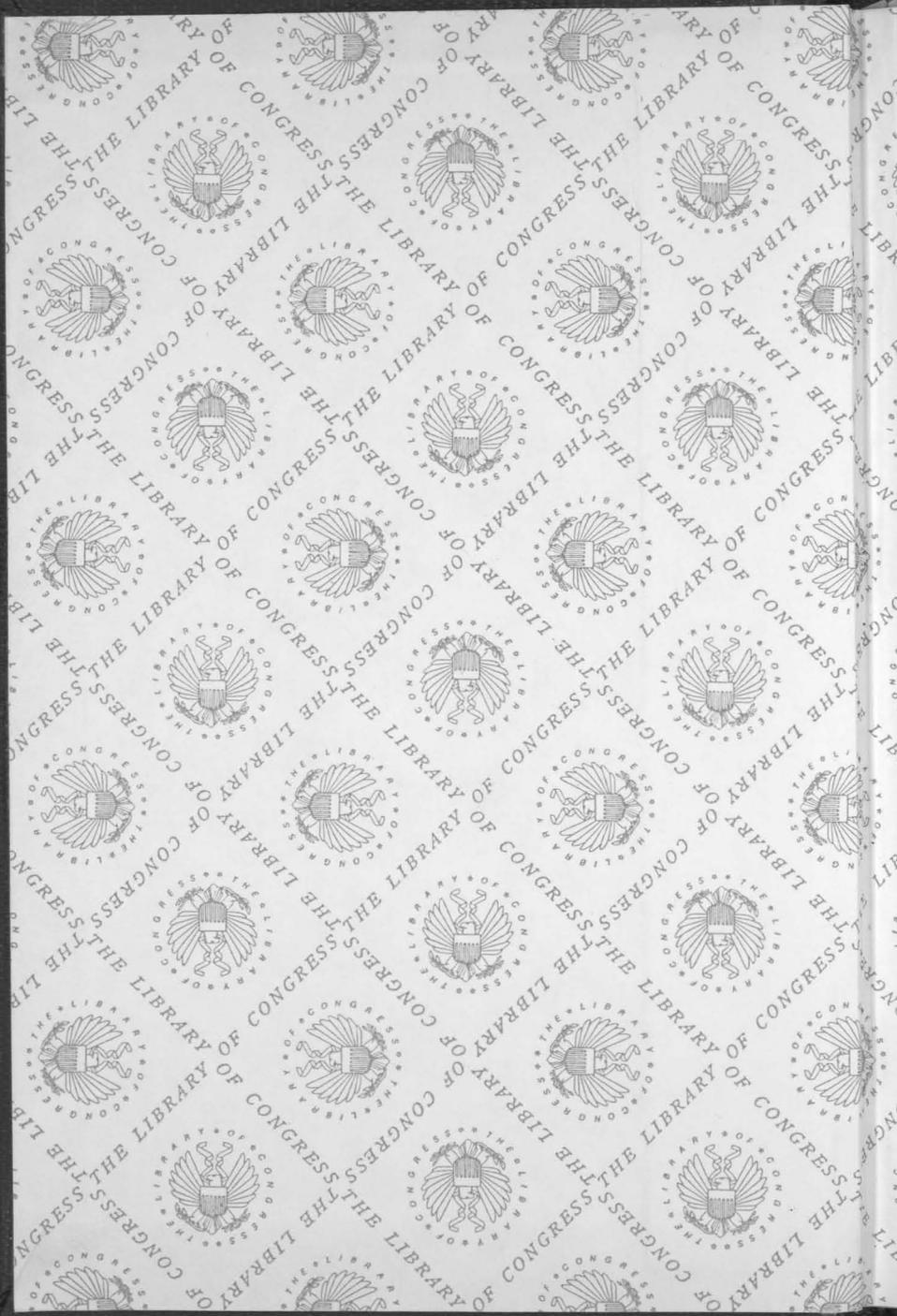
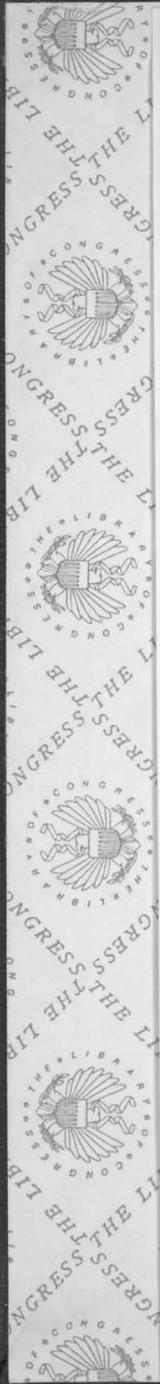


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PROGRESS

The Parent-Teacher Associations' Pageant.

(Adopted by the National Congress of Mothers and Parent-Teacher Association as their national, official Pageant.)

Written by WALTER BEN HARE

In Commemoration of Twenty-five Years of Progressive, Constructive work by

The National Congress of Mothers and Parent-Teacher Associations.

(Originally presented under the auspices of the Springfield, Missouri, Council of the National Congress of Mothers and Parent-Teacher Associations, on November 18-19, 1921, at Convention Hall, Springfield, Mo., with a cast of over 800 persons.)

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PRICE, 50 CTS.

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PROGRAMME

The First Scene.

Maida's Birthday Party.
The Old-Time School.
The Land of Dreams.

The Second Scene.

The Gift of Democracy.
The Sane Fourth.
The Gift of Good Books.
The Gift of Labor.

The Third Scene.

The Gift of Health.
The Gift of Recreation.
The Appeal of Progress for the P. T. A.

The Fourth Scene.

The Gift of Nature.

The Fifth Scene.

The Gift of Americanization.
Motherhood United.

TO OUR TEACHERS

(Whose untiring, unselfish work has made this pageant a possibility.)

More and more we are coming to recognize the school teacher as a national asset. She is the real bulwark of the country and upon her work and influence rests our hope of future progress and greatness. She is the best friend, next to their mother, our boys and girls will ever have.

There is a bond of sympathy and understanding between the teacher and her pupils that can not be approximated anywhere else. The age of the modern teacher does not enter into the matter. Young or old the teacher of today makes it her business to understand every activity that engages the interest of her charges. She understands their games and their social activities as well as their studies. She's a good pal as well as a mentor. More power to her!

CHARACTERS AND COSTUMES

(Note: Nearly all the characters have a sign on their costumes with the name of the character printed on it.)

First Group.

Maida, small, attractive child of 11 or 12, who looks seven. Simple white party dress.

Guests, boys and girls from 2d, 3d and 4th grades in summer party clothes.

Teacher, adult in simple summer dress.

Mother, adult in light, pretty house dress, as simple as possible.

Grandma, adult in long black dress, white hair, cap, etc.

Second Group.

Master, adult, a gentle old man in costume of 1861. White hair.

Scholars, rough country costumes of sixty years ago. All ages and sizes. Use about 26 in this episode.

Third Group.

Night Fairies, singers, black paper dresses with tiny golden stars.

Queen of Night, silver-spangled black lace shawl drapery.

Sandmen, ten second grade little fellows. White cotton beards, mustaches and eyebrows attached with spirit gum. Brownie costumes, pointed caps. Each carries a paper bag marked Sand.

Fourth Group.

Progress, adult, green slip, over-drapery of white silver-spangled shawls. Silver head-dress at back of head, fan-shaped and fan-sized made of

pasteboard points covered with tinfoil. Silver banner with letters P. T. A. in black velvet.

Democracy, adult, Grecian dress of ox-blood red, bordered with black. Butterick pattern 6591. Thrift, older girl, Puritan costume. Simplicity, similar to Thrift.

Girls, about 20 medium sized girls, party dresses, over them a pretty gingham slip-over apron and bonnet.

Follies, four larger girls, handsome costumes, fans, elaborate headdresses, etc.

Koko, lively, funny boy. Clown costume and make-up.

Boys, ordinary costumes.

Fire crackers, 3d graders, pasteboard hat boxes covered with red paper, rope fuses. Arms outside.

Fifth Group.

Spirit of Books, adult, collegiate cap and gown.

Characters from Books, as described in body of text.

Sixth Group.

Labor, adult, similar to Democracy, only in dark blue. Silver crown.

Workman, tall boy, work costume and cap, dinner pail.

Workwoman, tall girl, simple costume and hat, dinner box.

Boys, overalls and work caps.

Sewing Girls, white caps, kerchiefs, ordinary dresses, 1, 2, 3d graders.

Future tall girl, yellow dress similar to Democracy's. Tulle mask.

Graduate, white dress, diploma.

Wealth, elaborate dress with trail. Jewels.

Pages, two little boys in white suits.

Politics, girl dressed in mannish costume carrying banner.

Music, girl in white draperies trimmed with black notes and scales.

Love, girl in wedding dress and veil.

Bridesmaids, paper hats, organdie dresses.

Ring-bearer, little boy in white suit.

Folly, girl in white party dress trimmed with red balloons.

Dance, girl in pink party dress trimmed with flowing ribbons.

Stage, girl in blue party dress.

Travel, large girl, travelling costume, trimmed in time-tables, sachel.

Beauty, girl in yellow party dress.

Golf, girl in sport costume.

Tennis, girl in white tennis costume.

Basketball, girl in basketball costume.

Work, white party dress, entirely covered with long dark cloak, pointed hood, walks with cane.

Seventh Group.

School Nurse, tall girl in blue dress, white apron and cap.

Mollie, ragged dress, dirty face.

Bob, medium sized boy in ragged clothes.

Billy, similar to Bob.

Dirt, black brownie costume, pointed cap, face half black and half white.

Dust, same as dirt only in gray.

Rubbish, suit much too large, like a scarecrow.

Headache, dark green paper suit, with wings that are large right-angled triangles attached to arms. Green horns.

Bad Cold, like headache only in brown and yellow.

Nell, sickly looking girl, wrapped in old quilt.

Lazy, tall boy dressed as awkward girl in ragged clothes. Dirty face.

Nurses, tall girls, good singers, dressed like School Nurse.

Breezes, 4th grade girls, white paper costumes with paper streamers, each carries string of tulle attached to wrists. They are always moving, waving the tulle.

Sunbeams, little girls, bright yellow paper dresses, yellow stockings, gilt shoes, crowns and wands.

Ignorance, boy dressed as a fat old woman, padded with pillows. Dress, bonnet and shawl.

Fever, like Headache, but in bright red, long tail.

Toothache, like Fever only in bright yellow and red. Long padded fingers that are always grasping.

Flu, like Headache only in black and white. Diphtheria, like Fever, only in purple. False face.

T. B., a white, tall ghost with skull false-face. Moves very slowly, drapery of white mosquito-bar over sheet is recommended.

Crusaders, school crusader's costumes.

Eighth Group.

Fancy circus costumes.

Ninth Group.

Spring, adult, grass-green draperies, hair hanging, crown and garland of tiny pink blossoms.

Buds, paper petals coming to knees from belt under arms. Paper headgear made like the flower represented.

Blossoms, older girls, similar to buds.

Tenth Group.

Liberty, adult, white Grecian drapery, red Liberty cap, she carries large flag in her right hand this serving as a drapery behind.

Immigrants, all ages and sizes, queer ragged

lothes, shawls over heads, derby hats, too large,
tc. Chinese, Jap, Turkish, Hawaiian, etc.
Parade, as suggested in Text.

SUGGESTIONS.

1. The pageant may be given by one school of eight grades, or by ten schools; if more than ten schools take part it is best to have the pageant two nights, with a different cast each night. Ten groups are necessary, each having a trainer.
2. In organizing appoint a Pageant Master who has general supervision, a music Master, a Dancing Instructor, a Property Man, and a Business Manager.
3. Rehearsals of the different groups may be held separately, but two general dress rehearsals are necessary.
4. Three weeks are all that are necessary to prepare and present this pageant. A longer time kills the interest of the performers.
5. It has been found advisable to make a brief address at the end of the third scene asking the audience to wait till the fall of the curtain on the last scene before starting to leave.
6. Start promptly at eight o'clock and you should be through at 10 o'clock.
7. Have the orchestra play an opening overture, also between the scenes, but the latter selections must be short and snappy.
8. Do not allow any part of the pageant to drag. Speed is the secret of success.
9. Walter Ben Hare, Box 125, Springfield, Mo., will give advice on the production upon the receipt of two two-cent stamps.

PROGRESS

The Parent-Teacher's Pageant.

SCENE I.

THE BIRTHDAY.

Scene.—No scenery is essential, but a back drop of a garden or palace may be used. Easy chair and stool at left front. Small table at right front. Palms in the background.

(After the Overture there is a pause, then two Boy Scout buglers walk down the aisle, face audience and blow Reveille. The curtain rises showing Maida and Little Guests forming a ring at center front and playing "Farmer in the Dell". After three stanzas Teacher enters from rear R., comes to R. front and children form group at L. front facing her.)

GIRL. Oh, here's the Teacher. Come in!

GROUP. Come on and play, Teacher. Please!

BOY. We'll let you be the Farmer.

TEACHER. No, I don't think we'd better play any more just now. Maida's mother is bringing the cake, and it's a wonderful cake with seven little candles, for Maida is just seven years old today. You must all wish her a happy birthday and many happy returns.

BOY. And many presents, that's best of all.

(Enter Mother with cake.)

GROUP. Happy birthday, Maida. Many returns.

MAIDA. Thank you. I'm glad to see you all.

MOTHER (by table.) Now, Maida, you must blow out the candles. And now we'll cut the cake and everyone shall have a slice. Maida must cut it first for it's her birthday. Now I shall take it to the dining-room and cut a nice slice for each of you to take home. (Exit at R.)

TEACHER. Now you may finish your game. Who wants to be the Farmer?

(Arranges circle and exits at R. Group sings two verses. Grandma appears at R.)

MAIDA (goes to her at R. front.) Grandma, don't you want to play too?

GROUP (at left front, facing Grandma.) Grandmas can't play games.

BOY. Who ever heard tell of a grandma playing a game?

GRANDMA. Oh, I know the game well. I used to play it many a time when I was as young as you are.

GIRL. Were you ever as little as I am?

GRANDMA. Indeed I was, but that was sixty years ago.

MAIDA. And did you have birthdays and everything?

GRANDMA (crosses to easy chair, sits.) Just like you are having now. I can remember when I was seven years old as though it were yesterday.

GROUP (around her.) And did you go to our school?

GRANDMA. No, dears, I went to a little old-fashioned country school. That was sixty years ago.

BOY. And did you have lessons and everything?

GRANDMA. Indeed we did; long lessons too.

MAIDA. Oh, tell us about it.

GIRL. Yes, please, tell us about your school.

GRANDMA. You want a story?

GROUP. Yes, yes. Please tell us a story.

GRANDMA.

'Twas more than sixty years
When I was seven years old;
I went to school, the same as you;
I did just what they told me to,
In a little bonnet and dress of blue,
And a kerchief in a fold.

The little school was just a room,
The master taught each one,
From tiny tot in pinafore,
Whose feet could scarcely reach the floor,
To Jacob, who stood six feet four,
And always led the fun.

I seem to see the girls and boys
I loved so long ago,
The log school-house beneath the trees,
The little lads who loved to tease,
The primer class at A B C's—
Ah, memories come and go.

(Enter from R. the Master followed by the old-time school in single file, the pupils carrying camp-stools. They circle the stage, the Master stands by the table at right front and faces to L. The school seat themselves in three rows facing him. Do this quietly to march music. Grandma and Children watch the scene from their group at the left front.)

MASTER. Susan Samantha Hopper, don't slump in your seat. A straight backbone makes a genteel carriage. The primer class and the second form will at once cease their wriggling and their giggling and study their spelling lesson starting with c-a-t-c-h on page 19. The grammar class will come forward from the rear quietly, toe the mark, and begin their geography lesson. (Pupils follow instructions.)

(Enter Jacob Beans with a bucket of water and a gourd.)

JACOB (places water on table and addresses Master.) Please, master, I seen Muggsy Miggles out in the cottonwood clump. He's a-skeerd to come in, 'cause you'll lick him; and he's a-skeerd

to go home, 'cause his mam'll lick him; and he's a-skeerd to stay out there, 'cause his dad's liable to come by, and he'll lick him, so he dunno what to do, and he's jist plum naturally skeerd to death.

MASTER (kindly.) Go out, Jacob, and tell him to come in.

JACOB. He won't come in; his pantaloons is tored and he's a-skeerd.

MASTER. I shall not punish him. Bid him come in.

JACOB. I'll tell him, but I dunno whether he will er no, 'cause he's orful skeerd. (Exits at R.)

MASTER. Serepta Sue Doolittle, you may come forward and quench your thirst.

SEREPTA (Rises and curtseys.) Thank you, sir. (Does so.)

MASTER. Now beginning in the middle of page 42. Sallie Etta Pickle, what is the capital of Michigan Territory?

SALLIE. I dunno as I know, sir. I did know, but I done fergawt. It's got a funny name an' I allers fergits funny names.

MASTER. Lucy Rountree, pray enlighten Sallie Etta upon this subject.

LUCY (lisps rapidly.) Pleathe, thir, the capital of Michigan Territory ith a place called Detroit. It ith thurrounded by a strong blockade, through which there are four gates. The streets are generally thronged with Indians in the day-time, but at night they are generally shut out.

(Enter Jacob and Muggsy from R.)

MASTER. Muggsy Miggles, it lacks only ten minutes to four and you have been absent from school all day. Your explanation, sir?

MUGGSY (dodges.) Don't you hit me. Jacob Beans said you wouldn't larrop me if I come in.

MASTER. Where have you been, Muggsy? What is your excuse?

MUGGSY. I started on time but I met a great big bear in the woods, and he chased me. He did. I clum a tree and tored my clothes, but that there pesky bear he 'ist set down under that there tree and never went away until about an hour ago when my dog Prince come along and chased the old bear off, and so I come to school.

TOOTSY (A second form girl, puts her hand up.) 'Tain't so, master, 'taint so ary a time. He was stealin' apples in the Tefft orchid. I seen him when he done it.

SEREPTA (hand up.) I seen him, too. I was with Tootsy and I guess I seen as much as she did.

MASTER. Take your place, Muggsy Miggles, with the second form. I don't know what will ever become of you.

MUGGSY (going to seat.) I dunno neither.

MASTER. Jacob Beans, take your place with the geography class.

TOOTSY. Master, master, Muggsy Miggles dropped sump'm in the water-bucket. I seen him when he done it.

SEREPTA. I seen him, too. I guess I seen as much as Tootsy Smith.

SALLIE. Me, too. He's done pizened our water-bucket.

MUGGSY. Aw, I never neither. Allers pickin' on me.

MASTER. Jeremiah Gosling, look into the bucket.

JEREMIAH (A small boy.) Oh, master, he's put a great big hopper-toad in our bucket, and Serepty Sue Doolittle drank out of it.

MUGGSY. I never neither. Jacob got him outa the spring.

MASTER. That will do, Muggsy. We will now proceed. Ezra Biles, who discovered the Great Stony Mountains?

EZRA. Lewis and Clark, sir, on their western exhibition.

MASTER. You mean their western expedition.

EZRA. Yes, sir; that's it. It was them.

SOLOMON. Master, master, Muggsy Miggles hit me with a paper wad.

TOOTSY. And he pulled my hair, he did. And it hurt, too. My ma says he is the very worst boy in the whole township, and that he orter be in the town jail instid of the deestrick school.

MASTER. Hither, Muggsy. Bring the dunce cap and the stool.

MUGGSY (whining.) Aw, everybody's picking on me alla time. I never pulled her old hair. I got hair of my own that I kin pull, if I want to. (Gets stool and dunce cap from off stage at R., drags stool on and sits at R. corner front.)

MASTER. Put on the cap, sir. (Muggsy does so, others laugh.) Silence! Sallie Etta, what is a mountain?

SALLIE. A mounting, it is a vast, a vast pro, a vast pro-sump'm on the face of the earth.

MASTER. A vast protuberance, Sallie Etta.

SALLIE. Yes, sir, that's it. I can't say protuberance, it tickles my tongue.

MASTER. Now, all together, the New England States!

ALL (in sing-song tones.) State of Maine, Augusta, on the Kennebec River; New Hampshire, Concord, on the Merrimack River; Massachusetts, Boston, on the Atlantic Ocean; Rhode Island, Providence, on the Blackstone River; Rhode Island, Newport, on the Rhode Island island.

SEREPTA (screams and runs to Master in fright.) Oh, master, master, master!

MASTER. What is it, Serepta? What has happened?

SEREPTA (sobs.) It was Muggsy Miggles' sir. He made a great big-mouth bad face at me, he did, and I'm skeerd.

MUGGSY. Aw, I did not. I 'ist looked at her, that's all.

MASTER. Muggsy, I cannot be disturbed in this way. I shall speak to your father, sir. You make my task very difficult for me, Muggsy.

MUGGSY. Aw, I didn't mean nothing.

SEREPTA. He did, too. (Crying.) He made his fingers go like horns, and I'm skeerd. (Goes to her seat.)

MASTER. It is time for dismissal. You may rise and sing the Dismissal Song. (All sing and march out at R., carrying stools, and saying "Good-bye, Master!" etc. Master is alone, he sits and bows head on his arm in grief.)

MUGGSY (enters from R. after a pause, comes slowly to R. front, looks at Master who sits with head bowed on desk. Pause. Muggsy is struck with an idea; he takes a large, red apple from his pocket, polishes it on his sleeve, looks at it longingly, then slowly and quietly places it on Master's table and backs out at R. very slowly. The front curtain slowly falls as Muggsy exits at R., touching the floor just as he leaves. After curtain is down, Master exits with stool, table and duncecap.)

Curtain.

(The curtain rises almost immediately showing Grandma and Group still down L.)

GRANDMA. And that's the kind of a school I went to sixty years ago. Wasn't that a nice story?

GROUP. Oh, yes.

(Enter Teacher from R.)

MAIDA. Tell us another, Grandma.

TEACHER. Come, boys and girls, it is time to go home. I'm sure we've all had a lovely time

at Maida's birthday party. Let's sing her good-bye.

(Enter Mother from R.; Mother and Maida stand at rear C. to bid Group good-bye. Group sings "Good-bye Song", Progressive Series, Book I.)

GROUP. Good-bye, Maida. (All go out at L., except Maida and Mother.)

MOTHER. Are you tired, Maida? (Sits in easy chair.)

MAIDA. Just a little. (Goes to her.)

MOTHER. Mother will rock you to sleep. (Takes Maida on her lap and hums to her. They sleep.)

Enter from R. Eight Night Fairies who sing a Lullaby to Maida, as they pose with arms over heads, at rear. Solo Dance by Queen of Night. Fairies and Concealed Chorus sing "Wee Willie Winkle", Progressive Music Series, Book I, Silver, Burdette and Co., Boston, Mass. Ten Little Sandmen enter from R., line at front, say "Shhh!" to audience, circle around Mother and Maida, as Chorus sing. Sandmen pantomime throwing sand at Maida; line up at front, and side-step out at R., each taking long sliding steps, finger on lips, saying "Shh!"

Slow Curtain.

SCENE II.

THE GIFT OF DEMOCRACY.

Setting: Mother sits at extreme L. with Maida in her lap. Progress is posed at C. front.

PROGRESS (addresses Maida.) The Spirit of Child Welfare speaks to you, I'd show the good that our association do. This is thy birthday, happy little maid, I come with gifts, so do not be afraid. And now the Seven Gifts draw near to welcome Maida in her seventh year. The Gift of Democracy! (Stands back of Maida.)

Enter Democracy, followed by Thrift and Simplicity. Democracy comes to front C., Thrift and Simplicity to R. front.

DEMOCRACY (Addresses the audience.) I am equality, to you I bring the ballot that makes man a king. Democracy am I, the high and low, the rich and poor are equal. Well you know freedom of thought and press and creed I give. Mine is the light that makes our nation live. (She stands beside Progress.)

THRIFT (addresses audience.) The Parent-Teacher Associations have fostered the spirit of equality in our public schools. The child of the poor man is now on an equal footing with the child of the rich man.

SIMPLICITY. Uniform school clothing, home-made graduation dresses, simple school lunches, the banishment of cosmetics, and the inculcation of thrift and simplicity are the results of our efforts. Behold, our happy, democratic school!

(Bright music. About 20 Schoolgirls skip in dressed in all-over aprons and sunbonnets. They come to C. and sing some bright school song, with simple dance movements or uniform gestures.)

DEMOCRACY (at L. C., addresses the audience.) Simplicity and thrift rule in this happy school, but discord enters in the form of Pride and Luxury.

(Girls form semi-circle at rear, facing audience. Pride and Luxury enter with haughty airs, come to front C. and curtsy to the audience. Music continues. The girls come down around them in a semi-circle, pantomime delight, point to Pride and Luxury, pantomime conversation. Thrift and Simplicity at R. front show their worry and disapproval.

Pride goes to first girl at R., takes her dress and compares it to her own and then pushes the girl rudely aside. The girl cries and is comforted by Thrift.

Luxury goes to the girl on the end at L., points to her bonnet in derision, shows her own fine hat and laughs scornfully. The girl weeps and is comforted by Democracy. Other girls form groups and pantomime energetic conversation. Pride and Luxury strut around showing their fine clothes to the girls.)

DEMOCRACY. Vanity and Extravagance arrive.

(Vanity and Extravagance come to C. front, curtsey to the audience and begin to make-up their faces, using large hand mirrors. Other girls talk among themselves in pantomime, admiring the four follies.)

FIRST GIRL (to Thrift.) I want to have nice clothes and dress up like those girls.

THRIFT. No, no. You look much better than they do. Save your money.

SIMPLICITY. Your simple clothes are much more suitable for school wear.

GIRLS. No, no; we want nice clothes, too.

LAST GIRL. And I want some red and white powder on my face.

FIRST GIRL. Come on, we can fix up as fine as they are.

(Girls all sing chorus and dance off.)

VANITY. I knew they would change just as soon as they saw me.

EXTRAVAGANCE. I spend every cent of money I can get on clothes.

PRIDE. I'd be too proud to wear such simple dresses. and sunbonnets, bah!

LUXURY. I am Luxury; I simply cannot tolerate cheap clothing.

(Short dance by the Four Follies. Three figures only. Follies stand at middle of stage. Girls re-enter dressed in fine clothes and strut around the stage, in a ring around the Follies, then line up in a semi-circle back of them. Follies pose.)

THRIFT. See the result of the four follies.

SIMPLICITY. Our school-life is ruined.
DEMOCRACY (has crossed stage at rear during dance and now stands by Thrift.)

Follow me. (Marches to rear followed by Thrift and Simplicity. The Four Follies are admiring the semi-circle of girls and painting their faces. Democracy comes to Progress, Thrift and Simplicity standing behind her.) Progress, Spirit of the Parent-Teacher Associations, we appeal to you. Help us expel Pride and Vanity, Extravagance and Luxury from our public schools.

PROGRESS.

Children of America, list to me,
To these Four Follies will you bend the knee?

Ye are Americans, the pilgrim's pride,
Thrift and Simplicity stand side by side.
To guide you as they did in days of old,
Will you forsake them now for pomp and gold?

Ay, hang your heads in shame at folly's pact,

And Motherhood United now shall act.

Away, think on your deed with shame and tear,

And then as simple maidens re-appear.

(Girls walk slowly and sadly out, with bowed heads.)

THRIFT (grasping Luxury.) Hold, Luxury, you are in the power of Thrift!

SIMPLICITY. Extravagance, Simplicity shall conquer.

PROGRESS. Democracy, bring me some simple clothes. (Democracy exits and immediately re-enters with four aprons and sunbonnets.) The mothers of America have united to expel these follies from our schools.

(Soft music. Thrift, Simplicity, Democracy and Progress dress the Four Follies in aprons and sunbonnets. Follies stand C., weeping.)

DEMOCRACY (joins Progress at L.)

Now, Follies, ye look better than before,
For sweet and simple maids ye are once
more.

THRIFT (at R. with Simplicity.)

Thrift and Simplicity now begin their rule,
Folly and Pride are banished from our
school.

(Bright music. Girls dance in using heel and toe step, form in fours and sing some pretty, happy song, walking around in circle of fours, balancing to partners, etc. during the singing. All dance out at rear L. while singing the last stanza. As soon as girls begin this song, Thrift and Simplicity leave at R. front, and Democracy at rear L.)

(After the Democracy episode the curtain does not fall, Mother, and Maida are still seated at left front and Progress stands behind them. After a slight pause, Koko, the Fun Clown enters from rear R., turns hand springs, etc., falls sprawling, rises, spreads trousers and makes a low bow to Maida.)

MOTHER. Why, who is this funny fellow?

MAIDA. It's a clown.

KOKO. Don't you know me? I'm Koko, the Fun Clown. I'm going to show you what the Parent Teacher Associations did with the old-time Fourth of July, and how they helped give the American child a safe and sane Fourth. (Music: Yankee Doodle. Koko tumbles around, cuts clown capers, waves at persons in the audience. A crowd of boys enter whistling Yankee Doodle, they form down R. They do not enter in pairs, but all come in as a group, not marching.)

BOYS (sing.)

Yankee Doodle.

Oh, we're a bunch of modern boys,
Who never mind the weather.
We celebrate the good old Fourth
With fun and noise together.

Yankee Doodle, hip hurrah,
Every face is beaming;
Fire the cannon, let her go!
Set the eagle screaming.

BOYS (give college yell.) Rah, rah, rah!
Rah, rah, rah! Rah, rah, rah!

(Music: Yankee Doodle in slow march time.
Ten boys dressed as Firecrackers march in from
rear L. and form a line at rear.)

BOYS. Look at the giant firecrackers!
Come on, let's have a celebration. (Boys repeat
their college yell; they form a ring around the
Firecrackers, whistling Yankee Doodle, then lead
the Firecrackers off at L. Koko has been cutting
capers all the time.)

KOKO. Now there's going to be some
trouble. Firecrackers always bring trouble.
(Looks out.) They're going to fire the biggest
one off. Look out, boys, it's dangerous! (Explo-
sion heard off stage at L., this is made by a man
firing a revolver.) There, I told you so. (Koko
comes down to L. front.

Firecrackers march in and perform a short
march to Yankee Doodle music. Then line up at
rear. Boys hobble in, crippled, groaning, some on
crutches, others with arms in slings. They form
a group down R.)

FIRST BOY. Never again for me.

BOYS. No more explosions.

KOKO. I guess you boys are now ready to
vote for a safe and sane Fourth of July, aren't
you? Nine rahs for a safe and sane Fourth.

BOYS. Rah, rah, rah! Rah, rah, rah! Rah,
rah, rah! Fourth, fourth, fourth!

FIRST BOY. Let's throw the firecrackers in
the creek. (All seize the Firecrackers.)

BOYS (sing.)

Oh, we're a bunch of modern boys,
Who never mind the weather;
A safe and sane Fourth is the best,
In this we'll stick together.
Yankee Doodle, hip, hurrah!
Hear the eagle screaming;
Safe and sane Fourth is the best,
And every face is beaming.

(March out singing.)

(Koko follows the Boys and Firecrackers out at rear L.)

PROGRESS (comes C. and addresses the audience.) The second gift approaches, the Gift of Good Books. (She resumes her place behind Maida.)

Enter from right front, the Spirit of Books.

SPIRIT OF BOOKS (to the audience.) The Parent-Teacher Associations co-operate with the Library Commission to give good wholesome books to our children. Through their influence the old-time dime-novel has become obsolete, and children are now taught to seek inspiration, instruction and clean fun from good books.

The Gift of Books is here the world to bless;
Free libraries, the freedom of the press!

Children love books, and have in every age,
I bring with me the folk from printed page.

(Very soft music. The Spirit of Books introduces the following characters who enter, salute the audience and Maida in characteristic fashion and then line up at the rear. Each child should read the book impersonated and dress and act the character as closely as possible.)

Little Women, Meg, Jo, Beth and Amy.
(Meg enters with fancy work, Jo whistles, Beth is shy and Amy is coquettish, they curtsy to audience, then to Maida, then line up at rear.)

Robin Hood (with bow and arrow, graceful wave of hand.)

Tom Sawyer and Huck Finn (with dead rabbit.)

John Alden and Priscilla.

David, the Shepherd Boy of Israel. (Sheep skin, or fur rug.)

Little Orphan Annie. (Bends over and says "Shh! The goblins will ketch you, ef you don't watch out!", bows to Maida and takes place.)

Ruth, the Gleaner. (flowing robes, carries wheat.)

Little Hiawatha and old Nokomis. (Indian blankets.)

Pollyanna.

Just David. (with violin.)

Topsy, Eva and Aunt Ophelia. (Topsy grimaces at audience, steals Aunt's muff, is reprimanded by her, and cries.)

The Barefoot Boy. (whistling, carries fishing pole.)

Peter Rabbit.

Scarecrow of Oz. (Man's suit, hay sticking out.)

Cinderella and Fairy Queen. (Cinderella enters weeping, clad in old ragged robe. Fairy touches it with her wand and Cinderella appears in party dress.)

Mrs. Ruggles and Family. (Mrs. Ruggles lines the family up facing audience, calls the roll each answers "Present", except the serious baby who says "I'm here!")

Little Boy Blue.

Red Ridinghood.

Buffalo Bill (Gray mustache and goatee.)

Raggedy Ann.

Robinson Crusoe and Man Friday (and dog.)

Barbara Frietchie (Old lady with American flag.)

Miss Minerva and William Green Hill. (He is bashful, she pulls him along and forces his head down in a bow.)

Little Colonel. (Salutes.)

Bluebeard and Fatima. (Turkish costumes.)

Aladdin and his lamp. (Chinese boy.)

The Gold Dust Twins.

Peter Pan.

Alice in Wonderland.

Sunbonnet Babies.

Treasure Island Pirates. (Oilcloth boots, red sashes, knives, bandanas on head.)

Old Mother Goose.

Jack Frost.

Santa Claus.

The Boy Scout.

Wynken, Blynken and Nod. (Tiny boys in night robes and caps, candles, they nod heads all the time.)

Rip Van Winkle (and dog.)

Mrs. Wiggs of the Cabbage Patch.

The Bluebird. (Tiny girl in paper costume twirls in.)

(All come forward in two or three lines facing the audience and sing.)

BATTLE HYMN OF THE REPUBLIC

Children, let us all unite and lift our voice in song,

Singing with a hearty will with voices clear and strong,

Sing the praises of the books to which we each belong,

As we go marching on.

Books will be your friends forever,

Books will be your friends forever,

Books will be your friends forever,

As we go marching on.

(Repeat chorus as all march out at left.)

PROGRESS (announces to the audience.)

The third gift, the Gift of Labor!

(Soft music. Labor enters attended by

Workman and Workwoman, Labor comes down front center.)

LABOR.

I sing the song of the workman,
The joy of the child whose hand
Leaps to fulfill with practised skill
The keen sure brain's demand,
Who knows the thrill of labor,
Who stands with his work as one,
Sees what was wrought from hidden
thought,

And can say of his work, "Well done!"

(Stands beside Progress.)

WORKMAN (at right front, addressing the audience.) The National Congress of Mothers and Parent-Teacher Associations have established manual training, vocational guidance and domestic science in our schools.

WORKWOMAN (beside him.) Work is essential to children, but work that is injurious to life and health must be prevented. Our mills and factories must not be maintained at the expense of the health and the lives of the coming generation. We believe in labor in our schools.

(Twenty boys enter in pairs, ten having hammers and their partners hoops. They form two lines facing front and sing "The Cooper's Song", Progressive Music Series, Book Two, Silver, Burdett Co., Boston, Mass. The boys sing three stanzas with appropriate gestures, then line up at rear.

Sixteen little girls with white kerchiefs and caps enter sewing and singing "The Sewing School", Progressive Music Series, Book 1. They repeat the song as they march out at R. The boys march out while the girls sing the first stanza.

Slight pause. Soft music. Future comes slowly to the C. of the stage, meeting Graduate who comes in from the other side.)

GRADUATE. I am the Graduate. My school days are over. Who is this standing before me?

FUTURE. I am the future.

GRADUATE. But you are masked.

FUTURE. The future is masked. Free choice is yours, Graduate. Stand here with me and choose your own future. Will your choice fall on Wealth?

(Soft music. Wealth enters wearing trailing gown born by two pages. She offers Graduate a string of pearls. Graduate takes them and appears pleased.)

FUTURE. Choose not too hastily. Many other gifts will be offered to you. (Graduate returns the pearls and Wealth haughtily crosses to the back and stands at rear R.) See, Politics comes.

(Politics enters, bearing a standard with words "Votes for Women" on it. She addresses Graduate energetically in pantomime. Graduate turns aside and Politics crosses and stands beside Wealth.)

FUTURE. Will you choose Music? (Music offers a violin, it is declined.)

GRADUATE. I shall wait. Who comes next?

FUTURE. Who but Love?

(Wedding March. Bridesmaids enter slowly, followed by tiny Ringbearer, then Bride. Ringbearer kneels and Bride offers Graduate the ring. Graduate turns away and the bridal procession joins the others at rear.)

FUTURE. Folly comes with Dance and Stage,

Three mocking products of the age.

(Bright music. Folly, Dance and Stage whirl in, twirling in circles, make deep curtsey to Graduate who turns away.)

FUTURE. The next is Travel. (Travel offers a timetable and is rebuffed.) Beauty? (Beauty offers a rose.) Golf? (Offers a golf-

club, after showing a stroke.) Tennis? (Like-wise.) Basketball? (Similar actions.) Graduate, methinks that you are hard to please.

GRADUATE. Are there no more?

FUTURE. (Looks off) Only one. I see an old woman hobbling down the road. She is ragged and poor. It is Work.

(Work hobbles in using a cane.)

GRADUATE. Let me help you. (Assists her to front. Work stands at C. Graduate on her L. and Future on her R. Others form semi-circle around them.)

FUTURE. You would help Work? Possibly she is your choice.

GRADUATE. She is. Work is my choice.

FUTURE. Then you have chosen well. (Take off Work's cloak and hood showing Happiness.) For you have found in Work true Happiness and you will never regret your choice.

ALL (sing.) WORK FOR THE NIGHT IS COMING.

Work, for the night is coming,
Work through the morning hours;
Work while the dew is sparkling,
Work 'mid springing flowers;
Work when the day grows brighter,
Work in the glowing sun;
Work, for the night is coming,
When man's work is done.

Slow Curtain.

(The curtain must be lowered so that it is down on the last word of the song.)

SCENE III

THE GIFT OF HEALTH.

Setting: Mother and Maida seated as before. Progress stands at C.

MOTHER. Your organizations are indeed doing a great work, but I think Maida would not

profit by my joining the Parent-Teacher Associations.

PROGRESS. Think of the good you could do for other children who are not as fortunate as your little Maida, the children of the ignorant, the children of the poor. Is it not your duty to help them?

MOTHER. I never thought of that. What does your organization stand for?

PROGRESS. The Parent-Teacher Associations are consecrated to one great purpose, the welfare of the child in home, church, school and state. We feed the hungry, clothe the poor, assist the sick and aid the parents and teachers to rear a coming generation that will be an honor to our country. See, the Fourth Gift approaches, the Gift of Health. (Stands back of Maida.)

(Enter School Nurse from R. She comes down C.)

NURSE. The Parent-Teacher Associations have instituted the Baby Week movement; they have installed courses in hygiene and physical culture in the schools, and have introduced school-nurses, physical examinations, health charts, school scales and health crusades, to promote the mental, spiritual and physical growth of the child of today. I bring a scene from the home of Ignorance. Mark it well for it contains a lesson that should be learned by all. (Exit at L.)

(Mollie and Bob drag themselves from R. Bob sits on the floor.)

BOB. I just hate to come home, it's so dark and dirty here in our house.

MOLLIE. It's damp, too.

BOB. That's because mom never lets any sunshine in the house.

(Enter Billy from R.)

BILLY. Mollie, go in and see Nell. I think she's got a fever. She wants you.

MOLLIE. Ain't Lazy in there with her?

BILLY. Lazy's gone to sleep. She sleeps all the time.

BOB. (on floor at L.) Where's mom?

BILLY. She's gone to the picture-show.

MOLLIE (lies on the floor.) I don't feel well. Bob, you get the chair for Nell.

BOB (gets up.) You always got sump'm fer me to do. (Exits at R. Enter Dirt, Dust and Rubbish from L., walking lockstep.)

BILLY (at C.) Look who's here.

MOLLIE (at L.) Who are you?

DIRT (with Dust and Rubbish at R. C., facing Billy.) Dirt.

DUST. Dust.

RUBBISH. And Rubbish.

MOLLIE. Billy, get a broom and chase them out. They make the old room look worse than ever.

BILLY (sits on floor at C.) It ain't a man's place to keep the house clean.

MOLLIE. But I've got a headache.

(Enter Headache from L.)

HEADACHE. I thought somebody called me. I'm Headache.

BILLY. I've got a headache, too.

(Headache, Dirt, Dust and Rubbish cut capers at rear.)

MOLLIE. I wish Lazy would come in here and clean up.

IMPS. She won't do it.

BILLY. Why not?

IMPS. She's Lazy. (They form circle at rear and move around slowly.)

(Bob enters from R. dragging in an old chair.)

BOB (puts chair at rear C.) Nell says she wants to sit out here. She says she's afraid in there in the dark.

MOLLIE (gets up.) It's just about as dark out here, and so dirty.

ps. BOB. I'd clean up only I've got a bad cold.
(Bad Cold enters from L.)

ll. COLD (sneezes.) Ker-choo. I'm the Bad
er Cold. (Goes to Bob.) Hello, Bob, you and I are
d old friends. (Shakes hands with him.)

BOB. Ker-choo.

COLD. Hello, Billy.

BILLY. Ker-choo.

COLD. Look who's here! Dirt, Dust, Rub-
bish and Headache! (They sneeze.) You'll al-
ways find Bad Cold running around with them.
We're old college chums. (Joins the circle at
rear.)

BOB. (To Billy.) Now you see we've got
Bad Cold and Headache just because you would-
n't get a broom and chase out Dirt and Rubbish.

BILLY. It ain't my place to chase 'em out.
You're all trying to make a regular woman folks
outa me. Tell Lazy to chase 'em out.

IMPS. (laugh, stand in a row pointing at
Billy.) She won't do it. Why? 'Cause she's
Lazy.

BOB. She never does anything but sleep.

(Enter Mollie from R. leading in Nell, who
is ill. She puts her in chair.)

MOLLIE (at middle of stage.) Now sit right
down there, Nell, and maybe you'll feel better.

BILLY (on floor at R. corner.) She'd feel
better if it wasn't so dark and dirty in here.

(Enter Lazy from R. She stands behind
Billy.)

BOB (on floor at L. corner.) Everybody's
got a headache and a bad cold.

NELL (at C.) Can't you open the window,
I'd like a breath of fresh air.

HEADACHE. No, no. Headache can't live
if the window is open.

COLD. Fresh air kills the bad cold.

LAZY. You know mom don't allow the win-
dow to be open. If you get a draught you get a
cold.

DIRT. And who are you?

LAZY. I'm Lazy.

DUST. Then you're a good fried of Dust,
Dirt and—

RUBBISH. Rubbish!

BOB. The school nurse says fresh air is
good for you.

LAZY. I guess mom knows more than the
school nurse.

COLD. Sure, she does. Who is your mom?

LAZY. Our mom is Ignorance.

COLD (at rear L., with other imps.) I
might have known that.

MOLLIE. Why don't you clean up in here,
Lazy, it's so dirty?

DIRT. No, no, that would be awful.

DUST. Terrible.

RUBBISH. Perfectly dreadful.

HEADACHE. Obnoxious.

COLD. Horrifying!

LAZY. I ain't got no time to clean up. If
you don't like it here hwy don't you stay at school
all the time?

MOLLIE. Only wish I could.

BOB. I'm sick, I am. I got a headache.

LAZY. That's nothing. I've always got a
headache.

NELL. My, I wish I had a nice glass of
good, cool milk.

LAZY. Ain't you had four cups of coffee
today? What else do you want?

NELL. I want light and sunshine and fresh
air. (Coughs.) I'll never get well unless I have
them.

BILLY. I'm hungry, Lazy.

LAZY. There's some cold pork in the kitch-
en and mince pie.

BILLY. I don't want 'em; I had cold pork
and mince pie for lunch. Wisht I had a nice piece

of whole-wheat bread and butter, and a big, red apple.

LAZY. Huh! Nobody but poor folks eats that kind of stuff.

MOLLIE (looks out at L.) Oh, she's coming. The School Nurse and her assistants are coming here.

IMPS. Then we'd better hide. (They get down on all fours and cavort at rear.)

(School Nurse and twelve other nurses enter from L., line up at front and sing:)

TRAMP, TRAMP, TRAMP, THE BOYS ARE MARCHING

We're the nurses of the land,
And we'd have you understand
That we mean to propagate the laws of health;
Shun the germ and swat the fly,
Or you'll know the reason why,
That's the way to put disease upon the shelf.

(They march.)

March, march, march, each one is marching,
Save the Babies is our cry;
Let the air and sunshine in,
Banish dirt and filth and sin,
Kill the skeeter, shun the germ and swat the fly!

As we labor day by day
We can hear the people say,
"They are working hard to help the world along."
Screen the babies, clean the street,
We shall never know defeat,
Save the Babies, is the burden of our song.

March, march, march, each

(Repeat chorus as they march to the rear.)

SCHOOL NURSE (at R. front.) My, what a dark, dismal place! Bob, I've brought you a nice comb and brush. Two of my assistants will show you how to use them. (Two Nurses lead Bob to R. front corner and brush his hair.) And Mollie (Goes to Mollie at L. C.) I've brought you a new toothbrush and a good toothpaste. Maybe that will help your toothache. (Two Nurses show Mollie how to clean her teeth.) Billy, you need soap and water more than anything else. (Two Nurses bring him soap and towel.) Lazy, here's a new broom for you. The nurses will show you how to use it.

LAZY. I know how already, but I'm jist naturally too tired. (Nurses sweep Dirt, Dust and Rubbish out at R., the imps on their hands and knees.)

SCHOOL NURSE. Nell, I'm sorry for you. Let me take your temperature. (Does so.) You need fresh air and sunshine more than anything else. Open the window and let the fresh air breezes in.

(Six Breezes dance in from R. They twirl in, bow to audience form circle, execute four fancy folk-dance steps and dance at rear waving long tulle scarfs.)

SCHOOL NURSE (catches Headache.) Well, well, if it isn't the Headache Germ. (Catches Bad Cold.) And his brother Bad Cold. I'll soon be rid of you. Nurse, call in the Sunbeams.

(Eight Little Sunbeams dance in, perform short dance and drive out Germs at L., following them out.)

SCHOOL NURSE. We must visit the houses down the street now, but I'll return presently. Attention! (Nurses sing chorus of their song and march out at left, led by Head Nurse.)

(Ignorance enters from R. Comes to C. front.)

IGNORANCE. Say, what's been going on here anyhow? What was all them nurses doing in here?

LAZY. I knowed you'd be mad, mom. They opened the window and let in a draught and everything.

IGNORANCE. I wish folks would mind their own business and let Ignorance and her boys and girls alone. Bob, what you got there?

BOB. She gimme a comb and brush.

IGNORANCE. The very idea! Trying to put on airs, are you? Give 'em to me.

BOB. Naw. I want 'em.

IGNORANCE. You want to be better than your mom, do you? Gimme 'em here. (Takes

them and throws them off stage at rear.) Billy, where'd you git that there soap and towel?

BILLY. They're mine!

IGNORANCE. Well, they're mine now. (They scuffle for them. Ignorance gets them, turns Billy over her knee and spansks him. He howls.) Mollie, gimme that toothbrush. You're gettin' too high-toned to live. (Cuffs her, she howls.) Lazy, go and shut that window. I don't want any air to blow in on Nell. I never saw sich young'uns as you are. I'd orter run away and put the hull bunch of youse in the orphan asylum.

(Enter Dirt, Dust and Rubbish. They lock-step in, come to Ignorance, line up facing her and bow.)

NELL. Mom, won't you clean up in here? It makes me worse to see so much dirt around.

IGNORANCE. I ain't got no time to clean up, and besides a little dirt and dust won't hurt you. I'm going down in the room below and sit awhile with Gossip. She's the only friend I got any more. (Exits L.)

DIRT. A little dirt won't hurt you.

DUST. A little dust won't hurt you.

RUBBISH. And I'm sure a little rubbish won't hurt you.

LAZY. Of course not. I'm too tired to run you out anyhow.

(Enter Headache and Bad Cold)

HEADACHE. Hello, here I am again.

NELL. Oh, please go away. Billy, send Headache away.

BAD COLD. Oh, we always go where Dirt, Dust and Rubbish go. As long as they stay you can't drive us away.

(Enter Fever and Toothache.)

MOLLIE. Oh, look there. What horrible things are coming now?

FEVER. I am Fever, and I follow Dirt, Headache and Bad Cold.

TOOTHACHE. I am Toothache. I always come when Ignorance throws the toothbrush and tooth paste away.

(Enter Flu from R. He turns hand-springs and lands in front of Nell.)

FLU. I'm Flu.

NELL. Send him away. I'm afraid of him. I won't have him.

BOB (tries to drag Flu out.) You got to get out of here.

FLU. (hugs him.) Now you've got the flu.

BOB (sinks to floor, feebly.) Oh, I've got the flu.

MOLLIE (grabs Toothache.) I'll put you out.

TOOTHACHE. Now you've got the toothache.

MOLLIE (sinks to floor holding jaw.) Oh, my tooth, my tooth!

(Imps circle at C., have wheel-barrow race, half walking on their hands, their legs held by the others. To music.)

LAZY. I never saw such a house.

(Enter Diphtheria from R.)

BILLY. You get out of here. We've got enough trouble already.

DIPHThERIA. You've got worse now. You've caught Diphtheria.

BILLY (sinks to floor at R. front.) Oh, I'm so sick.

DIPHThERIA. Let me join the crowd. (Joins the Imps.)

(T. B. appears at door R.)

LAZY. Oh, look at that. It's T. B. I'm going to run away.

FEVER (catches her.) You can't. Fever's got you.

T. B. I'm after Nell, I'm after Nell.

NELL (screams loudly.) Nurse, nurse, help me, help!

(Enter Nurses from L.)

SCHOOL NURSE. T. B., begone.

T. B. You are not powerful enough to drive me out.

SCHOOL NURSE. Then I'll call my Health Crusaders.

(Crusaders march in from L. Two Crusaders seize each of the Imps and lead them out. Two attack T. B. and slay him, after a hard struggle. Crusaders then line up at rear.)

SCHOOL NURSE. See, we've routed the imps and killed old T. B.

NELL. Then I am saved!

(Enter Ignorance from L.)

IGNORANCE (at C., to Nurse.) What are you doing here? What right have you got in my house?

SCHOOL NURSE. The right of mercy. See, I have conquered T. B.

IGNORANCE. Has he been here? Oh, I'm so scared.

SCHOOL NURSE. He is dead. Keep your house clean, let fresh air and sunshine in and obey the laws of health and you have nothing to fear.

IGNORANCE. Open the windows and let the air and sunshine in.

(Breezes and Sunbeams dance in. Children all happy.)

SCHOOL NURSE (at C. with Ignorance.) Here is a toothbrush and some soap. If you would be healthy and happy you must be a Health Crusader.

IGNORANCE. I'll be anything you say if you have got rid of T. B.

SCHOOL NURSE. Then health and happiness shall reign in your home and your name will no longer be Ignorance, but Wisdom.

(All form semi-circle with Health Nurse and Ignorance in C., children either side of them, Crusaders in rear, Sunbeams at R., Breezes and Nurses at L. All sing.)

WAIT FOR THE WAGON

(Page 23, Junior Laurel Songs.)

We rise up in the morning,
We dress ourselves with care;
We wash our hands and faces,
We brush and comb our hair;
We all are happy children,
We love our work and fun—
We keep our minds and bodies
Bright as the sun.

Ho, soap and water,
Ho, soap and water,
Ho, soap and water,
For each of us is clean.

Deed breathing is a pleasure
That drives a cold away;
We exercise our bodies
When we go out to play;
We clean our teeth each morning,
We clean them every night,
With toothbrush every ready,
They're all pearly white.

(All start to march out at L.)

Ho, for the toothbrush,
Ho, for the toothbrush,
Ho, for the toothbrush,
For each of us is clean.

(All out at L.)

PROGRESS (comes to C. and announces.)
The Gift of Recreation. The Parent-Teacher Associations strive to have an adequate playground in every school. We want our boys and girls to lead natural, healthy lives. Behold, the Gift of Healthy Fun! (Stands behind Maida.)

(Y. M. C. A. athletic pyramid drill, or circus stunts with clown, etc. This should not last more than five minutes. All off at L.)

MOTHER. Your organization is indeed a great one, but I do not think that I care to join it. You see my whole interest is taken up with my own child and I have no time for association work.

(Enter Teacher at R.)

PROGRESS. And you, Teacher?

TEACHER. I am so busy with my own school that I am afraid I haven't time either.

PROGRESS (moves to C.)

Teacher and sheltered mother, list to me,
me,

A wider field of vision you must see;
For ignorance and sin are everywhere,
And little children die from lack of care.
Let burn your torch of knowledge in the
night,

The way is clear, let home and school
unite.

Bring smiles of joy to every little face,
Protect the feeble mothers of our race,
Help boys and girls from error to be free,
And win the praise of nations yet to be.
By sloth and jealousy be not beguiled,
You'll save the world, if you will save the
child.

You have the vote, unite and do your
share

To banish sin and sickness everywhere.
The Mothers Congress keeps the torch
alight,

For five-and-twenty years we've led the
fight.

And now success has on our efforts smiled,
We'll save the world through PARENT—

TEACHER—CHILD!

MOTHER (with Maida joins Progress at C., standing at her L.)

I saw the shadows lengthen across our
mighty land,
I saw the haunts of sorrow and sin on
every hand;
I heard the sobbing mothers, the babies'
lispng prayer—
Could I sit here in comfort when I was
needed there?

TEACHER (at the R. of Progress.)

I heard the cry of children from sweat
shop and from loom,
And in that cry of anguish I read a na-
tion's doom.
But Motherhood United advanced with
flag unfurled,
The hand that rocks the cradle's the hand
that saves the world.

PROGRESS (taking their hands.)

A million happy voices awake the land
with song,
And Motherhood United in triumph moves
along.
And church and school and nation all hon-
or her today—
A world of happy children shall bless the
P. T. A.

Slow Curtain.

SCENE IV.

THE GIFT OF NATURE.

Setting: Mother and Maida seated down L. as before. Progress stands at C. Tiny Buds are hidden under five large foliage-covered umbrellas.

PROGRESS. Our Associations believe in

the great outdoors. We want the child to know and to love the birds and flowers and trees. We have organized picnics and outdoor pageants, and have helped to introduce nature-study into the schools. I now bring the Gift of Nature.

I bring to you full many a happy hour,
I'd have you love each tree and stream and
flower;

Each animal that runs, each bird on wing,
But listen to my messenger, the Spring.

(Stands back of Maida.)

Music: Mendelssohn's Spring Song. Spring dances in and poses at C.)

SPRING.

I come, I come, with gifts, my dear,
Arise, be glad, for Spring is here.
The south wind blows and robins sing,
The streamlet flows, it is the Spring!
Here in the glade I see the green,
On yonder hill the brown,
But where are the tiny, wakening flowers,
The jewels in Springtime's crown?

(Buds peep out.)

Come, Crocus, come, my dear,
Go tell the world that Spring is here.

(Removes first umbrella.)

Come, daffodillys, put on your yellows,
(Removes another.)

Come, Johnny-jump-ups, brave little fel-
lows. **(Removes another.)**

Spring Beauties, are ye still asleep?
(Removes another.)

Violets, arise, nay do not weep!
(Removes another.)

Buttercup, wake, arise, my dear,
And tell the world that Spring is here.

(Buds come forward and sing.)

"COMIN' THROUGH THE RYE".

Johnny Jump-up met a Jonquil, sweet as anything;
Johnny Jump-up kissed the Jonquil, saying it was
spring.

Hyacinth and daffodilly, violet, so shy,
Let us dance and sing together, comin' through the
rye.

Dandelion is dressed in yellow, Hyacinth in blue,
Tulip is a gaudy fellow, clad in crimson hue;
Sweet Spring Beauties dance together while the robins
sing,

Warm the wind and warm the weather, now you know
it's spring.

(On words "Johnny Jump-up met a Jonquil,"
buds nod.

On "Sweet as anything" they glide to R.

Nod again, then glide to L. on "saying it was
spring."

On "Hyacinth and daffodilly" take partners
right hand in your right hand and walk around.
Nod again on "Comin' through the rye".

Second verse same as first, except they all
dance off at L. on last two lines.)

SPRING.

Yonder in the grotto sleep the blooms
Of later spring and summer, as in tombs,
Pipe bluebirds, sound your lute and life,
Waken the sleepers, wake them into life.

(Music: Santa Lucia. Blossoms dance in,
pose at front and sing.)

Springtime, we hear thy voice from slumber calling;
Gladly we will obey, blossoms are falling. (Dance.)
Come, tread a dance with me, over the hilltops free,
Down by the river, dance on forever. (Pose.)

Soft breezes play for us, humming so brightly,
Now down to Mother Earth we flutter lightly,
(Flutter arms.)

Dance o'er the wood and hill, faster and faster still,
Dancing and twirling, gay blossoms whirling.

(On word "twirling" they twirl, then make
deep curtsey on "whirling.")

SPRING (as Blossoms line up at rear.)

Methinks the air grows chill, the birds
have ceased their song,

My little buds I sent too soon, I hope they
meet no wrong.

They come, all shivering with cold,
Alas, alas, they were too bold!

(Six little buds enter shivering and weeping.
they run to Spring.)

Alas, alas, my beauties 'twas too soon,
The cold winds caught you fast,
And Jack Frost blighted you,
With cruel, shivery blast. (Bud whispers
to her.)

You say he frightened you?
There's work for me to do.
Shine out, shine out, dear Father Sun,
And help repair what Frost has done!

(Music.)

Now see the south winds blow, (All Buds
enter and pose.)

Gone is old Frost and Sleet and Snow.
Ripple, ye streams, bid all the bluebirds
sing,

For all the world is gay, it is the Spring!

Curtain Falls.

SCENE V.

THE GIFT OF AMERICANIZATION.

Setting: Mother sits at extreme L. front
with Maida in her lap. Progress stands at L. C.
Liberty is posed on a pedestal in the middle of
the stage. She assumes the pose of Bartholdi
statue, but the torch is not essential. Strong
spot light on Liberty, if possible.

PROGRESS (addresses the audience.) To-
day we are face to face with a great problem, the
Americanization of the foreign-born child. Slow-
ly but surely we are solving that problem as we
teach the child to love his country and his coun-
try's flag.

(Soft music, "America." Five little Immigrants enter from rear R., bow to Liberty, cross to L. and from a group, some kneeling, all with hands outstretched to Liberty. Five more Immigrants enter and kneel at C. with arms outstretched to Liberty, and five more enter and kneel at R.)

PROGRESS. From far-off lands they come, the little children, seeking love and protection under the stars and stripes and looking with loving eyes upon the statue of Liberty that greets them as they enter the new world. Behold, Liberty welcoming the new Americans.

(Twelve older Immigrants enter and stand behind Liberty with arms outstretched toward her.)

Immigrants and a concealed chorus sing the first stanza and the chorus of "Columbia, the Gem of the Ocean.")

LIBERTY.

Welcome, welcome, foreign-born!

Ye have braved the sea,

Welcome to a land of love,

Peace and liberty.

Enter, cast fear from your heart,

No oppressor's hand

Makes you cower and cringe in fear

Here in freedom's land,

All I ask is loyalty,

Love from hearts forlorn,

Courage and fidelity,

Welcome, foreign-born!

(Parade from rear, down the aisle through the audience and up onto the stage forming in two or three lines at the rear of the stage.

1. Bugler.

2. Band or Drum Corps.

3. Tiny Uncle Sam and Miss Columbia.

4. Eight Boys in Khaki, in couples.

6. Eight Red-cross Nurses, in couples.

7. Children carrying flags, in couples.

As soon as Liberty finishes her speech, the Bugler blows the Reveille and the parade starts, the band playing and all singing the second stanza and chorus of "Columbia, the Gem of the Ocean". Repeat the chorus until all are in position on the stage, lined up at the rear. Large Boy dressed in Khaki, clasps hands with Large Boy dressed as a sailor, directly in front of Liberty. The bugler marches to the flag at L. front, accompanied by a Soldier and a Sailor. Tableau.)

LIBERTY.

Boy in khaki, boy in blue,
Liberty is proud of you!
Of the deeds that you have done,
Of the victories you have won,
There where war's dark clouds were flying,
'Mid the shrieks of dead and dying,
'Mid the carnage and the woe,
You advanced and checked the foe.
Liberty is proud of you,
Boy in khaki, boy in blue!

Hark, each loyal son and daughter,
Foreign-born, from o'er the water,
'Twas for you, the strife and dying,
That your flag, unsullied flying,
Should protect and shelter you
From the evil tyrants do.
And there is no flag above it,
Honor it and ever love it!
Boy in khaki, boy in blue,
Fought to save that flag for you!

(All salute, facing the flag. Bugler blows "Colors", as the flag is raised by a soldier and a sailor.)

ALL (saluting the flag.) "I pledge allegiance to my flag and to the republic for which it stands; one nation, indivisible, with liberty and justice for all."

ALL (sing.) MOTHERHOOD UNITED
(Tune: "Stand Up, Stand Up for Jesus.")

I saw the shadows lengthen across our mighty land,
I saw the haunts of sorrow and sin on every hand,
I heard the sobbing mothers, the babies' lisping prayer,
Could I sit here in comfort when I was needed there?

I heard the cry of children from sweatshop and from loom,
And in that cry of anguish I read a nation's doom
But Motherhood United advanced with flag unfurled,
The hand that rocks the cradle's the hand that saves the world.

A million happy voices awake the land with song,
And Motherhood United in triumph moves along.
And church and school and nation all honor her today,
A world of happy children shall bless the P. T. A.

Slow Curtain.

(Note: Print the final song on the programs and request the audience to rise and join in its singing.)

(Note: This Pagaent was presented by the Missouri Branch National Congress of Mothers and Parent-Teacher Association to the National Congress in 1921.)

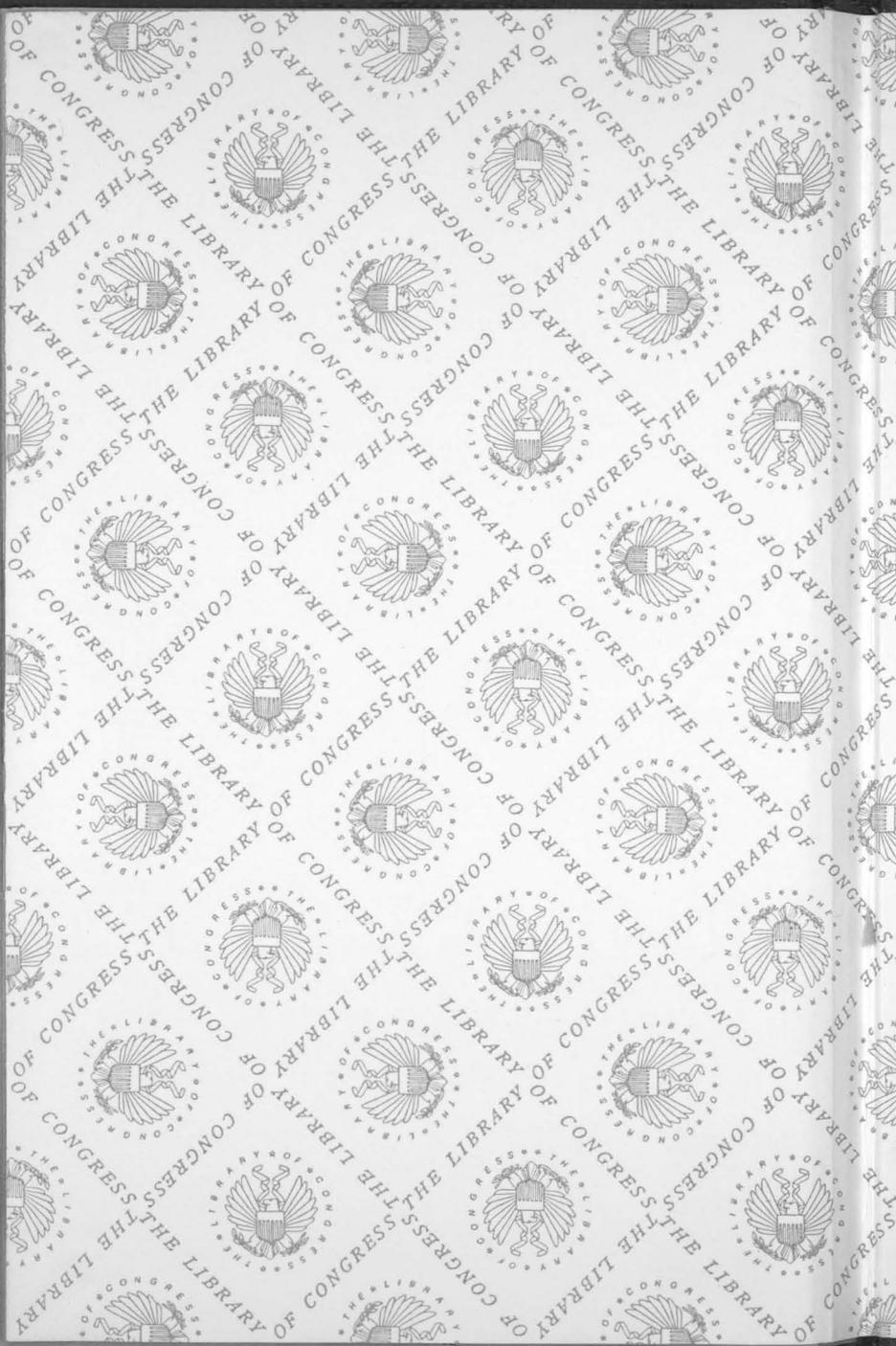
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