure that someone's in the yard groaning under my window.

**Sabina:** No, go back to bed and sleep. We won't be able to work tomorrow if we don't get our sleep. You can't let every little thing disturb you. It's all in your head. Maybe it was the wind. The wind makes all sorts of sounds when it blows around the corner of the house at that place. If the old man would tighten the windows, but he won't. He puts it off until I have to twist his arm.

**Sussie:** But it wasn't the wind. Just come over to my room and you can hear it for yourself. Oh, I'm so cold and shakey I just don't know what to do.

**Sabina:** I suppose if there's no getting around it I'll go with you, but I'm sure it's all in your head. It's really cold and damp in the house tonight. If you slip out from under your covers, even your teeth start to chatter.

**Sussie:** Be really still and come to the window, you can still hear it. Listen good. See, there is something in the yard, right under my window.

**Sabina:** I'll be darned. I wonder why Wasser hasn't started to bark. That would be the first time that he didn't bark when a stranger comes into the yard.

**Sussie:** Maybe they clubbed him to death. Bad people do things like that. The window is also not locked. It didn't think it was necessary to lock the window on the second floor. Maybe I could sneak in and lock it now.

**Sabina:** No, you'd better not. They might hear us and shoot through the window. We'll go to the window, you on that side and me over there and when someone opens the window and sticks his head through we'll go after him like gangbusters.

**Sussie:** Oh, that goes through me like fire. I just wish I could be like you.

**Sabina:** Doh darf mer sich net grawt die geil schei mache lusse. Dess ding is wul net leidelich, awer wonn mer sich gebutte gebbt donn iss mer glei faartich. Nau glawb ich ferhaftich henn sie en leeder doh ruf an's fenschter g'schtelt. Wonn's yuscht net so dunkel waert. Ich kann en schwaartser blacke seehne un ich habb g'haert wie die leeder wedder's haus kumme iss awer wonn mer yuscht besser seehne kennt donn wisst mer wu draw os mer waert.

**Sussie:** Ich kann's ferhaftich net ausschtee. Ich muss ivverdem greische.

**Sabina:** Sel du awer net, wonn ebbes in's maul schtecke muss.

**Sussie:** Doh am finschter kann ich mohl schur net sctee. So fiel schponk habb ich net.

**Sabina:** Donn bleib datte am lichter knopp, un wonn ich greisch nau, donn du g'schwindt ess licht awdraeye.

**Sussie:** Sell scteeht mer besser aw. Eeensich ebbes os mich fun sellem fenschter weck haldt.

**Sabina:** Nau wees ich wass ich nemme kann fer schlaage, daar gross pitcher doh uf'm wesch sctend. Wonn daar ketser den pitcher uf die schaal grickt donn doot er ess neekscht mohl tzwee mohl drivver denke ebb er sei kop tzu me fenschter nei scteeckt.

**Sussie:** Du kennscht ebber dot schlaage mit sellem pitcher er iss schwaer.

**Sabina:** Noh iss er aus'm weeg. Eeensich ebber wass inn die nacht rum geeht un grattelt onner leit inn die fenschterre sett dot schlaage sei. Sie sinn net meehner waut. Schlechte leit sinn nix nuts naereits. Wonn mer sie inn die bresendt doot donn muss mer sie yuscht noch fiederre. Nau luss'n kumme. Ich binn redi fer iehm sei medicien eischitte.

**Sussie:** Wonn's licht awer net awgeeh set wass noh.

**Sabina:** You can't lose your courage now. It's not an easy thing, but if we give up now, we're done for. I think they've really put a ladder up to the window. If only it weren't so dark. I can see a black object and I heard the ladder being set up against the house. But if we could only just see a bit better then we would know what we're up against.

**Sussie:** I can't stand it anymore. I'm going to scream.

**Sabina:** No you won't, even if I have to stick something in your mouth.

**Sussie:** Well I surely can't stand at the window. I don't have enough spunk for that.

**Sabina:** Then go to the light switch and when I yell "now," then turn the light on fast.

**Sussie:** I like that a lot better. Anything that keeps me away from that window.

**Sabina:** Now I know what I can use for a club, that big pitcher over there on the washstand. When the louse gets cracked over the head with that pitcher, he'll think twice before he sticks his head through my window again.

**Sussie:** You could kill someone with that pitcher it's so heavy.

**Sabina:** Anyone who spooks around in the night and rattles under peoples' windows should be clubbed to death. They're not worth it. Bad people aren't good for nothing nowhere. If we put them in prison, we'll just have to feed them. Now let him come, I'm ready to give him a dose of his medicine.

**Sussie:** If the light doesn't go on, what then?

**Sabina:** Ess geiht aw wonn du der knopp recht dricke duscht. Waar yuscht net so ferkollebiert os du nimme weescht wass'd am du bischt. Dess konse ding kummt em fohr wie ebbes os mer drome deet. Wonn ich daar bucker recht dreff wees er os ess kenn drom is date deet ich druff wette.

**Sussie:** Wonn yuscht der Asseba deheem waert.

**Sabina:** Er waert grawt so ufgeriert wie du. Er iss aw nix waut an so ebbes. Er ferliert aw grawt der kopp. Wonn mer alles wisst donn iss er grawt die minut am Greitsweg am gross schwetse. Sell kann er besser du wie eensich ebbes schunsch. Wass ich yuscht net ferschtee kann is waar do daerich dei fenschter schluppe wet.

**Sussie:** Dess misse rawver sei.

**Sabina:** Ferleicht iss ess dei monn os er dich ferschrecke wil.

**Sussie:** Wonn's iss donn schlaag recht haardt, er iss net meehner waut. Er hut mer sei leewe nix gebrucht wie druvvel Dess waert awer ess aerigscht ding o ser noch fun sich g'schaft het. Er deet sich aw faerichte fer naus tzu gech so'n nacht wie dess.

**Sabina:** Nau, gebb acht, ess fenschter geeht uf, haerscht's. Doh kummt er. Nau macht's licht aw. Ich denk ich habb'n awer eens gevve, wonn's aw der pitcher gekuscht hut. Ich denk er fergesst die fenschter bisniss.

**Sussie:** O . . . is er dot denkscht.

**Sabina:** Ich wees noch net, er leit ordelich lummerich doh uf'm fenschter sits. Mer welle'n mohl rum rulle, seehne ebb's ebber is os ich kenn.

**Sussie:** O, ich kann en so gewiss net awre-  
eye ich faericht mich tzu aerig.

**Sabina:** Du brauscht dich nau nimme faerichte, er kann niemond nix du fer weil ennihau. O, Sussie, O, wass hab ich doch gedu, O . . . du liewer tzuschtund, ess iss ferhaftich der Asseba. Wass der schinner iss er denneweeg in's haus kumme? Helf mer'n doh uf's bett leege.

**Sabina:** It'll go on if you press the button right. Don't get so excited that you don't know what you're doing. This whole thing seems like something you dream. If I hit the bugger right, he'll know it's no dream, I'll bet my bottom dollar on that.

**Sussie:** If only Asseba were home.

**Sabina:** He'd be just as excited as you are. He's also not good for such things and loses his head right away. Just when you need him, that's when he's at Crossroads talking up a storm. He can do that better than anyone else. But what I just can't understand is who would want to climb through your window.

**Sussie:** It has to be robbers.

**Sabina:** Maybe it's your husband who wants to scare you.

**Sussie:** If it is, then hit him really hard, he deserves it. He's brought me nothing but trouble all his life. That would be the first thing he ever did by himself, but he'd be too frightened to go out on a night like this.

**Sabina:** Wait, pay attention, somebody's opening the window. Do you hear that? Here he comes. Now, turn the light on. I think I really gave it to him because the pitcher really got smashed. I think he'll be forgetting this window business.

**Sussie:** Oh, do you think he's dead?

**Sabina:** I don't know yet. He's just slumped over the window sill like a rag. Let's roll him over and see if I recognize him.

**Sussie:** Oh, I can't touch him, I'm too afraid.

**Sabina:** You don't need to be afraid anymore. He won't be doing anything to anyone for awhile. Oh, Sussie, oh, what have I done? Oh . . . my goodness, it's Asseba. Why the heck is he trying to get into the house this way? Help me lay him on the bed.

**Sussie:** O, der orm drupp. Seehn yuscht sei kopp, ess bloot lawft iehn am backe nunner.

**Sabina:** Sei haarts geeht noch, er iss yuscht ufmechtich. Geeh dapper nunner un hohl die schmier un aw die wesch schissel un blendi lumbe. Mer meehnt doch net os so ebbes sei kennt. Ich binn awer doch froh os ich net haardter g'schlaage habb. Dummel dich Sussie. Ei, yei, ei, du ormer drupp. Ich habb evve net besser gewisst. Wass konn's net g'schwindt ehlend gevve.

**Asseba:** O, mei kop, mei kop. Iss ess doch uf mich g'falle odder binn ich fun die leeder g'schtaarts? Mei kop fielt os wonn ebber en keitel nei schlaage wett. Wass inn der himmels e weldt hut's donn gevve.

**Sabina:** Ich habb grawt wo fiel dier tzu froge os wie du mich tzu froge huscht. Wass der schinner wohr dei meehning fer mittes inn die dunkel nacht en leeder an's haus schtelle un browierre tzu'm fenschter nei grottelle.

**Asseba:** Wass hutt denn knopp uf mei kopp gemacht, sel wil ich's alle aerscht wisse. Uf eemohl iss alles schwaarts warre faar mein awge un ich habb fun datt aw nix meeh gewisst fun mer.

**Sabina:** Der gross pitcher fum weschschtend hut dich gedruffe, un datte uf'm buttem leiyee die schticker. Ess iss schaad fer der pitcher fun weege seller pitcher habb ich fun heem mit gebrucht wie mer an's hause gonge sinn. All die yohre habb ich so goot acht gevve uf'n un nau iss er fudgg.

**Asseba:** Ess kummt mer fohr seller aldt pitcher deet dier meehner awleiyee os wie mei kopp. Tzu so tzeite konn mer seehne wass sei fraw denkt fun em.

**Sabina:** Dei aldt schaal heelt widder awer daar pitcher konn mer sei leewe nimme tzommer mache. Es nemmt meehner wie ee pitcher fer dei aldt schaal schplitte.

**Asseba:** Du bischt awer aw wiescht. Doh setscht mich wennich dowerre, un ich glawb ferhaftich os'd bees bischt. Ich habb mei sach goot gemeehnt. Ich habb dich net aus'm schloff greiye welle os dei goote ruh greecht un nau bischt noch fertzonnt.

**Sussie:** Oh you poor soul. Just look at his head, blood's running down his cheek.

**Sabina:** His heart's still beating, he's just unconscious. Go quick and fetch some salve and also the washbasin and plenty of washcloths. Who could have thought of such a thing. Am I ever glad that I didn't swing any harder. Hurry, Sussie. Ei, yei, yei, you poor thing. I couldn't have known. Things can turn for the worst just that fast.

**Asseba:** Oh my head, my head. Did something fall on me or did I fall off the ladder? My head feels like a wedge has been driven through it. What in the world could that have been?

**Sabina:** I've got as many questions for you as you do for me. What the heck were you thinking, putting a ladder against the house in the middle of the night and trying to climb through a window?

**Asseba:** Well, first of all I want to know what made this bump on my head. All of a sudden all I saw was black and then I was out like a light.

**Sabina:** The big pitcher from the washstand is what hit you, and there on the floor are all the pieces. Too bad about the pitcher. I brought it from home when we moved into this house. I took care of it all these years and now it's broken.

**Asseba:** It seems to me that that pitcher means more to you than my head. I guess a man can see what his wife really thinks of him at a time like this.

**Sabina:** Your old head will heal but we'll never put that pitcher back together again. It takes more than a pitcher to crack open that old head of yours.

**Asseba:** Why so mean? You should have a little pity on me. You're really mad, aren't you? I meant well. I didn't want to disturb your sleep so that you could rest and now you're angry.

**Sabina:** Du wetscht dei leewe ich binn fertzonnt. Rot gliedich binn ich nunner bis inn die tzeeye-neggel nei, un ich waar alle minut heeser.

**Asseba:** Du bischt doch net tzu biete. Du hetscht mich inn eem hoer dot g'schlaage un ess kummt mer foer ess deet dich kenn glee bissel reiye os'd mich g'schlaage huscht. Bischt noch i'm schlof?

**Sabina:** Ich binn nau nett i'm schlof, awer ferleicht woer ich schunt tzu long am schlofe. Glawb mier awer dess, grawt die minut binn ich gons wacke. Ferleicht hett ich dich gons dot schlaage selle.

**Asseba:** Chubers, doh habb ich gemeehnt ich waert i'm dunkelle wie ich fum Greitsweeg heem geluffe binn, awer grawt nau binn ich fiel aeriger i'm dunkel.

**Sabina:** Wonn mer schwetse welle fum dunkelle woer ich der orm drupp os i'm dunkelle woer. Nau seehn ich awer die helling. Du setscht aldt genunk sei fer wisse os alles eetzeit an's dawges licht kummt. Du scheiheilicher alder hawne. Mer set dich ufhengke an die tzeeye-neggel, un dich hengke lusse biss die oswoi dei alder knoche gebutst hette.

**Asseba:** Du huscht fierer. Ferleicht sett mer denn nosse hondduch um dei kopp binne. Inn so me moot habb ich dich sei leewe noch net g'sehne.

**Sabina:** Du seehnscht mich nau, un dess iss aerscht der awfong, du deetscht dich yuscht so goot richte. Du grickscht die bitterscht medicien os du noch g'schlugt huscht. O, ich kennt dich ferrivelle. Allemohl os ich dich inn die awge grick geht's daerich mich wie'n messer.

**Asseba:** O, yeeh, mei kopp ferschpringt bol un nau muss ich noch so ehlehd tzuhaerliche. Ebb mer weidter geehne wil ich wisse wass doh dehinner iss.

**Sabina:** Ferwass sett ich dier ebbes fertzeehle os du selvert besser weescht? Du bischt der ketter wass fertzeehle sett wass doh dehinner is.

**Sabina:** You bet your life I'm angry. I'm red hot down to my toenails and getting angrier by the minute.

**Asseba:** You really take the cake, you know. You come within an inch of killing me and it seems that you're not even the least bit sorry that you whacked me over the head. Are you the one sleeping?

**Sabina:** I'm most certainly not sleeping but maybe I've been sleeping too long. Believe you me, I'm wide awake right now. Maybe I should have struck you dead!

**Asseba:** Jeepers, I thought I was in the dark when I came home from Crossroads, but now I'm really in the dark.

**Sabina:** If you want to talk about being in the dark, then I was the stupid one who was in the dark. But now I see every-thing clearly. You should be old enough to know that everything gets found out in time. You hypocritical old rooster! You should be strung up by your toenails and left to hang until the hawks come and pick your bones clean.

**Asseba:** You're feverish! Maybe I should tie a wet handkerchief around your head. I've never seen you in such rage before.

**Sabina:** Well, you're seeing me now and that's just the beginning. You'll judge for yourself. You'll be getting the bitterest medicine you've even swallowed. Oh, I could just shake you. Every time I look at you it's like a knife in my back.

**Asseba:** Yeah, my head's about to explode and now I have to listen to this. Before we go on I want to know what's behind all this.

**Sabina:** Why should I tell you something you know better than I do? You're the scoundrel who should be telling me what's going on here.

**Asseba:** Ich binn ferhaftich i'm dunkelle, ich wees net wass'd meehnscht.

**Sabina:** Donn wil ich's licht druff draeye. Ferwass huscht du browierre misse tzu die Sussie iehre scholf-schtupp fenschter nei grottelle? Eensicher ufrichter monn sett tzu sein're fraw iehre nei schluppe un nett die mawd iehre fenschter

**Asseba:** Ei, yei, ei, doh iss sel wu der haws i'm peffer huckt. Meehnt mer doch os so ebbes sei kennt. Sabina Mumbauer, waar hett gedenkt os du an deiner eldt so noshons in der kopp greecht.

**Sussie:** O, Sabina.

**Sabina:** Ruhich, Sussie, kenn wordt wil ich haerre fun dier.

**Sussie:** Du macht em lache.

**Sabina:** Ruhich, habb ich g'sawgt odder du grickscht aw eens uf die schaal.

**Asseba:** Dess kann ich goot ausleege, un noh seehnscht wie kinnish os'd bischt.

**Sabina:** Sel iss mei unnergonk gewesst noch immer, du bischt tzu goot an alles ausleege, un allemohl os du ebbes ausleegscht kummt's dei weeg raus.

**Asseba:** Ich sawg nix wie die grindlich wohret.

**Sabina:** Schwets schtaerig, un's deet besser goot laudte.

**Asseba:** Wel, du weescht wie mer g'schwets henn wie ich faart binn den owet.

**Sabina:** Alle wort wees ich noch.

**Asseba:** Mer henn ausgemacht die schuhl-bordt mietin deet ordelich schpot warre.

**Sabina:** Sei leewe habb ich noch net ausmache kenne wass awgeeht an en schuhl-bordt mietin os ess so schpot mache sett. Die schuhle am geeh haldte muss grosse bisniss sei.

**Asseba:** Ess iss evve schier immer schpot ebb's abggeht un noh sinn fiel so gleene sache os evve tzeit nemme.

**Sabina:** Huscht nett g'sawgt du deetscht der schlissel mitt nemme?

**Asseba:** I'm really in the dark. I have no idea what you mean.

**Sabina:** Then let me turn the light on for you. Why did you feel the need to try to climb through Sussie's bedroom window? Any decent man would climb through his wife's window and not the maid's.

**Asseba:** Ei, yei, yei, so that's what this is all about. So you think that was really it? Sabina Mumbauer, who would have thought that you in your old age could get such an idea?

**Sussie:** Oh, Sabina.

**Sabina:** Shush, Sussie, I don't want to hear a word out of you.

**Sussie:** You make me laugh.

**Sabina:** Quiet, I said, or you'll have a bump on your head too!

**Asseba:** I can explain this whole thing and then you'll see how childish you're acting.

**Sabina:** That's always been my downfall, you are so good at explaining everything so well, and you come out smelling like a rose every time.

**Asseba:** I'm just telling the God's honest truth.

**Sabina:** Well speak fast and it better be good.

**Asseba:** Well, you remember how we talked when I left this evening?

**Sabina:** I remember every word.

**Asseba:** We agreed that the school board meeting would let out really late.

**Sabina:** For the life of me I've never been able to figure out what goes on at those darn school board meetings that they have to finish so late. To keep the schools up and running must be big business.

**Asseba:** It always runs late before we let out, there are just so many little things that take a lot of time.

**Sabina:** Didn't you say you'd be taking your key along?

**Asseba:** Ich habb aw, awer denn habb ich aeriets ferlohre, un ich hab'n yuscht nimme finne kenne.

**Sabina:** Huscht'n finne welle, mer kann alemohl ebbes paarbes ferliehre.

**Asseba:** Mohl schur net, ich binn meeh wie'n dutsend mahl daerich al mei seck un ich habb der schlissel yuscht net finne kenne.

**Sabina:** Ferwass husht donn nett an die dier geglubbt? Ich waert runner kumme un het uf gemacht.

**Asseba:** Yaah, un du hetscht mer aw'n ferhiering gevve weech schpot bleiwe. Ich hett awer doch liewer selle ferhiering katte wie die doh, un hett ferleicht net der kopp ferbroche grickt inn der baerige. Ich habb aw an dich gedenkt un habb dich nett gaarn aus die ruh schprenge welle.

**Sabina:** Dess wohr donn's aerscht mohd os du an mich gedenkt huscht. Gemeehnerhond huscht mich wacke gemacht un huscht mer g'sawgt was net ess haerts katte huscht fer sawge am schul-bordt. Dei ausleeges haldt kenn wasser. Dess gonse ding hett iehr ausgemacht katte ebb du faart bischt. Die Sussie kann aw sich so uhschuldich awschicke.

**Asseba:** Du nau die orm Sussie ebbes noh sawge os nett so iss. Die hutt so wennich gewisst doh defun wie der Wasser

**Sabina:** Yaah, der Wasser. Datte huscht aw ebbes awg'fonge. Fer was hutt der Wasser nett laudt gemacht? Er doot doch immer. Denn hett iehr fermootlich aeriets eig'schpaart. Kenn wunner hutt die Sussie ess aerscht naus gemisst ebb sie uf der schpeicher iss. Wass ich wisse will is dess. Wonn alles wohr iss donn, os du so weit g'sawgt huscht, ferwass huscht dei leeder nett an mei fenschter schtaarts an die Sussie iehre fenschter?

**Asseba:** Ich habb gewisst os du dei fenschterre immer schliese duscht ebb'd inn's bett geehscht. Un ich habb gedenkt die Sussie iehre waerte net g'schlusse.

**Sabina:** Hut sie dier g'sawgt katte, sie deet sie uf'lusse?

**Asseba:** I did, but I then lost it somewhere and just wasn't able to find it.

**Sabina:** Did you want to find it? You can always lose something on purpose.

**Asseba:** I sure did. I checked my pockets a dozen times, but I just couldn't find the key.

**Sabina:** Why didn't you just knock on the door? I would have come down and opened up.

**Asseba:** Yeah, and you would have given me the fifth degree for coming home so late. But I would have rather had that than what I'm getting now. Then I wouldn't have my head just about cracked open in the bargain. I was just thinking of you and didn't want to roust you out of bed.

**Sabina:** That would have been the first time you thought of me. Normally you would have awakened me and told me what had gone on at the school meeting. Your excuse is pretty flimsy. The both of you planned this whole thing out before you left. And Sussie can play the innocent one when she wants.

**Asseba:** Leave poor Sussie out of this. She knew as much about this as Wasser did.

**Sabina:** Yeah, Wasser. Now you've blown your cover. Why didn't Wasser bark up a storm. He always does. You both probably penned him up somewhere. It's no wonder that Sussie had to go outside first before she went upstairs to bed. But what I want to know is this. If everything is true as you say, why didn't you put the ladder at my window instead of Sussie's?

**Asseba:** I knew that you always lock your windows before you go to bed. And I thought that Sussie's would be unlocked.

**Sabina:** Had she told you that she would leave them unlocked?



**Asseba:** So schur nett.

**Sabina:** Mariye frog ich mohl, ferleicht  
wohr gohr kenn schuhl-bordt mietin. Dess  
gons ding hett en komoff sei kenne.

**Asseba:** Wonn ich's nochemohl tzu du hett  
donn hett ich i'm fudergonk g'schlofe. Ich  
gonn nau ferschtee ferwass os der Davie  
Nexer so fiel nachte i'm fudergonk tzubringe  
doot. Fer drei cend geeh ich grawt nau naus.

**Sabina:** Du geehscht inn dei bett.

**Asseba:** Mer geehne all in's bett, wonn aw  
die schloferei nix meeh iss die nacht, un  
wonn ess mier sei leewe widder inn der  
kopp kummt fer daerich's fenschter in's haus  
tzu geh donn wil ich huffe sie schparre mich  
ei ebb ich so weit kumm.

**Sussie:** O, eehlend. O, Mei, O, Mei.

**Asseba:** Definitely not.

**Sabina:** Tomorrow I'm going to ask around  
and see if there was even a school board  
meeting at all. This whole thing could have  
been a trick.

**Asseba:** If I had to do it over again I would  
have slept in the feed entry. I understand  
now why Davie Nexer spends so many  
nights sleeping in the feed entry. For three  
cents I'd go out there right now.

**Sabina:** You get in your bed.

**Asseba:** Let's all go to bed even though a  
good night's sleep has pretty much been  
ruined already. If I ever get a notion again  
to climb through a window again, then I  
hope they'll lock me up before it comes to  
that.

**Sussie:** Oh, misery! My, oh my!

