



## Deborah Meader Papers

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## THE GOAT AND THE PIG

### A Tale From India

SCENE I. Once upon a time there was a goat who was being fattened for killing. He had plenty to eat at all hours of the day, and so he soon became big and fat. When the dairy-maid brought him his food one day she said, "To-morrow we are going to kill you."

Goat: "Talk is cheap and possibly she knows, but surely I can manage to escape this time."

All: He often met a pig in the pasture, but this time the pig was standing up in a sty.

Goat: "Good morning, friend pig. How are you this morning?"

Pig: "Very well, and I am glad to see you."

Goat: "Do you know why they are feeding you so well?"

Pig: "Because they like me, I suppose."

Goat: "No, indeed. They are going to kill you and eat you. They may do it to-morrow."

Pig: "They will not eat me if I can help it."

Goat: "Come, let us go off to the woods and build a house and live by ourselves. I would rather have a home of our own than anything else in the world."

All: "It will be so nice to live together. When they had gone a part of the way they met a goose.

Goose: "Good morning, my good people, where are you going?"

Goat & Pig: "Good morning. We were too well fed at home, so we are going off to the woods to build a house and live by ourselves. Every one should own his own home."

Goose: "Well, they feed me too well, too. So why should I not join you? Good company is worth having."

Pig: "But good houses cannot be built just by quacking. What do you think you can do?"

Goose: "I can pick moss and stuff it into all the cracks so that the house will be warm and comfortable."

Pig: "You may come with us."



All: When they had gone a bit farther they met a rabbit that came hopping out of the woods.

Rabbit: "Good morning, my good people; where are you going?"

Goat, Pig, & Goose: "Good morning. We were fed too well at home, so we are going off to the woods to build a house and live by ourselves. There is nothing so fine as to own your own home."

Rabbit: "Well, every bush is my home. However, I promised myself that if I lived until summer I would build a house. I have a good mind to go with you and build one now."

Pig: "We might take you with us, but running from bush to bush doesn't build a house."

Rabbit: "I am a good carpenter; with my teeth I can gnaw pegs, and with my paws I can stick them in the walls."

All: As they went along the road they met a rooster.

Rooster: "Good morning, good people, where are you going?"

Goat, Pig, Goose, Rabbit: "We were too well fed at home. We are going off to the woods to build a house and live by ourselves. There is nothing so fine as to own your own home."

Rooster: "I think so, too, and I should like to go with you. Certainly that rooster is best off who has a home of his own."

Goat: "You might go with us, but flopping and crowing won't cut any joists for the house."

Rooster: "That is true, but it is a good thing to have a rooster in the house to get up early, and I will get everybody up on time." (Crow)

Pig: "Yes, let him go with us, for I am a good sleeper. I should like to have someone to get me up on time."

CURTAIN

SCENE II.

All: Then they all set off to the woods and found a good place for the house. The pig felled the trees and the goat dragged them home. The rabbit was the carpenter; he gnawed the pegs and hammered them into the walls and into the roof.

The goose plucked the moss and stuffed it into the cracks between the logs. Every morning the rooster sent forth his loud crow to awake everybody on time. (Crow)

They moved into their new home where they could live by themselves. All of them were happy and contented.



All: "East or west, home is best," and they sat down to supper that first night.

All: Not far away from the new house in the woods two wolves had their den. When they saw the new house they wondered who the new neighbors were. One of them called at the house and asked for a light for his pipe. At that moment the goat rushed at him and butted him with his horns, so that the wolf fell on his head. The pig bit him. The goose pecked him. The rooster began to crow, and the rabbit scrambled about and knocked things over until no one could think for the noise. At last the poor wolf managed to get out of the house. The other wolf was waiting outside.

2nd. Wolf: "Well, what about our new neighbors? You must have had a grand time, judging by the noise. Did they give you a light? Why, I don't even see your pipe."

1st. Wolf: "No, they didn't give me a light. Such treatment I never met before in my life. Just as soon as I opened the door the shoemaker threw his lasts at me and I fell on my head in the middle of the forge. The two smiths flew at me and pinched off bits of flesh with the red-hot tongs. The hunter rushed about the room looking for his gun. He knocked everything over, but he could not find it. Up on the rafters a boy beat his arms and shouted, 'Rope him up, rope him up.' It was all I could do to get away with my life."

All: The two wolves ran off to their den. They were glad to get home, and said their children should never play with the people in the next house.

In the new house the goat, the pig, the goose, the rabbit, and the rooster were very glad to be left alone.

"It is one of the advantages of having your own home."





## GREEN ROWAN

### (Milk Drinking Ceremony)

This ceremony is founded on the old tradition that the child who brings home a sprig of rowan long enough to wreath around a bowl of milk is allowed to drink the milk. Milk was frequently made an offering to the fairies on May Day. It was unlike the milk of "faery kine" and the "Little People" came to the villages to get it. By omitting the scenic effects the ceremony may be done at the family breakfast table. If necessary the faery parts may be omitted. The children's speeches may begin with: "Oh, Mother! we went to the fountain so early." We suggest that those who use this ceremony make their own arrangements and adjustments.)

### CHARACTERS

Mother  
Big Sister  
Little Sister  
Big Brother  
Fairies

Green Jacket  
Red Cap  
White Owl's Feather  
Other Fairies

### THE CEREMONY

SCENE (Outside the House. The House is a painted curtain. It divides in the middle, and when parted will reveal the interior of the house. There are two windows, one on each side of the opening. A troop of fairies in the dusk of early morning are dancing around the house. They are headed by Green Jacket, who is the tallest.)

RED CAP (Peering in at the window)

Boys and girls at break of day,  
Bringing in your wreaths of May,  
In a green adorned house  
Goblins never will carouse.

WHITE OWL'S FEATHER (Peering in at other window)

If you slept and did forbear  
To breathe May Morning's magic air-  
If you bring no sprig of May  
To refresh the House today-----

(He pauses threateningly

GREEN JACKET

If above your door no wreath  
Doth exhale its airy breath,  
If you bring this House no flower  
Let your bowl of milk be sour!

(The fairies, as if overcome with amusement, drop on the ground  
in a circle around House)

GREEN JACKET (The end of all things in his voice)

If there's no wreath around your cup,  
We'll-steal-the-milk-and-drink-it-up!

(The fairies spring to their feet in high excitement.)

RED CAP (Peering in at window)

We'll-steal-the-milk-and-drink-it-up!

WHITE OWL'S FEATHER (Peering in at other window)

We'll-steal-the-milk-and-drink-it-up!

GREEN JACKET (With grand climax)

If there's no wreath around your cup,  
We'll-steal-the-milk-and-drink-it-up!

ALL (They circle around Green Jacket, singing)

Green rowan, green rowan, green rowan, green rowan,  
It's only the child with a sprig of green rowan  
Shall find milk in his cup on a morning in May.

(The curtain now divides in the middle. The fairies appear to  
draw it apart. As it separates, they dance away and out of sight. The inside  
of the house is revealed, a simple cottage kitchen. In the rear are a window  
and a door. There are a table, a bench and stools. On the table are four  
bowls.

The Mother enters, carrying a pitcher of milk. Outside, softly,  
the fairies sing:

Green Rowan, green rowan, green rowan, green rowan,  
It's only the child with a sprig of green rowan  
Shall find milk in his cup on a morning in May.

MOTHER (As she enters from the door in rear, looks anxiously over her

shoulder as if she saw something in the early dusk.)

The fairies like to find us decked and gay  
With merry garlands on the first of May.

(Fairies outside hum "Green Rowan")

I wish the children would come home with flowers  
To bless the House, now, in the earliest hours.

(She sets the jug of milk on the table and holds her hands above  
it as if in blessing.)

This milk is flowery, sweet and smooth as silk.  
I milked it before dawn while still the air  
Was lovely with the light of many a star,  
Let not the Good Folk drink my children's milk.

(Fairies sing Green Rowan outside and Red Cap throws his cap in at  
the window. The Mother, terrified, siezes the handle of the jug.)

MOTHER (Pleadingly)

Come, children! Lay a wreath around each cup,  
Or I do fear the elves will drink it up!

(The fairies enter. They dance teasingly around the Mother, who holds  
the jug high in the air, while they reach towards it.)

GREEN JACKET, RED CAP, WHITE OWL'S FEATHER

Which of us shall drink this milk.  
Flowery, sweet and smooth as silk,  
Milked at dawn while still the air  
Gleamed with may a golden star?

(The fairies snatch the cups from the table and hold them up to the  
Mother as if expecting her to pour.)

GREEN JACKET

There's no wreath around this cup,  
Faery folk may drink it up.

RED CAP

Give us milk!

WHITE OWL'S FEATHER

SAY a spell!

ALL (Crooning mysteriously as they join hands in a circle around the Mother)

Circle three times! Ding, dong bell!

GREEN JACKET

Pitcher! Pitcher! Heavy grow!

(Mother, under a spell, lowers the pitcher as if it were heavy)

MOTHER

This pitcher's heavy!

FAIRIES (Teasing)

Is it so?

(Green Jacket, the tallest fairy, catches the pitcher and holds it aloft. The others surround him with lifted cups.)

GREEN JACKET

Come and drink it! Mortal milk!  
Flowery, sweet and soft, as silk,  
Milked at dawn while still the air  
Gleamed with many a golden star,  
Hold your cups!

RED CAP

That's what I say!

(Children approach, outside, singing)

Green rowan, green rowan, green rowan!  
It's only the child with a sprig of green rowan  
That finds milk in his cup on a morning in May

GREEN JACKET (Pitcher poised)

Shall we drink it?

RED CAP

No! No! No!

WHITE OWL'S FEATHER

The Mayers come! - - Oh, let us go!  
They that deck the house today  
Shall have their milk - the first of May.

(They all run out. Four children enter - Big sister, Little sister, Big Brother, Little Brother. They all carry flowering boughs and small wreaths of green rowan.)

BIG SISTER (Gives a blossoming bough to her Mother)

Oh, Mother, we went to the fountain so early,  
And there was a woman who looked like a queen;  
And she was a beautiful, shining, great Lady,  
A tall laughing Lady in garment of green.

(Fairies sing outside like an echo)

In garment of green.



BIG SISTER

She called us her darlings; Oh, think of it, Mother!  
She courtseyed so sweetly! She bade us good-day!  
She gave us some sprigs of the merry great rowan,  
To wreathe round our bowls on a morning in May.

FAIRIES

On a morning in May!

(Big Sister and Little Sister place wreaths around two of  
the cups.)

MOTHER

My dears! 'Twas Maid Marion, Queen of the Forest;  
I'm glad that you met her so soon in the day,  
For it's only the girls who bring springs of green rowan,  
That finds milk in their bowls on the first day in May.

(She fills two of the bowls. Big Brother and Little Brother  
now present Mother with Blossoming boughs.)

BIG BROTHER

Oh, mother, we went before day light was dawning,  
The dew on the grass left a beautiful sheen,  
And whom should we see by the side of the forest  
But a lovely gay gentleman dressed all in green.

(Fairies sing at the window, while Green Jacket stands boldly  
in the doorway. They sing)

Dressed all in green.

BIG BROTHER

He took off his cap with a bright plume upon it-  
He bade us good morning so sprightly and gay.  
He gave us some sprigs of the merry green rowan  
To wreathe round our bowls on a morning in May.

FAIRIES (at window)

On a morning in May!

MOTHER

It was bold Robin Hood that you saw in the forest-  
And it's lucky you saw him so soon in the day;  
For it's only the lads with a sprig of green rowan  
That find milk in their cups on the first day of May.

(She fills cups. The children drink while the fairies peer  
in at the window and door.)

GREEN JACKET

See them drink it! Mortal milk!

RED CAP

Flowery, soft and smooth as silk!

WHITE OWL'S FEATHER

Milked while yet the early air  
Gleamed with many a golden star.

ALL THE FAIRIES (They disappear)

Green rowan, green rowan, green rowan, green rowan!

(There is milk left in the jug. Big Sister siezes it and runs to the door, beckoning, as if to folks unseen. The children watch breathlessly. Green Jacket steals softly up, takes the jug of milk and runs away with it. The children laugh for joy. Flowers are thrown it at the window by fairies.)

FAIRIES (Singing outside)

Green rowan, green rowan, green rowan, green rowan!  
It's only the child with a sprig of green rowan  
That has milk in his cup on a morning in May.



THE GINGERBREAD BOY

Characters:

Old Woman	Gingerbread boy
Old Man	Voice
Red Cow	Bird
Pig	Wildcat

SCENE I (Interior of house)

Old Woman: Oh, I am so lonely! If there was only one child in this home to fill it with its laughter and song. Guess I'll bake papa and myself a gingerbread boy. (As she stirs she sings and when she rolls and cuts it out she speaks aloud) And now for the clothes--some nice chocolate syrup--six fat raisins for his buttons on his coat and a pink sugar frosting mouth, two drops of sugar frosting for his eyes and for his nose a tiny lump. (Takes pan to oven and sings:

Fire burn and oven bake,  
Turn the little ginger cake  
Waiting in the shiny pan  
To a little ginger man.

G.B.B. Open the door, open the door, I want to come out and play on the floor.

(The old woman opens the oven door and out jumps the gingerbread boy)

G.B.B.: A gingerbread boy, I am I am;  
I can run from you, I can, I can.

Old Woman: Oh! dear, oh! dear! Stop, Stop! Instead of playing about in my neat kitchen he runs away. Oh! (Cries)(and she runs crying--Stop! Stop! )

G.B.Boy: (Off stage) A gingerbread boy I am I am,  
I can run from you, I can, I can.

Old Man; (Rushing in) What is it mamma?

Old Woman: The gingerbread boy I made for us ran away -- go catch him.

Old Man: Stop! Stop! (Runs off stage).

Old Woman: Stop! Stop! (Follows man)

SCENE II (Meadow)

L.G.Boy: Hello/ Red Cow.

R. Cow: Stop! Stop! I'll take you home to my spotted calf.

L.G.Boy: Not unless you catch me.

Pig: Stop and play with me awhile.

L.G.Boy: Catch me if you can!  
A Gingerbread boy I am, I am,  
I can run from you I can, I can,  
I ran away from a little old woman,  
A little old man,  
And old red cow  
And now from you I can run, I can.

*Runs off*

CURTAIN

Voice: So on and on he ran until at last he came to the end of the road.  
Then he turned up a path through the shady wood  
Where close to a brook a little ~~house~~ stood  
But the gingerbread boy never knew within  
Lived a wildcat with sharp claws and a terrible grin.

SCENE III (Meadow)

Wildcat: (G.B. Boy enters) *Come in*  
Come in and have supper with me.

Bird: (comes flying in R. stage)  
Don't go in. That sly old wildcat will eat you for supper.

Wildcat: Come in come in!

Bird: Run home, run home before it is too late. The little old woman with  
tears in her eyes is standing in the doorway waiting for you.

Wildcat: Don't keep me waiting (She stretches out her paws)

Bird: Run! Run! (Flies off stage, and G.B. Boy runs off stage) \*

Wildcat: Oh! Botheration!  
But the Gingerbread boy smelt so nice,  
I would like to lick his chocolate ice,  
His candy eyes, so round and sweet,  
And his buttons of raisins I'd like to eat.

SCENE IV.

All characters file across L. stage keeping close to back crop--  
Pig Red Cow, Old Man and Old Lady

Old Lady: (Grasping boy and embracing him) Home again, my child-- home again  
My gingerbread boy.

CURTAIN.

—  
—  
—

THE GOLDEN CALF

SCENE I.

*Mrs. Menden*

Foot of the Mountain.

Moses, Abihu, Nadab, and Joshua discovered.

MOSES: Hear ye, Aaron and you Nadab, Abihu and Joshua. The Lord has commanded that ye obey his voice and keep his covenant. Then will he make our nation an holy nation and give us the earth.

AARON: All that the Lord has spoken we will do.

MOSES: The Lord saith unto me, "Lo, I come unto thee in a thick cloud that the people may hear when I speak with thee and believe thee forever". Go not up to the mount, neither touch the border of it. When the trumpet soundeth long then shall you know the Lord speaks to me.

AARON: It will be done as the Lord has commanded.

ABIHU: )  
NADAB: ) Yea, so it will be done.  
JOSHUA: )

MOSES: The people of Israel I leave in thy charge.

Curtain

*Curtain not full upon*  
SCENE II.

*Foot lights out*

Top of the Mountain.

God represented by a beam of light.

very loud - Thunder, lightning, and trumpet.

(While God speaks, Moses writes on tablets.)

GOD: I am the Lord thy God, which has brought thee out of the land of Egypt. Thou shalt have no other gods before me.

*Lord* — (Thunder, lightning, and trumpet. Moses hides his face and raises his arms and bows.)

Thou shalt not make unto me any graven image. Thou shalt not take the name of the Lord in vain.

*Lord* — (Same as above.)

Remember the Sabbath day to keep it holy. Honor thy father and thy mother.

— (Same as above.)

Thou shalt not kill. Thou shalt not commit adultery. Thou shalt not steal.

(Same as above.)

Thou shalt not bear false witness against thy neighbor. Thou shalt not covet anything that is thy neighbor's.

(Same as above.)

Thy people do not keep my commandments. My anger waxes hot against them. I will consume them.

MOSES: Lord, why dost thy wrath grow hot against they people that thou hast brought out of the land of Egypt?

GOD: Go, get ye down. They have quickly turned from the way that I commanded them. I am a jealous God and they worship other gods before me. Go, get ye down.

(Moses turns to descend.)

*Extremely loud crash of thunder.* Curtain.



SCENE III.

Abihu, Aaron, Joshua, and Nadab discovered.

ABIHU: Moses has delayed long. He has not yet come down out of the mount. The people are impatient and send word to thee.

NADAB: Yea, they say, Make us gods which shall go before us. As for this Moses, the man who brought us up out of the land of Egypt, we know not what has become of him.

AARON: Tell them to break off the golden earrings which are in the ears of their wives and the gold belonging to their sons and their daughters and bring it unto me.

JOSHUA: What will you do, Aaron? 'Twas not thus that Moses commanded.

AARON: But Moses returns not to us. Lo, forty days have passed. The people must have gods. I will fashion them a golden calf like unto those we worshipped in Egypt.

(Enter Abihu with gold.)

ABIHU: I bring thee gold trinkets as thou didst command.

AARON: Throw them here into this cauldron. Stir up the fire, Joshua, that it may melt them.

(Abihu throws gold into cauldron and exits.  
Enter Nadab.)

NADAB: Here are earrings and all manner of gold ornaments.

AARON: Throw them here into the cauldron..

(Nadab does so. Re-enter Abihu with more gold, which he thros in cauldron. Aaron stirs cauldron.)

A golden calf rises up.

SCENE III. (Continued)

AARON: This be thy god, O Israel, which brought thee up out of the land of Egypt. Come, we will place it on the altar and tomorrow we will make a feast day to the new god.

(He places calf on altar. Joshua places wreath about its neck. All bow before it, chanting.)

ALL: We worship thee, O Golden Calf, like to those we worshipped in Egypt. We worship thee. We praise thee.

(Enter Moses hastily - all start back)

MOSES: What is this I hear? Why do I hear the noise of praises? Is this a god that ye worship it? (He casts down tablets and knocks over altar) Aaron, what did these people unto thee that thou hast brought so great a sin upon them?

AARON: Let not the anger of my lord wax hot. Thou knowest the people, that they are set upon mischief. They said unto me, Make us gods which shall go before us, for we know not what has become of Moses. I said, Whosoever has any gold let him break it off. I cast it into the fire and there came ~~up~~ but this calf.

MOSES: The Lord our God is a jealous God. We must have no other gods before him. If we turn from him surely he will turn from us and will utterly destroy us. Bow yourself down and ask his forgiveness and I will return to the mount to plead with him.

Curtain.



## THE GOLDEN BOAT

Dramatized by Deborah Mender from  
"Picture Tales from the Chinese", by Bertha Metzger.

Characters:	The Blue Lotus Youth	The Demon with the Red Face
	His Aunt	The Demon with the Green Face
	An Old Man	The Princess
	The Emperor	

Scene I. The Banks of a stream  
Scene II. The Same During the Night of the Moon Festival  
Scene III. The Palace of the Emperor  
Scene IV. The House of the Demons

### SCENE I.

Blue Lotus	I must catch more frogs today. My aunt will be angry with me if I do not. Poor soul - she means well. What is this (starts forward) a bag of money? Oh, Oh, who could have lost it. The owner will be worried. I will take good care of it until he returns. (Enter old man who is searching the ground). Honorable sir, have you lost anything?
Man	(Distressed) Yes, Yes. A bag of money. Have you seen it?
Youth	I found it and here it is. (Hands him money bag).
Man	How fortunate! What an honest youth you are! You shall have half of it
Youth	Thank you sir (bows) but I have done only my duty. I do not want a reward.
Man	What is your name, my son.
Youth	I am known as Blue Lotus
Man	Thank you, thank you, Blue Lotus. (Exits bowing.)
Youth	(Looks after him) What a kind old man. But now, I must catch my frogs
Aunt	(Calls from offstage.) Blue Lotus, Blue Lotus -
Youth	There is my aunt. How angry she will be! Not a single frog in my basket (Stoops down and tries to catch frogs.)
Aunt	Blue Lotus. Where is that boy?
Youth	Here I am, Aunt. (Rises)
Aunt	Here you are, indeed. (crossly. Looks in basket) Have you caught any frogs?
Youth	Not yet, Aunt.
Aunt	How dare you have an empty basket?
Youth	I found a bag of money --

Aunt Money! Where is it? Give it to me.  
Youth The owner returned and claimed it.  
Aunt Did he offer you no reward? The ungrateful wretch!  
Youth He offered me half of it, but I refused.  
Aunt Refused! Refused! (Shrieks) You are even more stupid than I thought. Take your basket and stick, and go. I don't want to ever see your face again. Go - Go -  
Youth (Holds out hands) But Aunt---  
Aunt Go - Go --

CURTAIN

Scene II

Evening. Moon is shining.

Youth (Sits gazing at the moon.) This is the night of the moon festival. How big and bright the moon is! I have heard that he who looks long at it on this night, may see some beautiful object, and that object brings good luck. (Music is heard) Music! How beautiful! Where does it come from? (Rises)  
(Boat comes from moon)  
Youth Why, it is a tiny golden boat floating on a moonbeam. (Shouts with joy) Heavenly boat, heavenly boat. Drop into my basket.  
Musician of Boat Because you are so kind and so honest, we have come to help you.  
Youth To help me? O, heavenly ones.

CURTAIN

Scene III

The Palace of the Emperor. He is seated on Dragon Throne.

Emperor I shall see this boat that I have heard so much about. (Blue Lotus Youth enters timidly.) Are you the Blue Lotus Youth?  
Youth (Bows to the floor) I am he, great Emperor.  
Emperor Rise, my lad. What is this I hear about your having a magic boat?  
Youth (Bows) I have a beautiful golden boat which came to me from the moon, most glorious emperor.  
Emperor I hear that it plays beautiful music.  
Youth Yes, when I ask it, it plays for me.



- Emperor      What is the charm you speak
- Youth        There is no charm. I say to it only - "Heavenly ones, heavenly ones, come and play for me."
- Emperor      I would see it. Bring it here.
- Youth        At once. (Exits)
- Emperor      Ha - "Heavenly ones, Heavenly ones, come and play for me." We shall see. I must have it. There is no treasure like it in the palace. (Boy brings boat.)
- Emperor      How beautiful. Command it to play.
- Youth        Heavenly ones, heavenly ones, come and play for me. (Music plays.)
- Emperor      How delightful. I should like to have it for myself. What will you take for it.
- Youth        I would rather not give it up, your majesty.
- Emperor      Let me see. Perhaps I can bargain with you. I have a very beautiful daughter.
- Youth        Ah, yes. The Princess. Every day I worship her beauty as she passes in her chair.
- Emperor      You love her? You would like to have her for your wife?
- Youth        That would be happiness indeed, your majesty.
- Emperor      You shall have her if you give me your boat in exchange.
- Youth        The boat is yours --
- Emperor      My guards shall conduct you to a house where you shall be prepared for meeting the Princess. Now go -- but leave the boat. (Youth bows and exits.)
- Emperor      (Laughs) He shall go to the House of the Demon of the Red Face and the Demon of the Green Face. No man has ever spent a night in their house and lived. Now for the boat. "Heavenly ones, Heavenly ones, - come and play for me. (Silence) (Advances to boat.) "Play, play, I say. I am the Emperor."
- Voice of Musician - You are evil and wicked. You do not keep your promise. We will not play unless the Princess weds the Blue Lotus Youth.
- Emperor      I am ashamed. I will save him if I be in time. I will go to the Demons' house. No longer will I be dishonest and cruel. If I change, will you play for me, Heavenly ones.
- Voice of Boat - If you do this, we will play.

SCENE IV

House of Demons. Youth is sleeping.

Enter Red Face and Green Face

Green Face     Someone has dared to enter our house. (Shrieks at him) How dare you! How dare you! (Boy sits up. Demon dances around) How dare you?

Youth           Who are you? The Emperor sent me here.

Red Face        (Stops prancing and looks in the face of the youth) Oh, you are a Blue Lotus youth. How beautiful you are! Are you a being of heaven or earth?

Youth           I am of earth.

Red Face        Do you not fear me?

Youth           Fear you? (Puzzled) Why should I fear you? Do you fear me?

Red Face        Do I fear you? Ha-ha-ha. He does not fear me, Green Face, Ha-ha-ha. (Green Face and Red Face laugh and dance.)

Youth           What do you mean? How strange! I wonder how long it will be before I will see the Princess! To think that I am to marry her.

Green Face      What's this! (Rushes at Youth and pokes him) You marry the Princess? Do you not fear me?

Youth           Fear you! Why should I fear you? Do you fear me?

Green Face      You must be from heaven.

Youth           I am of earth

Green Face      Blue Lotus Youth, we will give this house to you. We will show you where all our treasures are hidden. They too shall be yours.

Youth           (Bows) How kind you are, honorable sir! I was sent here by the Emperor.

Green Face      (As he exits, laughs sarcastically.) Yes, you were sent by the Emperor.

Red Face        But not to receive treasure. Here comes the Emperor now. (Enter the Emperor.)

Youth           To think that I shall marry the Princess. How happy Aunt will be! When will I see my Princess?

Emperor         What is this? I thought I — Begone Demons. (Exit Demons.)

Youth           Thank you, thank you, your majesty for your kindness.

Emperor         My kindness!

Youth           Ah, yes. The celestial beings who live here have been most kind to me. They are to give me their treasures. Now I can send fitting gifts to the Princess.



Emperor      They gave you their treasures! (in amazement) Their treasures are more precious than anything in the palace. The Princess is without. She is yours. I will send her in.

Exits

Youth      At last. At last. Now I will see my Princess. She is coming.

Enter the Princess

Princess      (Kneeling) My Lord!

Youth      How fortunate I am. Rise Princess! (He raises Princess.)

Princess      Your goodness shines like a light through the lantern of your face. You have changed the Emperor from cruelty and dishonesty to kindness and honesty. You are a great power for good in the empire.

Youth      Can this be so? It was really my Aunt who brought me such happiness. I shall send her enough money so that she can live in comfort all her life. I shall thank her for sending me forth into the world. Had she not done so I would never have found my Princess. (Kneels)

CURTAIN

THE GOLDEN BOAT

Dramatized by Deborah Header from  
"Picture Tales from the Chinese", by Bertha Metzger.

Characters:	The Blue Lotus Youth	The Demon with the Red Face
	His Aunt	The Demon with the Green Face
	An Old Man	The Princess
	The Emperor	

Scene I. The Banks of a stream  
Scene II. The Same During the Night of the Moon Festival  
Scene III. The Palace of the Emperor  
Scene IV. The House of the Demons

SCENE I.

Blue Lotus I must catch more frogs today. My aunt will be angry with me if I do not. Poor soul - she means well. What is this (starts forward) a bag of money! Oh, Oh, who could have lost it. The owner will be worried. I will take good care of it until he returns. (Enter old man who is searching the ground). Honorable sir, have you lost anything?

Man (Distressed) Yes, Yes. A bag of money. Have you seen it?

Youth I found it and here it is. (Hands him money bag).

Man How fortunate! What an honest youth you are! You shall have half of it

Youth Thank you sir (bows) but I have done only my duty. I do not want a reward.

Man What is your name, my son.

Youth I am known as Blue Lotus

Man Thank you, thank you, Blue Lotus. (Exits bowing.)

Youth (Looks after him) What a kind old man. But now, I must catch my frogs

Aunt (Calls from offstage.) Blue Lotus, Blue Lotus -

Youth There is my aunt. How angry she will be! Not a single frog in my basket (Stoops down and tries to catch frogs.)

Aunt Blue Lotus. Where is that boy?

Youth Here I am, Aunt. (Rises)

Aunt Here you are, indeed. (crossly. Looks in basket) Have you caught any frogs?

Youth Not yet, Aunt.

Aunt How dare you have an empty basket?

Youth I found a bag of money --



Aunt Money! Where is it? Give it to me.  
Youth The owner returned and claimed it.  
Aunt Did he offer you no reward? The ungrateful wretch!  
Youth He offered me half of it, but I refused.  
Aunt Refused! Refused! (Shrieks) You are even more stupid than I thought. Take your basket and stick, and go. I don't want to ever see your face again. Go - Go -  
Youth (Holds out hands) But Aunt---  
Aunt Go - Go --

CURTAIN

Scene II

Evening. Moon is shining.

Youth (Sits gazing at the moon.) This is the night of the moon festival. How big and bright the moon is! I have heard that he who looks long at it on this night, may see some beautiful object, and that object brings good luck. (Music is heard) Music! How beautiful! Where does it come from? (Rises)  
(Boat comes from moon)  
Youth Why, it is a tiny golden boat floating on a moonbeam. (Shouts with joy) Heavenly boat, heavenly boat. Drop into my basket.  
Musician of Boat Because you are so kind and so honest, we have come to help you.  
Youth To help me? O, heavenly ones.

CURTAIN

Scene III

The Palace of the Emperor. He is seated on Dragon Throne.

Emperor I shall see this boat that I have heard so much about. (Blue Lotus Youth enters timidly.) Are you the Blue Lotus Youth?  
Youth (Bows to the floor) I am he, great Emperor.  
Emperor Rise, my lad. What is this I hear about your having a magic boat?  
Youth (Bows) I have a beautiful golden boat which came to me from the moon, most glorious emperor.  
Emperor I hear that it plays beautiful music.  
Youth Yes, when I ask it, it plays for me.

Emperor      What is the charm you speak

Youth        There is no charm. I say to it only - "Heavenly ones, heavenly ones, come and play for me."

Emperor      I would see it. Bring it here.

Youth        At once. (Exits)

Emperor      Ha - "Heavenly ones, Heavenly ones, come and play for me." We shall see. I must have it. There is no treasure like it in the palace.  
(Boy brings boat.)

Emperor      How beautiful. Command it to play.

Youth        Heavenly ones, heavenly ones, come and play for me. (Music plays.)

Emperor      How delightful. I should like to have it for myself. What will you take for it.

Youth        I would rather not give it up, your majesty.

Emperor      Let me see. Perhaps I can bargain with you. I have a very beautiful daughter.

Youth        Ah, yes. The Princess. Every day I worship her beauty as she passes in her chair.

Emperor      You love her? You would like to have her for your wife?

Youth        That would be happiness indeed, your majesty.

Emperor      You shall have her if you give me your boat in exchange.

Youth        The boat is yours --

Emperor      My guards shall conduct you to a house where you shall be prepared for meeting the Princess. Now go -- but leave the boat. (Youth bows and exits.)

Emperor      (Laughs) He shall go to the House of the Demon of the Red Face and the Demon of the Green Face. No man has ever spent a night in their house and lived. Now for the boat. "Heavenly ones, Heavenly ones, - come and play for me. (Silence) (Advances to boat.) "Play, play, I say. I am the Emperor."

Voice of Musician - You are evil and wicked. You do not keep your promise.  
We will not play unless the Princess weds the Blue Lotus Youth.

Emperor      I am ashamed. I will save him if I be in time. I will go to the Demons' house. No longer will I be dishonest and cruel. If I change, will you play for me, Heavenly ones.

Voice of Boat - If you do this, we will play.



SCENE IV

House of Demons. Youth is sleeping.

Enter Red Face and Green Face

Green Face     Someone has dared to enter our house. (Shrieks at him) How dare you! How dare you! (Boy sits up. Demon dances around) How dare you?

Youth           Who are you? The Emperor sent me here.

Red Face        (Stops prancing and looks in the face of the youth) Oh, you are a Blue Lotus youth. How beautiful you are! Are you a being of heaven or earth?

Youth           I am of earth.

Red Face        Do you not fear me?

Youth           Fear you? (Puzzled) Why should I fear you? Do you fear me?

Red Face        Do I fear you? Ha-ha-ha. He does not fear me, Green Face, Ha-ha-ha. (Green Face and Red Face laugh and dance.)

Youth           What do you mean? How strange! I wonder how long it will be before I will see the Princess! To think that I am to marry her.

Green Face      What's this! (Rushes at Youth and pokes him) You marry the Princess? Do you not fear me?

Youth           Fear you! Why should I fear you? Do you fear me?

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Green Face      Blue Lotus Youth, we will give this house to you. We will show you where all our treasures are hidden. They too shall be yours.

Youth           (Bows) How kind you are, honorable sir! I was sent here by the Emperor.

Green Face      (As he exits, laughs sarcastically.) Yes, you were sent by the Emperor.

Red Face        But not to receive treasure. Here comes the Emperor now. (Enter the Emperor.)

Youth           To think that I shall marry the Princess. How happy Aunt will be! When will I see my Princess?

Emperor         What is this? I thought I — Begone Demons. (Exit Demons.)

Youth           Thank you, thank you, your majesty for your kindness.

Emperor         My kindness!

Youth           Ah, yes. The celestial beings who live here have been most kind to me. They are to give me their treasures. Now I can send fitting gifts to the Princess.

Emperor      They gave you their treasures! (in amazement) Their treasures are more precious than anything in the palace. The Princess is without. She is yours. I will send her in.

Exits

Youth      At last. At last. Now I will see my Princess. She is coming.

Enter the Princess

Princess      (Kneeling) My Lord!

Youth      How fortunate I am. Rise Princess! (He raises Princess.)

Princess      Your goodness shines like a light through the lantern of your face. You have changed the Emperor from cruelty and dishonesty to kindness and honesty. You are a great power for good in the empire.

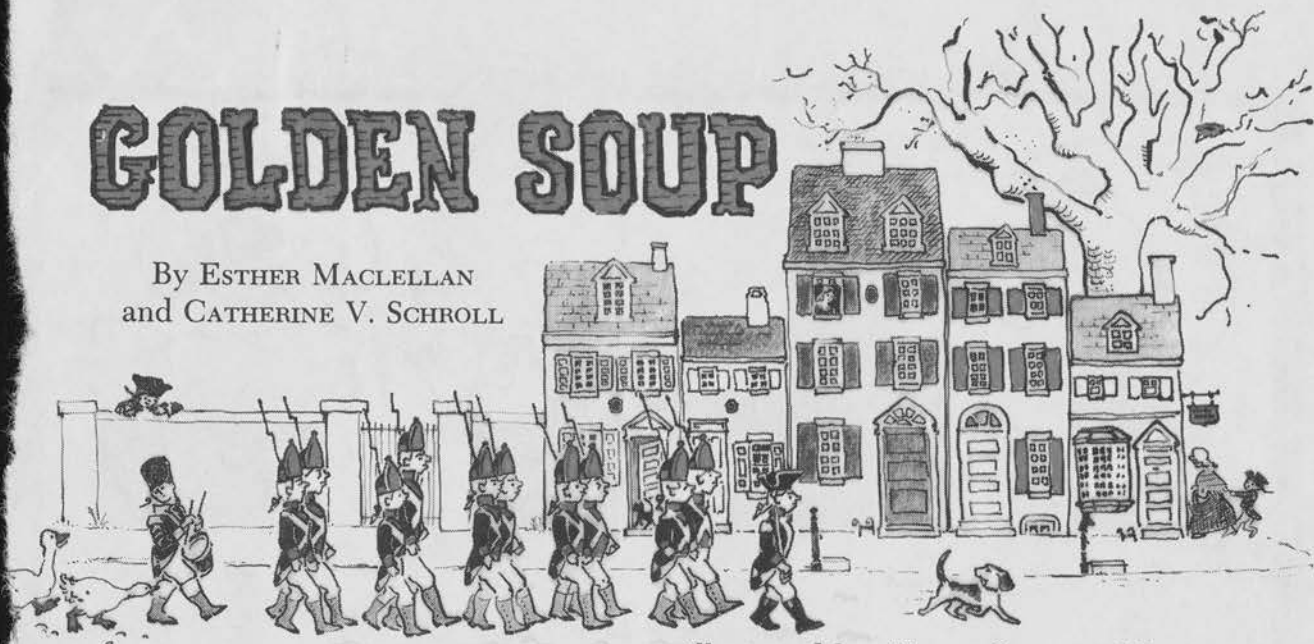
Youth      Can this be so? It was really my Aunt who brought me such happiness. I shall send her enough money so that she can live in comfort all her life. I shall thank her for sending me forth into the world. Had she not done so I would never have found my Princess. (Kneels)

CURTAIN



# GOLDEN SOUP

By ESTHER MACLELLAN  
and CATHERINE V. SCHROLL



Illustrated by HELEN REBECCA WRIGHT

**CHARACTERS:** MRS. ALLEN and her three children, CONSTANCE, DAVID and MOLLY. Neighbors, MRS. MORRISON, MRS. BURTLEY and MRS. WILLIAMS. British soldiers, CAPTAIN DALTON, CORPORAL JONES, ARTHUR BROWN and JONATHAN WILLIAMS.

**SETTING:** Philadelphia. A room in the Allen house.

**TIME:** Winter of 1778.

**AT RISE:** MRS. ALLEN, at the fireplace left, bends over a huge kettle. Beside her DAVID is stacking up a pile of logs. CONSTANCE sits knitting right.

MRS. ALLEN: I'm glad you brought in plenty of logs, David. The wind is sharp.

CONSTANCE: Every day seems colder than the last. How I wish that spring weather were here.

DAVID: We have it easy, living in a warm little house. Think of Father out at Valley Forge with the army.

CONSTANCE: I do, David. That's why I long for winter to end.

(MOLLY enters left.)

MOLLY: What are you making, Mother?

MRS. ALLEN: Soup. Golden soup.

MOLLY: Golden soup? That sounds good. (*Peers into kettle.*) But Mother, this is just plain old chicken-bone soup.

MRS. ALLEN: Yes, Molly. And we're lucky we have it. With potatoes and vegetables it makes a hot, nourishing meal. I only wish your father had something half as good where he is.

DAVID: Just wait 'til General Washington gets the money we're collecting. Then he can buy food, too.

(*Knock at door.*)

CONSTANCE (*opening door right*): Good afternoon, Mrs. Morrison.

MRS. MORRISON: Good afternoon, Constance. (*Hands purse to Mrs. Allen.*) I finally sold my beautiful sugar bowl. I can't deny that I hated to part with it, but here's the money.

MOLLY: Mother cried, too, when she sold Grannie's silver teapot.

MRS. ALLEN: Goodness, Molly! You mustn't tell all you know.

MRS. MORRISON: I couldn't bear to watch those well-fed British soldiers parading the streets of Philadelphia while our poor army is starving and freezing at Valley Forge. How much have you collected?

MRS. ALLEN: David, show Mrs. Morrison the box of money.



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# GOLDDILOCKS AND THE THREE BEARS.

*(Sweet voice) Has spoon in paw.*  
 Mother Bear: I must make some good porridge for breakfast. First the boiling water, then a pinch of salt - now the good meal and then stir - stir - stir, until it is all smooth for Father Bear and Baby Bear. *(Sniffs) Pick up kettle & starts out R. calls*  
 that smells good and it tastes good. *Too* - Come Father Bear, come Baby Bear, breakfast is ready.  
*(Enter Father Bear and Baby Bear.) L. + B. Bear - Right -*  
 Father Bear: I am hungry. *(in deep voice)*  
 Mother " I am hungry, too. *sweetly*  
 Baby " Yes, I am hungry too. *huffs. (Oh, I'm so hungry.)*  
 Father " This smells good. *(Smells porridge.)*  
 Mother " Doesn't it smell good? *(Happily.)*  
 Baby " Yes, doesn't it smell good? *huffs. It smells so good.*  
 Father " Ouch, my porridge is too hot. *Cuts paw in dish.*  
 Mother " Oh, my porridge is too hot too. *Yes, I put in its hot*  
 Baby " Oh yes, my porridge is too hot too. *Cuts paw in. Its so hot I burned myself.*  
 Father " What shall we do?  
 Mother " What shall we do?  
 Baby " Yes, what shall we do?  
 Father " We'll have to wait until it cools.  
 Mother " Let's wait until it cools.  
 Baby " Yes, let's wait until it cools. *I'll make some more*  
 Father " Let's go for a walk in the woods.  
 Mother " Let's go for a walk in the woods. *more BB. especially No then*  
 Baby " Yes, let's go for a walk in the woods.  
 Father " Come, Mother Bear.  
 Mother " Come, Baby Bear.  
 Baby " Yes, let's all go.  
 Father " Cool off, porridge.  
 Mother " Be sure and cool off, porridge.  
 Baby " Yes, be sure and cool off, porridge.

One, two, three -  
 Three bears are we.  
 One, two, three -  
 Three hungry bears are we.

Goldilocks: (Outside.) I never saw this house before - I wonder who lives here. (knocks.) Is anybody home? I guess no one is. I'll go in and see - - - (enters.)  
 Hoo- Hoo - Anyone here? Who- Who- No one here? See the bowls - a big one, a middle sized one - and a little one - (sticks finger in first) Hm, this is too hot- (sticks finger in next) Hm, this is too cold- (tries last one) This is just right- How good it is- I'll just try a little more. How hungry I am - It is so good. Dear me, I've eaten it all up. Oh hum- I'm tired, I guess I'll sit down in this big chair. This is too wide - I'll try the middle sized chair - This is too narrow. Oh, this little chair is just right- Oh dear, Oh dear, I've broken it down, isn't that too bad? (stretches) My but I'm tired. I guess I'll see what's in this next room.

Curtain.

Scene: Bedroom.  
 (Enter Goldilocks.)

Goldilocks: What a nice little bedroom, those beds look so good. There is a great big bed - a middle sized bed and a little baby bed. This big bed is too hard - this

F.B. Scratches head. What shall we  
do - we can't eat it where it is as hot  
as this.

M.B. ~~No no no~~ What shall we do?

B.B. (Crossly) What are we going to do?

F.B. I have it - We take a walk in the  
roads while it cools -

M.B. Yes - that would be nice

B.B. Oh good Claps hands & jumps up & down.  
Oh - good - good - Lets take a walk in the  
roads -

F.B. Would you like to March - son.

B.B. Yes. Yes - lets March

~~F.B.~~ Get in line then.

Line up - F. M. B. B. - Go off. L.

F.B. ~~Left-right-left-right-left-right~~  
~~Draw any attention -~~

Mark time - left - right - left right -  
Forward march - Left right - left right -  
Off. Stage.

little baby bed is just right. How good it feels-  
Oh I am so tired.

Curtain.

Same as first scene.  
(Enter Bears)

One, two, three -  
Three bears are we.  
One, two, three -  
Three hungry bears are we.

F.B. I think some one has been in our house.  
M.B. I think some one ~~must~~ have been in our house.  
B. B. Yes, someone has been in our house.  
F. B. Someone has been sitting in my big chair.  
M. B. Someone has been sitting in my middle sized chair.  
B. B. (beginning to cry) Someone has been sitting in my little baby chair and they broke it down too, boo hoo.  
F. B. Why, that's too bad.  
M. B. Yes, that's too bad.  
B. B. My little chair is all broken, boo hoo.  
F. B. Someone has been tasting my porridge.  
M. B. Someone has been tasting my porridge too.  
B. B. Someone has been tasting my porridge and they ate it all up. Boo hoo.  
F. B. What a shame.  
M. B. What a shame. I'll get you some more.  
B. B. Boo hoo hoo. That will be too hot again.  
F. B. Who could have done it?  
M. B. Who could have done it?  
B. B. Yes, who could have done it?  
F. B. There must be someone here.  
M. B. There must be someone here.  
B. B. Yes, there must be someone here.  
F. B. Let's look for them.  
M. B. Let's look for them.  
B. B. Yes, let's look for them.  
F. B. We must be quiet.  
M. B. We must be quiet.  
B. B. Boo-hoo-hoo.  
F. B. Hush Baby Bear.  
M. B. Hush Baby Bear.  
B. B. I haven't any porridge - boo-hoo-  
(They go off.)

Curtain.

(Enter three bears in bedroom, saying "Hush, hush.")

F. B. Someone has been lying in my great big bed.  
M. B. Someone has been lying in my middle sized bed.  
B. B. Someone is lying in my bed. Come, look! Here she is.  
F. B. It is a cute little girl with curly locks.  
M. B. Yes, it is a cute little girl with curly locks.  
B. B. I don't like girls with curly locks.  
F. B. She is sound asleep.  
M. B. She is sound asleep.  
B. B. Yes, she is sound asleep in my bed, boo-hoo, boo-hoo--  
(Goldilocks wakes up, she screams.)  
F. B. (frightened, holds ears.)  
M. B. My, My - (frightened, holds ears.)  
B. B. Oh, My - My - (frightened, holds ears, runs to mother.)



(Goldilocks jumps up and runs away)

F. B. Such a noise.

M. B. Such a noise.

B. B. Horrid little girl, she broke my chair and ate my porridge.

F. B. I'll fix your chair.

M. B. I'll get you more porridge - Come let's go eat our breakfast.



## GOLDILOCKS AND THE THREE BEARS.

Mother Bear: I must make some good porridge for breakfast. First the boiling water, then a pinch of salt - now the good meal and then stir - stir - stir, until it is all smooth for Father Bear and Baby Bear. Snif - that smells good and it tastes good. Come Father Bear, come Baby Bear, breakfast is ready.

(Enter Father Bear and Baby Bear.)

Father Bear: I am hungry.  
Mother " I am hungry too.  
Baby " Yes, I am hungry too.  
Father " This smells good.  
Mother " Doesn't it smell good?  
Baby " Yes, doesn't it smell good?  
Father " Ouch, my porridge is too hot.  
Mother " Oh, my porridge is too hot too.  
Baby " Oh yes, my porridge is too hot too.  
Father " What shall we do?  
Mother " What shall we do?  
Baby " Yes, what shall we do?  
Father " We'll have to wait until it cools.  
Mother " Let's wait until it cools.  
Baby " Yes, let's wait until it cools.  
Father " Let's go for a walk in the woods.  
Mother " Let's go for a walk in the woods.  
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One, two, three -

Three bears are we.

One, two, three -

Three hungry bears are we.

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Curtain.

Scene: Bedroom.

(Enter Goldilocks.)

Goldilocks: What a nice little bedroom, those beds look so good. There is a great big bed - a middle sized bed and a little baby bed. This big bed is too hard - this

little baby bed is just right. How good it feels-  
Oh I am so tired.

Curtain.

Same as first scene.  
(Enter Bears)

One, two, three -  
Three bears are we.  
One, two, three -  
Three hungry bears are we.

F.B. I think some one has been in our house.  
M.B. I think some one must have been in our house.  
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F. B. Someone has been sitting in my big chair.  
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B. B. (beginning to cry) Someone has been sitting in my little  
baby chair and they broke it down too, boo hoo.  
F. B. Why, that's too bad.  
M. B. Yes, that's too bad.  
B. B. My little chair is all broken, boo hoo.  
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M. B. Someone has been tasting my porridge too.  
B. B. Someone has been tasting my porridge and they ate it  
all up. Boo hoo.  
F. B. What a shame.  
M. B. What a shame. I'll get you some more.  
B. B. Boo hoo hoo. That will be too hot again.  
F. B. Who could have done it?  
M. B. Who could have done it?  
B. B. Yes, who could have done it?  
F. B. There must be someone here.  
M. B. There must be someone here.  
B. B. Yes, there must be someone here.  
F. B. Let's look for them.  
M. B. Let's look for them.  
B. B. Yes, let's look for them.  
F. B. We must be quiet.  
M. B. We must be quiet.  
B. B. Boo-hoo-hoo.  
F. B. Hush Baby Bear.  
M. B. Hush Baby Bear.  
B. B. I haven't any porridge - boo-hoo-  
(They go off.)

Curtain.

(Enter three bears in bedroom, saying "Hush, hush.")  
F. B. Someone has been lying in my great big bed.  
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B. B. Someone is lying in my bed. Come, look! Here she is.  
F. B. It is a cute little girl with curly locks.  
M. B. Yes, it is a cute little girl with curly locks.  
B. B. I don't like girls with curly locks.  
F. B. She is sound asleep.  
M. B. She is sound asleep.  
B. B. Yes, she is sound asleep in my bed, boo-hoo, boo-hoo--  
(Goldilocks wakes up, she screams.)  
F. B. (frightened, holds ears.)  
M. B. My, My - (frightened, holds ears.)  
B. B. Oh, My - My - (frightened, holds ears, runs to mother.)

(Goldilocks jumps up and runs away)

F. B. Such a noise.

M. B. Such a noise.

B. B. Horrid little girl, she broke my chair and ate my porridge.

F. B. I'll fix your chair.

M. B. I'll get you more porridge - Come let's go eat our breakfast.

Mrs. Meader

THE GOOD SAMARITAN

SCENE I.

Front of Shop.

Jesus discovered in front of Joseph's carpenter shop, on a bench.

A lawyer enters.

LAWYER: Master, what shall I do to inherit eternal life?

JESUS: What is written in the Bible? What does it say?

LAWYER: Thou shalt love the Lord thy God with all thy heart and with all thy soul and with all thy strength and with all thy might, and thy neighbor as thyself.

JESUS: You have answered right. This do and you shall live.

LAWYER: And who is my neighbor?

JESUS: A certain man went down from Jerusalem to Jericho . . .

Curtain

Douglas - Jesus.  
Philip - Lawyer.  
Jim - 1st Thief  
Jack - 2nd "  
Warner - Traveler  
Dick - Priest -  
Bill - Levite -  
Ted - Good Samaritan  
Philip - Donkey -

Ernest - The Innkeeper  
Bill - Announcer

Stage Manager - Jack -  
Property Man - Bill  
Scene Shifter - Warner



SCENE II.

A road from Jerusalem to Jericho.

The voice of Jesus is heard from offstage.

Two thieves discovered lying in wait for the traveller.

FIRST THIEF: Here comes someone.

SECOND THIEF: It's about time; we've waited long enough.

FIRST THIEF: Look at his clothes, he seems to be wealthy.  
See the money bag at his girdle.

SECOND THIEF: You hold him while I take his money and cloak.

FIRST THIEF: Quick, behind this rock!

(The thieves hide)

Enter the traveller

(Thieves jump out upon him and hold him  
and rob him)

TRAVELLER: Lay not your hands upon me, you thieves. (Struggles  
with thieves but is overpowered) Help! Thieves,  
robbers, murderers!

SECOND THIEF: Keep quiet.

FIRST THIEF: I have his money bag and cloak. Let us be off.

(They throw traveller on ground  
and leave hastily.)

VOICE OF JESUS: The Traveller fell among thieves - who stripped him  
of his clothes and money and wounded him and  
departed, leaving him half-dead. And by chance

SCENE II. (Cont.)

there came a certain priest that way,

(Enter the priest, who glances at  
the Traveller and passes by on the  
other side.)

and when he saw him he passed by on the other  
side. And likewise a Levite when he was at  
the place.

(Enter the Levite)

He came and looked on him and passed by on the  
other side. But a certain Samaritan,

(Enter Samaritan with donkey)

as he journeyed, came where he was and when he  
saw him he had pity on him and went to him and  
bound up his wounds, pouring in oil and wine.

SAMARITAN: You poor man. Is he dead? No, his heart is beating.  
Here's a bad wound. I'll bind it up, oil and wine  
will help.

(Goes to donkey and gets flasks)

Here, drink this.

TRAVELLER: (Beginning to groan) Oh, my head!

SAMARITAN: There is an inn not far away. I'll help you to it.

TRAVELLER: How kind you are.

SAMARITAN: I'll lift you on my ass. (Does so)

(Traveller groans)

It isn't far.

(Curtain)

SCENE III.

Front of an inn.

Enter Good Samaritan with the  
Traveller on the donkey.

Good Samaritan knocks at the door..

SAMARITAN:       Ho there, innkeeper!

(Innkeeper appears with a lantern  
in his hand.)

INNKEEPER:       Who's there? The hour is late, the inn is closed.

SAMARITAN:       I have with me a wounded traveller who has fallen  
among thieves. He needs a bed and good care.  
Would you house him for the night? I'll pay you  
well.

INNKEEPER:       Bring him in then.

SAMARITAN:       Come help with him. He is unable to walk.

INNKEEPER:       (helping the Samaritan with the Traveller) He is  
wounded badly. Do you think he will recover?

SAMARITAN:       He will if he receives good care. Here is some  
money to pay you, and whatsoever you spend more,  
when I come again I will repay you.

Curtain



SCENE IV.

Same as Scene I.

Jesus and Lawyer discovered.

JESUS: Which now of these three, do you think, was  
neighbor unto him that fell among the thieves?

LAWYER: He that shewed mercy on him.

JESUS: Go and do likewise.

Curtain

## THE GIRL WHO USED HER WITS

(A Chinese Folk Tale arranged for colored shadows after the manner of the old Chinese.)

### CHARACTERS

Fow Chow  
Moon Flower (Her daughter-in-law)  
The Girl on the Water Buffalo

### PROPERTIES

Black lacquer table	Vase of Flowers
Black lacquer stool	Entrance to house
Red tea set	Fan
Cup for Fow Chow's hand	Lantern
Tea pot in Moon Blossom's hand	

(Fow Chow seated at a black lacquer table with a red tea set on it. Vase of flowers at left. She is waited on by Moon Flower. She has a tea cup in hand).

Fow Chow      You are a dutiful daughter-in-law, Moon Flower, and a good wife to my son. Now I will have more tea.

Moon Flower   (Bows) Honored Fow Chow, I pray you, let me go for a few days to pay a visit in the village where I was born.

Fow Chow      Each day you ask this of me. I am weary of your wishing to leave home, and go merry making - (Aside to audience) I will find a way to end this once and for all. (Thinks)

Moon Flower   I have brought you your rice and stewed meat, salt fish, and vegetables three times a day.

Fow Chow      That is true. So, my little pheasant, you may go and pay a visit in your old village. Go as soon as you like. But remember this, you must bring me back when you come, the only two things for which I have a desire in all the world, or you shall never return to your husband and your home.

Moon Flower   Oh, I will gladly bring you whatever you like, honored lady.

Fow Chow      Very well, then. (Rises) You shall bring me back some fire, wrapped in a paper, and some wind wrapped in a paper.

Moon Flower   Oh yes, of course I will bring you what you ask. (Backs and bowing).

Fow Chow      Foolish young thing! She needs a lesson. Not once does she stop to think where she will get my presents.

### CURTAIN

### Scene II.

(Enter Moon Flower from house with a fan in her hand. Leans on balustrade.)

Moon Flower   What shall I do? Oh, how can I carry wind and fire in paper! Never, never can I go home again! (Sobs) (Enter girl on water buffalo.)

Girl          Why are you crying? What is your name?

Moon Flower   My name is Moon Flower. My Mother-in-law, Fow Chow, allowed me to go home to my native village for a visit, but said I could not return

The Girl Who Used Her Wits

Moon Flower    unless I brought her back as a present, fire and wind wrapped in  
Contin.        paper. Boo-hoo.

Girl            Crying will not help matters. It is better to consider and see if  
                 you cannot find a way out of your difficulties.

Moon Flower    I promised her I would bring them, and I cannot go home unless I  
                 do. Oh, why did I not think!

Girl            It is true that you have been thoughtless and heedless, but if you  
                 are now ready to use your wits, we may still find a way out of the  
                 matter. What is that in your hand?

Moon Flower    A fan.

Girl            Is not that wind in paper? When you wave it to and fro?

Moon Flower    Of course; how clever you are!

Girl            I only used my wits. There, see the lantern above your head? Is it  
                 not fire wrapped in paper when the candle is lighted?

Moon Flower    It is indeed. Fire in paper. Now I may return to my home! How can  
                 I ever thank you?

Girl            You need not thank me. Just remember next time to use your wits.

Scene III.

(The same as Scene I. Enter Moon Flower timidly with lantern and fan.)

Fow Chow        (Rises) Has there some to this family a daughter-in-law who does  
                 not obey her Mother-in-law? Have you returned without fire wrapped  
                 in paper and wind in paper?

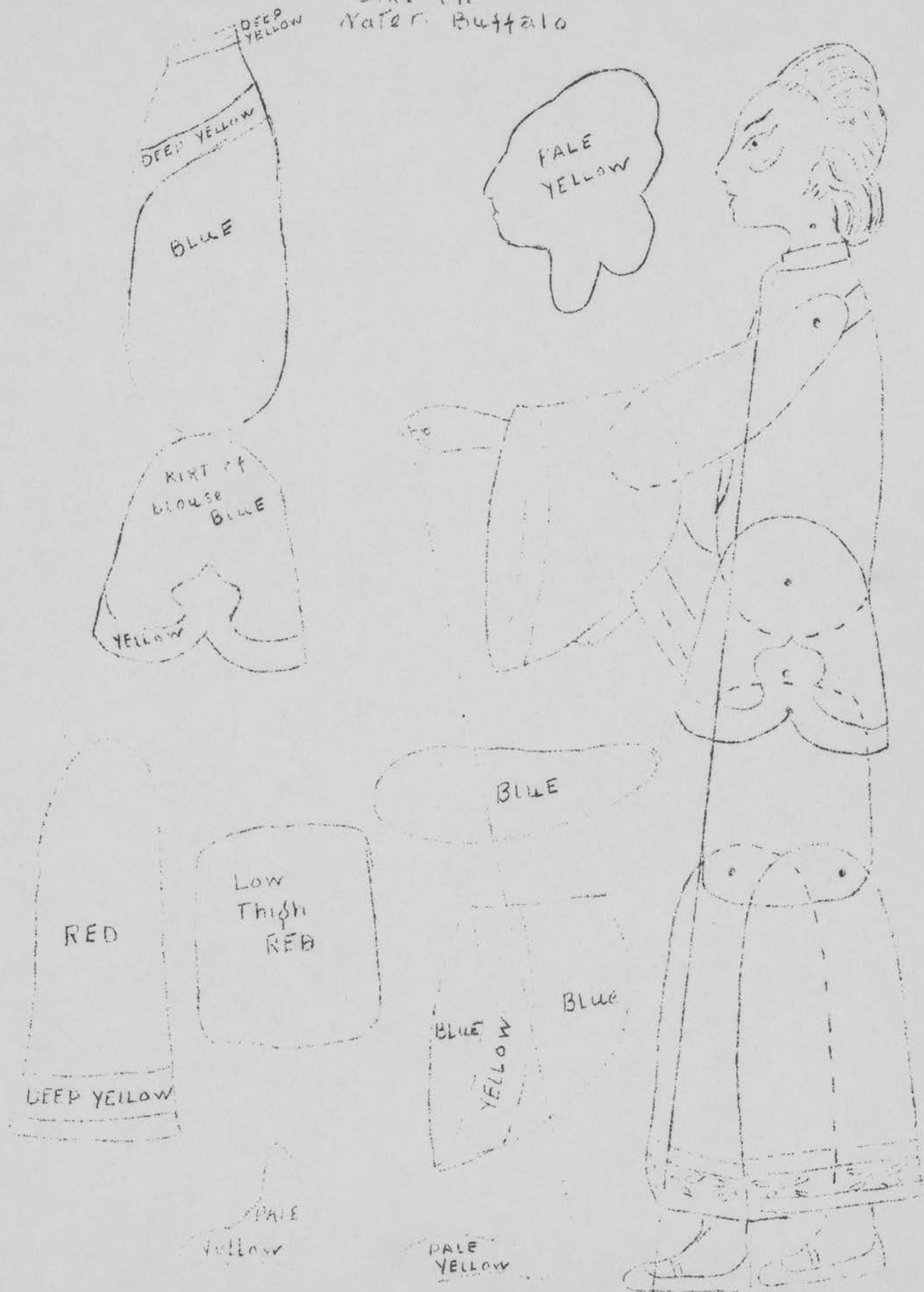
Moon Flower    No - No - I have obeyed you. See! Here is fire wrapped in paper  
                 in this lantern, and wind is wrapped in the paper of this fan.

Fow Chow        Well, someone has been thinking. You are welcome home.

CURTAIN



GIRL WHO USED HER WILL  
GIRL ON  
Water Buffalo

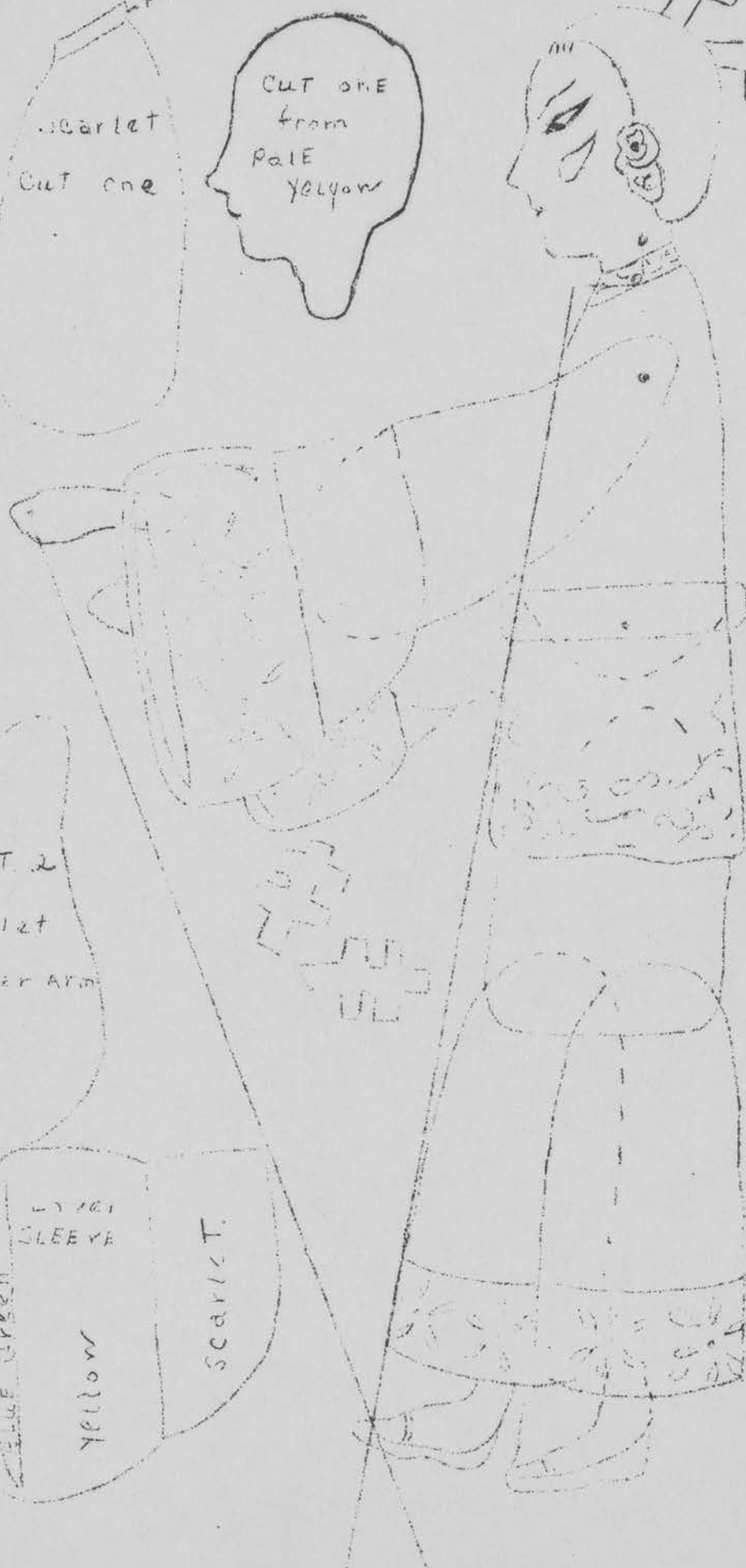
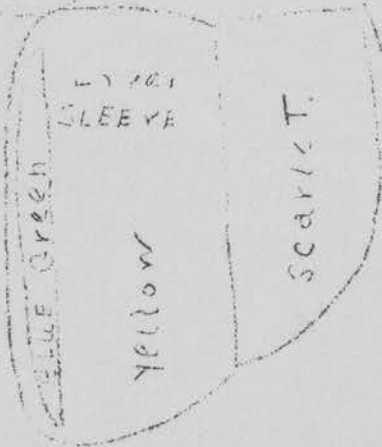
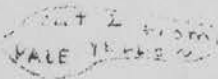
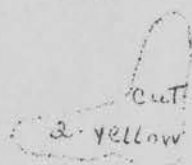
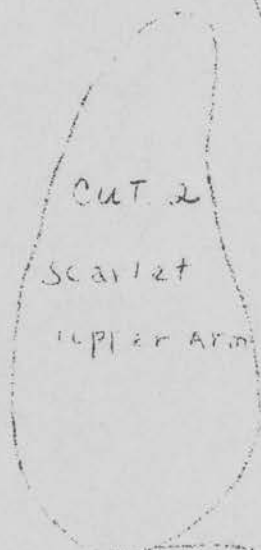
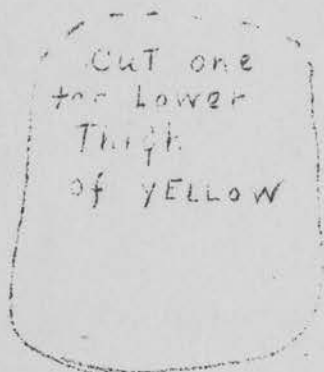
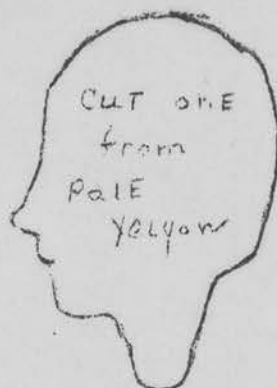
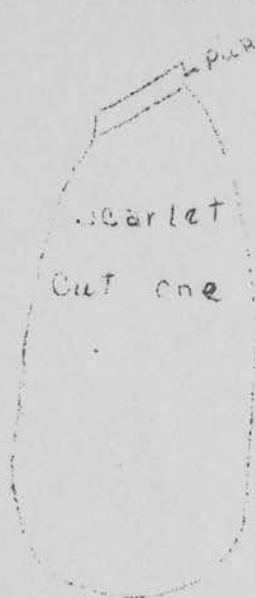
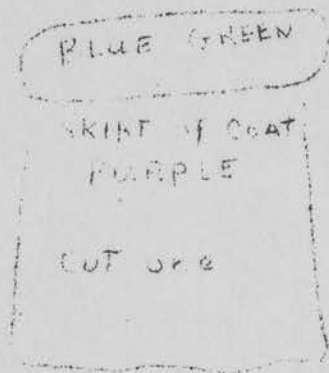


# GIRL WHO USED HER WITS



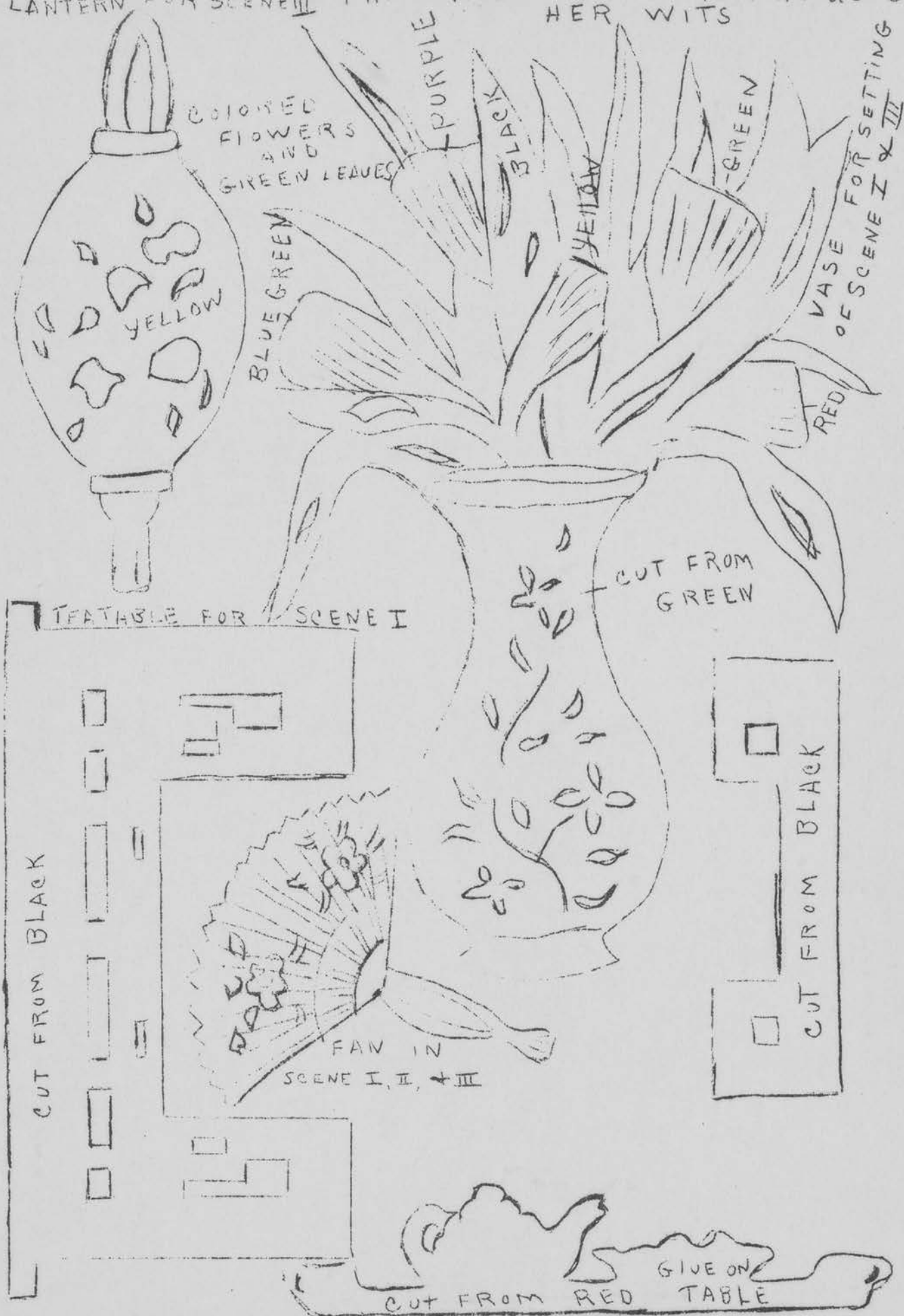
Girl who use her wits

MOON BLOSSOM





LANTERN FOR SCENE II PROPERTIES FOR GIRL WHO USED HER WITS





Water Buffalo

Cut from  
Tan paper  
Cut out with  
RAZOR

GOLDEN CORNSTALK GETS HOME

by

Florence Croker Comfort

Happening

In  
The Cornfield

When  
The Harvest Moon Shone

Golden Cornstalk, who wanted to go home  
The Scarecrow, who was left alone  
Twin Gasoline Pumps, who gulped after every gallon  
Autumn Leaves and Indians

- In the cornfield across from the filling station -

Scarecrow: What's the matter, Golden Cornstalk? (Another sigh). What are you sighing about? (Shivering) My, it's getting chilly in this cornfield!

Cornstalk: That's what I'm sighing about. I'm afraid that Jack Frost will get here before my people come for me.

Scarecrow: Bless my straw hat. I didn't know that you had any people, Cornstalk. Who are they?

Cornstalk: I belong to the Indian Maise family. The Indians were the first to raise our family, and every autumn they come out of the moonlight and call to the corn, and every golden cornstalk in the fields knows that it is time to go home. That's why I'll be leaving you soon, Scarecrow.

Scarecrow: Leaving me, Cornstalk? You're not going to leave me alone in this cornfield, are you?

Cornstalk: Not until I have to, Scarecrow, but there is something in the smell of the air, something in the shine of the moon, and something in the rustle of the leaves, that makes me think that my people will be calling me soon. I hope Jack Frost doesn't catch me before they come.

Scarecrow: Well, there is no one to call to me. I have no people. It's sad, Cornstalk, it's bitterly sad not to have people.

Cornstalk: It is sad, Scarecrow, and I hate to leave you. (A song is heard off stage). Who is that singing?

Jack Frost (singing):

A touch of red, a spatter of brown,  
Spatter of brown, spatter of brown,  
Touch of red, a spatter of brown,  
A splash of shining gold.

Cornstalk: Hark! It's Jack Frost as sure as you are a scarecrow! What can I do?

Scarecrow: Don't be afraid, Cornstalk. I'll frighten him away. Here's Jack Frost now. (Enter Jack Frost)

Jack Frost: Hello, Cornstalk, here I am.

Cornstalk: Yes, I see you.

Jack Frost: Come on and dance.

Cornstalk: Leave me alone, I tell you!

Jack Frost: So you're not ready to go yet? Well, watch me and I will show you how you are going to dance. (Does a fanciful dance; when finished takes hold of cornstalk roughly). Come on and dance, Cornstalk!

Cornstalk: Get away from me! Leave me alone!

Scarecrow: Here, you leave Cornstalk alone.

Jack Frost: Who are you?

Scarecrow: I'm the Scarecrow, and I'm here to keep just such trouble makers as you out of this cornfield.

Jack Frost: Mighty-tighty! You're a little haughty under your straw hat, aren't you?

Scarecrow: Never mind what I am under my straw hat.

Jack Frost: Well, I guess I will be going. I have all the leaves and grasses to paint, and it's a big task.

Scarecrow: Then you better be about it. Shoo! Scat! Get out!

Jack Frost: I'll be back, Scarecrow. I'll be back. Good-by, Golden Cornstalk, I'll see you later.

(Exit Jack Frost, singing)

A touch of red, a spatter of brown,  
Spatter of brown, spatter of brown,  
A touch of red, a spatter of brown,  
A splash of shining gold.

Scarecrow: I guess I got rid of that fellow in good style, didn't I? It pays to be a scarecrow sometimes.

Cornstalk: You certainly got rid of him. I hope he doesn't come again before I get away.

Scarecrow: Don't talk about going away, Cornstalk. It makes me too sad. I know it will be pleasant for you to be among your people; you'll sit around the camp fire snug and warm on cold nights, and it will be pleasant, Cornstalk, it will be pleasant.

Cornstalk: I wish I could take you with me, Scarecrow. I hate to leave you behind.

Scarecrow: Yes, I'll be a lonely scarecrow in a cornfield--it is always those who are left behind, who are lonely, Cornstalk; I'm so affected I think I'll have to sing a song. I'm terribly affected ever this.



Cornstalk: Sing a song, Scarecrow. It may help you.

Scarecrow: I'll try it, anyway. (sings to the melody of "Old Folks at Home")

Don't go away and leave me, Cornstalk,  
Don't go away.

My heart is longing for you, longing,  
Longing for you to stay.

All the field is cold and dreary;  
There is naught for me.

Oh, Cornstalk, do not leave me lonely,  
Oh, come and stay with me.

I'm almost overcome, Cornstalk, I think I must have sung with feeling.

Cornstalk: You did. You sang with a great deal of feeling. (The honk of an automobile is heard, followed by heavy footsteps.) What's that? LOOK! Look at who is coming across the road!

Scarecrow: Well, who under the moonlight are they?

Cornstalk: Keep still--here they are.

(Enter the Twin Gasoline Pumps. They step heavily, and always speak together).

Twin Pumps: Good evening, gentlemen. It is a fine moonlight night.

Cornstalk: Yes, it is a fine night, but I don't seem to recognize you gentlemen in the moonlight.

Twin Pumps: We are the Twin Gasoline Pumps from the filling station across the road. Glup.

Scarecrow: We're very glad to see you, I'm sure.

Twin Pumps: We've had a hard day. Automobiles, automobiles, until we thought we never would get their tanks filled. Glup. Please excuse us for glupping, but we have to do it after every gallon.

Cornstalk: I don't suppose it is as pleasant over at the filling station as it is in the cornfield.

Twin Pumps: That's just the trouble. All summer we have watched the sunlight and the shadows in the cornfield and wished that we were here. Glup.

Cornstalk: The sunlight and the shadows in the cornfield are comforting.

Twin Pumps: Yes, and tonight, when the leaves kept rustling, we couldn't stand it, and we had to come over. Glup. (the honk of a horn) There's an automobile--we better hide, else they will want gasoline. (they bend low. Another honk of a horn.)

Scarecrow: There they go. You're safe, Pumps.

Twin Pumps: What's the matter, Scarecrow? You seem low in your mind.

Scarecrow: I am low in my mind, Pumps, I'm very low. Ever since Golden Cornstalk told me he was going to leave me alone I have been downcast.

Twin Pumps: Why, Cornstalk, you are not going to leave the Cornfield, are you? Glup.

Cornstalk: Yes, I am expecting to go soon. I am sorry to leave Scarecrow, but I shall have to go.

Scarecrow: I tell you that I am almost overcome with feeling over this.

Twin Pumps: Don't feel so much feeling, Scarecrow--we'll help you. Maybe if we sing a song for you right now, it might cheer you. Glup.

Scarecrow: Maybe it would help my grief. But don't sing a song with feeling--I couldn't bear it.

Twin Pumps: We had better sing about our lives then. There's nothing but gasoline in us. Now! Make ready! Sing!

(singing tone)

We are the Twin Gasoline Pumps,

That stand along the way,

Where the old cars go, and the old horns blow,

As they travel on their way. Glup.

(automobile horns)

For it's gasoline, gasoline, sir,

That makes the old car run

Over the bumps, and over the lumps,

And over the long smooth run.

Oh, it's gasoline, gasoline, gasoline, sir,

That makes the old car run. Glup.

(automobile horns)

How many gallons will you have?

How many do you need,

To carry your load to the end of the road?

How many do you need? Glup.

(automobile horns)

For it's gasoline, gasoline, gasoline, sir,

That makes the old car run

Over the bumps, and over the lumps,

And over the long smooth run.

Oh, it's gasoline, gasoline, gasoline, sir,

That makes the old car run. Glup.

- 3 -

Scarecrow: That's a most unusual song, Pumps. I can't say I ever heard one just like it before. Are you plain or fancy singers?

Twin Pumps: A little of both. (Cornstalk shows great commotion) Why, Cornstalk, what is the matter?

Cornstalk: Hark! Don't you hear the leaves? They are gathering for the autumn dance! Don't you hear them?

Scarecrow: Yes, they are coming here! They are coming to the cornfield! (Enter the Autumn Leaves, weaving and circling in a snake dance as they speak).\*

\*(this may be accompanied by some light, faint sounding music)

Autumn Leaves:

Golden and red and russet brown,  
Each leaf gay in its rustling gown,  
Over the field, the road, and the town,  
In a curl of wind we flutter down.

Ho, for a dance! Ho, for a song!  
A dance! A dance! A song! A song!  
The arms of the wind are cold and strong,  
But the dance! The dance! And, oh, the song!

Skipping and whirling fast we blow;  
Soaring up high, and drifting low,  
In twist we circle swift, then slow,  
Merrily dancing as we go.

Ho, for a dance! Ho, for a song!  
A dance! A dance! A song! A song!  
The arms of the wind are cold and strong  
But the dance! The dance! And, oh, the song!

Twin Pumps: Come on, let us all dance!

Cornstalk: Yes, let us all dance! Let us dance the autumn dance! Come on, Scarecrow! Come on every one, and dance while the harvest moon is shining. Form in line! There, that's right. Now! (All dance to the music of "Old Dan Tucker". Cornstalk leads) Salute partners! Down the furrows and back again! Circle around! Down the furrows and under the bridge, and circle back to place!

(Enter Jack Frost carrying a whip).

Scarecrow: Here comes Jack Frost!

Jack Frost: Every one seems to be having a good time. Ha! Ha! (whirls his whip fiercely) Down, Leaves, down on the ground where you belong! (The leaves scatter.) And you, Golden Cornstalk, get down! (Cracks whip).

Scarecrow: (Whirling Jack Frost around): Don't you dare strike Golden Cornstalk! (Jack Frost threatens the Scarecrow).

Jack Frost: Look out, Scarecrow, or I'll crack you with my whip.

Scarecrow: Crack ahead, but you're not going to hit Cornstalk.

Jack Frost: That's all you know about it, Scarecrow.

Scarecrow: There's one thing that I know: Cornstalk has people and he is going home to them. Do you see? (Cornstalk stands as though listening).

Jack Frost: I'll show you what I am going to do to Cornstalk. (Tries to strike Cornstalk, but Scarecrow catches and holds Jack Frost just as the Indian call is heard).

Scarecrow: Cornstalk, your people are coming! ~~xxxxxx~~ Hurry and go with them. I'll hold Jack Frost.

Twin Pumps: Here, what do you think you're doing? (each pump takes an arm of Jack Frost and holds him firmly) Stand still, Jack Frost--you can't hurt a Gasoline Pump.

(The call of the Indians comes near, and Golden Cornstalk answers it. The Indians come out of the moonlight and Golden Cornstalk joins them. Weaving in and out in a fantastic dance, they disappear, and Golden Cornstalk goes with them. The Indian call grows fainter and fainter)(music low beating of drum Golden Cornstalk? I must join my people! Goodbye!

Scarecrow: Well, Cornstalk has gone to his people.

Twin Pumps: Yes, and Jack Frost is going somewhere, too, and he's going right now. Get out of here or we will drown you in gasoline, Jack Frost. (shaking Jack Frost, they march him across stage.) Sho! Scat! Get out! Jack Frost! Get out!

Jack Frost: I can't freeze a gasoline pump, but wait, I'll make your joints good and stiff, before I finish with you! Of course, I'll get out!

(Exit Jack Frost. A long swirl of wind blows over the cornfield).

Scarecrow: (shivering) It's cold in the cornfield, Pumps, it's cold.

Twin Pumps: Yes, the wind is rising. (another swirl of wind).

Scarecrow: It will be lonely in the cornfield without Golden Cornstalk.

Gwin Pumps: Cheer up, Scarecrow, the Twin Gasoline Pumps will be right across the road, and sometimes, when the automobiles are not coming too fast, we'll come over, and dance down the furrows with you. Glup. (Honk of automobile horns) We'll have to go, else we never shall get those tanks filled. Good-by, Scarecrow. We'll see you soon.

(exit Pumps, reciting)

Oh, it's gasoline, gasoline, gasoline, sir,  
That makes the old car run.

Scarecrow: I am alone! (a long swirl of wind. The Scarecrow stands alone, head bowed. The Leaves return and once again commence to weave their dance; the curtain drops while they are dancing and the wind is whistling wistfully)

end -



### NARRATIVE FOR HISTORY OF TRANSPORTATION

People have always wished to travel from place to place. They needed to search for food and to escape from danger. (Curtain opens. Man on log is seen). This man, as you see, looks very different from the men we know today. His clothes are made from the skins of wild animals. When he lived there were no roads, no beasts of burden, no carts or tools with which to build them. (Man paddles to middle of screen and looks about.) The rivers were the great open highways, but men had not learned yet to fashion boats. (Man starts to paddle.) This fellow has realized that to sit on a log, paddling and steering with his hands, allows him to travel a greater distance with less labor and danger.

Later man learned to use animals (Enter ox. Moves very slowly) to carry loads that were heavier than he could manage alone. (Man on log leaves screen) In our own country the Indians made a drag out of poles and tied them to the saddle of their ponies. They kept finding better ways to do their work. After a while they made something better than a drag. It was called a sledge. They built on it a box that would hold and transport their goods more safely. You see this sledge is being pulled by a patient ox. Farmers today use something much like this that we call a bob-sled. Drivers of automobiles who slide into a ditch in a snow storm are often glad to be pulled out by a farmer and his bob-sled.

(Enter dog sledge) In the frozen north, sledges are much used to day. (Exit ox) They are made so that they may be easily drawn by dogs like this one. Sometimes a great many dogs draw one sledge. The bravest and the wisest is the leader, who goes in whatever direction his master tells him. These dogs are called Eskimo dogs. They are strong and have thick warm coats. They carry food and mail, and sometimes draw people. They can go safely where no other animal will go.

After the ox sledge came the ox carts with wheels made from round flat slice-cut from logs. Man had found that it was easier to move things that roll than things

that slide. They were slow and heavy and clumsy but better than rollers. Then some one thought of cutting pieces out of these solid wheels to make them lighter. (Enter Egyptian chariot). The strips of wood that were left were the first spokes. After a while men learned to make light, graceful wheels. One of the best of these was the light Egyptian chariot. (Exit dog sledge). It was set low between light wheels, and could go very fast. The Greeks, Romans, and Persians also had chariots, in which they hunted. (Exit chariot).

(Enter elephant). A wild elephant is a terrific enemy, but he can be captured and trained. In India, Burma, Siam, China, elephants are caught in traps in pits with great nets or in stockades. Then all their great strength can be turned to carrying burdens. They can lift whole trees in their trunks. They can carry "howdahs" like this fastened on their backs. The rider must climb a ladder to reach them. Elephants are used today by the princes of India, chiefly for religious ceremonies or celebrations of state. An old one, who moves with dignity, is very valuable.

Men finally learned how to hollow out logs to form boats or to fasten several together to form a raft. As they improved the shape of their boats, they added sails. (Exit Elephant). The Greeks built ships with sails, with three or four sets of oars which were rowed by slaves. (Enter Viking Ship). The Vikings sailed all over the ocean in boats like these. Leif the Lucky discovered America in one of them five hundred years before Columbus reached here.

Men found that four wheels were better than two and they built wagons, and coaches. The first ones belonged only to kings or queens or the very rich. Queen Elizabeth had one of the first coaches. (Exit ship). In early days few people traveled excepting warriors. Later, nobles and important persons made journeys in their own coaches. (Enter coach). Later stage coaches were built to carry travelers on regular trips. When springs were invented, coaches were made more comfortable.

Light, open carriages like this one, called barouches were used by fashionable people to drive about in the cities during the nineteenth century. The man seated on the horse is called a postillion. He controlled the horses. There was no provision for him to ride within the carriage. (Exit coach).

(Enter Railroad Train). People found that wheels rolled more easily on two rails than on roads so the first railroad trains were like large carriages that were pulled along the tracks by horses. Later they were drawn by steam engines. A famous race was held between a train drawn by one of the first steam engines, the Tom Thumb, and a train drawn by a horse. The horse won. After Abraham Lincoln was killed, a train like this took his body back to Springfield to be buried. The first trains ran on rails made of wood with strips of iron nailed on top. The strips often came unfastened and caused train wrecks. Now they are made of heavy steel fastened to wood ties. (Exit train).

When roads in this country were few and bad, people sometimes moved all their belongings on (Enter steamboat) flat boats that floated down rivers. The Clermont, build by Robert Fulton, was one of the first boats to use a steam engine and paddle wheels at the side to move it instead of saild.

Men first learned to fly (Enter airplane) in balloons filled with a gas that is lighter than air. Twenty-five years ago, two brothers named Wright learned to fly a machine that was heavier than air. It was the first successful airplane. The first flight across the Atlantic Ocean from New York to Paris alone was made by Lindberg in a monoplane, called the Spirit of St. Louis. (Curtain).



HANSEL AND GRETEL.

Scene I

Gretel----Step-mother is the meanest woman in the whole world.

Hansel----Yes, she is. The idea of making us stay in the house all day, just because we broke her old pitcher.

Gretel----Oh, dear. If we could only go out and play.

Hansel----It's so stupid in the house.

Gretel----Hansel, I wish we could go to the forest.

Hansel----Why?

Gretel----Oh, because it is so dark and mysterious--and it frightens me so much.

Hansel----Girls are the silliest things. You want to go to the forest because it frightens you. There is no sense to that.

Gretel---There are lovely flowers in the forest and berries to pick. But there are other things too--strange, strange things.

Hansel----What do you mean?

Gretel----Little men, brown as earth, who live under the ground; and fairies with crowns on their heads; and--WITCHES.

Hansel----Witches? I don't believe there are any witches in our forest.

Gretel----Oh, yes indeed brother. An old witch lives there who catches children and makes them into gingerbread--especially if they have been naughty. She has a great big oven to bake the children in.

Hansel----Pshaw. I'm not afraid of any old witches--in the forest or anywhere else. I'm no fraidy-cat. Let's go. I think it will be jolly.

Gretel----Yes, won't it? And we may as well go at once, for we have not brushed up the ashes, nor swept the floor, nor pared the potatoes, nor set the table as Step-mother told us to do--and she will be coming home soon.

Hansel----Jiminy. Won't she punish us?

Gretel----Yes--if we are here.

Hansel----Hurry up. Let's go before she comes.

Gretel----All right, Brother.

Both-----Hooray, for the forest. (BOTH EXIT)

CURTAIN

*lets gather some strawberries for her. Maybe then she won't be quite so cross.*



Scene II

Hansel----Oh, how tired I am. We have walked a thousand miles--just about.

Gretel----And all our pretty flowers are withered. Oh, how my legs ache.

Hansel----I wish I hadn't eaten so many <sup>strawberries</sup> apples. Wow.

Gretel----It is growing dark. Hansel--do you think we are lost?

Hansel----Oh, no, Sister, for I had a bit of bread in my pocket and I crumbled it and dropped the crumbs as we walked, so we could find our way home. All we have to do is to follow the crumbs straight back to our own house.

Gretel----Let us start then, for it is getting late. (They rise and look for the crumbs) I do not see any crumbs.

Hansel----I cannot find any, either.

Gretel----Then we are quite lost. What can have become of the crumbs?

Hansel----The birds must have eaten them up.

Gretel----What shall we do? I wish we were home. Brother, we were very naughty.

Hansel----Never mind--we will both be good when we get home again. We will never be disobedient any more. *LIGHTS*

Gretel----Never. (Screams) Oh, Brother what is that?

Hansel----They look like eyes, sister--burning eyes, staring at us out of the dark.

Gretel----Hansel, I am so frightened. Perhaps they are wolves and will eat us up.

Hansel----If only father were here. (Ghost appears) *K*

Gretel----Oh, Oh, What is that? Oh, Hansel.

Hansel----Hold my hand, Sister. I am afraid. (Sweet voices are heard)

Gretel----Hark, What sweet voices. They comfort me. Do you think the good fairies have come to take care of us? *our guardian angel will take care of us.*

Hansel----I don't know, but I'm not afraid any more. Sister I'm sleepy. *ground*

Gretel----So am I. Let's sit down on this log and rest.

Hansel----When it is morning the sun will tell us how to find the way home.

\*\*\*\*\*CURTAIN\*\*\*\*\*

Peg Johnson  
mid. 4524

Wakefield or Ling

mid. 5426

running at 2212

Scene III

Hansel----(He wakes) Where are we, sister?

Gretal----It is morning-morning in the forest. I wish we had some breakfast. *I had such a nice dream. I dreamed our guard was an angel who let us all sleep long.*

Hansel----(Rises and spies the Witches house) What a funny little house. I am sure there was not any house here when we went to sleep.

Gretal----Perhaps it is enchanted and can move about as it wishes-I have heard of such things. Oh, oh. It is made of candy. See, brother, the dear little house is all built of caramels. And the windows are barley-sugar. Oh, how nice, how nice.

Hansel----And the roof is made of taffy.

Gretal----And the fence is gingerbread. See the posts-they are gingerbread children.

Hansel----Here is our breakfast, Gretal, and a good one, I say.

Gretal----UM-m. Nuts in this. (The WITCH appears at the door)

Witch----Munching, crunching, munching,  
Who's eating up my house?

Gretal----Did you hear that, Hansel?

Hansel----It is only the wind. I have often heard it howl that way in the trees. Taste this-it is good.

Witch----Munching, crunching, munching  
Who's eating up my house?

Gretal----The Witch. Hansel, it is the old witch who makes children into gingerbread. What shall we do? See-here is the oven. And here is a terrible cage. Oh, Hansel, let us go away at once.

Hansel----*And behind you is the cage.*  
~~I am not afraid of the old witch--but we'd better go, just the same.~~

Witch----Oh, you dear children, what has brought you here? You have come to pay me a visit, eh? That's good--that's very good. What is your name, my sweet little girl?

Gretal----My name is Gretal-and this is my brother, Hansel. We are lost in the forest.

Witch----That is even better. You are a nice, plump little girl, Gretal-a tasty little girl. H'm, Sugar and spice and everything nice, that's what little girls are made of.

Gretal----Come, Hansel, we'll be going.

Witch----Not so fast, not so fast, my dear-perhaps I shall have something to say about that. Let me see--(turns to Hansel)--let me see. This one needs fattening.

Hansel----I want to go home.

Witch----Don't cry, little boy. You shall have cakes and tarts, sugar and citron, raisins and almonds--all you can hold of them. Ya. Oh,



Witch-----how nicely we shall fatten up this little boy.

Hansel----I want to go home.

Witch----- (Opens cage) Just step into this nice cage, dearie.

Hansel----I don't wa-ant to. (The witch shoves Hansel In)

Witch-----There you are, sweetheart. Now, all you have to do is to eat and eat and eat--and get fatter and fatter and fatter.

Hansel----I can't get out.

Gretal----Let my brother out, you horrid old witch.

Witch-----Come now, dearie, that's no way to talk. Just right you are-fat and sweet. I am going to bake gingerbread to-day, my little girl, and the stove over there is heating for it. Just creep into the oven-will you?-and see if it is hot enough for the baking.

Hansel----Gretal, take care. Don't you do it. Don't, Gretal.

Gretal----I am too big to get through that narrow door, ~~madam~~.

Witch-----Stupid goose. Why, the door is quite large enough for me. Just look--I could get into it myself. (The Witch stoops over to show Gretal and Gretal pushes her in and slams the door shut).

Witch----- (Screams) Ow, Yow, Yow, Yow.

Hansel----Hooray, Hooray. She is burning up. (Gretal liberates Hansel from the cage)

Gretal----Come out, dear Hansel.

Hansel----Good, Sister. You are a clever girl.

Gretal----I smell gingerbread burning.

Hansel----It is the old witch. She is burning up.

Gretal----Oh, how glad I am the old witch is dead. How glad I am.

Hansel----Hurrah, Hurrah, Hurrah. The old witch is burned to a crisp. Hurrah, Hurrah.

(Both go off stage singing the above.)

\*\*\*\*\*CURTAIN\*\*\*\*\*



HEIDI

Scene 1

Before Grandfather's hut on the mountain.  
Grandfather discovered working on a chair  
with saw and hammer. One chair is finished.  
Heidi runs in.

Heidi-----Oh! I know why you are making these chairs. We shall want them when our friends come from Frankfort. This one is for Grandmamma, and the one you are now making is for Clara and then,-- then there will, I suppose, have to be another (she hesitates) or do you think Fraulein Rottenmeier will not come with them?

Grandfather---Well, I cannot say just yet but it will be safer to offer her a seat if she does.

Heidi----- (Looks at chairs lost in thought) Grandfather, I don't think she would be able to sit in that.

Grandfather---Then we will invite her to a couch with a beautiful green turf feather bed.

(Whistle is heard and baa-ing of goats)

Heidi-----Oh - there's Peter.

(Two goats come in, bleating and pushing  
against Heidi)  
(Peter enters)

Peter----- (Hitting at goats) Out of the way! Here. (gives Heidi a letter)

Heidi-----Where did you get it, Peter? Did some one give you this while you were out with the goats?

Peter-----No.

Heidi-----Where did you get it from then?

Peter-----I found it in the dinner bag--

Heidi-----How did it get there?

Peter-----The postman at Dorfli gave it to me last evening. I put it in my bag and forgot it this morning.

Heidi----- (Turning to Grandfather) It's from Frankfort, from Clara. Would you like to hear it?

Grandfather---Yes, and Peter is interested too. (Peter draws near)

Heidi----- (Reads) Dearest Heidi; Everything is packed and ~~in~~ we shall start as soon as papa himself is ready to leave. He is not coming with us, but must go to Paris. The doctor cries, as soon as he is in the door 'Off now as quickly as you can,

off to the mountains. 'I can hardly bear waiting till I see you again. Goodbye, dearest Heidi. Grandmamma sends you her best love and all good wishes. Your affectionate friend, Clara. They are coming, really coming soon.

Grandfather---Come here, look.

Heidi-----Grandfather, Grandfather. Here they come now.

(Heidi rushes off to meet them. Grandfather follows but stops within scene.)

(Grandmamma enters)

Grandfather---We welcome you.

Grandmamma----I am so happy to meet Heidi's grandfather. (They shake hands)  
What a magnificent residence you have here, uncle. I could hardly have believed it was so beautiful! A king might well envy you.

(Heidi enters pushing Clara in a wheel chair)  
And how well my little Heidi looks - like a rose! (embraces Heidi and strokes cheeks) I don't know which way to look first, it is so lovely. What do you say, Clara, what do you say?

Clara-----I never imagined anything so beautiful. Oh, Grandmamma, I should like to remain here for ever.

Heidi-----If you only could.

Clara-----If only I could walk about with you, if I could but go and look at the fir trees and at everything I know so well from your description, although I have never been here before.

Heidi-----I can push your chair, Clara. See?

Clara-----I never saw such trees before.

Grandmamma----Nor I either. I hardly know what to admire most in these ancient trees, their lofty tops or their pillar-like stems.

Clara-----I should so like to have seen Peter and his whole flock.

Grandmamma----Dear child, let us enjoy all the beautiful things that we can see, and not think about those that we can not.

Clara-----Oh, the flowers! Look at the bushes of red flowers and all the nodding blue bells. Oh! if I could only get out and pick some.

Heidi-----I'll pick some for you.

(Stoops down and picks bouquet)

But these are nothing, Clara. If you could come up higher to where the goats are feeding then you would see something.

Oh, it is beautiful up there, and if you sit down among them

you never want to get up again, everything looks and smells so lovely.

Clara-----Grandmamma, do you think I could get up there? Is it possible for me to go?

Heidi-----I am sure I could push you up, the chair goes so easily.

(She starts to push Clara off stage)  
(Grandfather brings in table)

Grandfather---Wait children, we will have our supper here. The milk and cheese will soon be ready.

Grandmamma---This is an enchanting dining room.

Grandfather---Please be seated. I'll fetch the milk.

(All seat themselves)

Clara-----I can't wait. See, the cheese is toasted.

(Enter Grandfather with pitcher. Pours milk)

Grandfather---This milk will do the little daughter good, it is from little Swan, and will make her strong. To your health Child, drink up.

(Clara watches Heidi who drinks, then she drinks)

Tomorrow we will drink two bowls.

(They eat for a moment)

Grandmamma---Do I really see you taking a second piece of toasted cheese, Clara.

Clara-----Oh, it does taste so nice, Grandmamma, better than all the dishes we have at Ragati.

Grandfather---That's right, eat what you can. It's the mountain air which makes up for the deficiencies of the kitchen.

Grandmamma---We must soon get ready to go, Clara, the sun is a good way down. The men will be here directly with the horse and sedan.

Clara-----Oh, just another hour, Grandmamma, or two hours. We haven't seen the inside of the hut yet, or Heidi's bed, or any of the other things. If only the day was ten hours long.

Grandfather---Your chair will not go through the door, Clara. I will carry you inside.

(He lifts her in his arms)

Grandmamma---You handle her like you are a nurse. How do you come to know so much.

Grandfather---I know more from experience than training.

(He goes inside followed by Heidi. Re-enters immediately)

When I was fighting in Sicily my captain was wounded and would suffer no one but me to care for him. It seems natural to lift Clara.

Grandmamma----Oh! I see.

Grandfather---I have been thinking that if you were willing to agree to it, your little granddaughter might remain here and I am sure she would grow stronger. You have brought up all kinds of shawls and covers with you. We would make up a soft bed with them and I will see to the general looking after the child

Heidi------(Calls from inside) Grandfather.

(He goes into hut and carries Clara out in his arms. Heidi follows)

Grandmamma----The dear Uncle has just asked you to stay here with Heidi, Clara. He is indeed kind. I was only asking myself whether a stay up here was not the very thing you wanted. I thank you sincerely, I thank you from my whole heart, Uncle.

(Shakes Uncle's hand)

Heidi-----Oh grandfather, how wonderful.

Clara------(Breathlessly) I can hardly believe it!

Grandfather---I will get the furs and shawls.

(Exits. Calls back from off stage)

The man with the horse is here.

Grandmamma----I must go then.

(Re-enter Grandfather with bundles of shawls)

Grandfather---It is a good thing that Grandmamma came well prepared. We shall be able to make good use of these.

Grandmamma----Foresight is virtue. Goodbye my dears.

Clara-----It's not saying goodbye, Grandmamma, for you will come up to see how we are getting on.

Heidi-----How long may she stay?

Grandmamma----I think grandfather should say.

Grandfather---A month's stay would be a fair trial.

(Children clap hands for joy)



Clara----- (Grandmamma kisses her) We shall look forward to your visits,  
                  went we Heidi?

Heidi-----Yes, yes.

Grandmamma----I will return to Ragati but will come from time to time.

(Exits with Grandfather)  
(Children wave and call Goodbye)

Clara-----Heidi it is just as if we were in a high carriage and were  
                  going to drive straight into heaven.

(CURTAIN)

Miss Smith:

Just first scene of

the play "Heidi"

If you like it the play

will be finished

G. H. Meador

SCENE 2

The same as scene 1. Three weeks later.

The Grandfather enters with Clara in his arms. Heidi follows.

Grandfather--Now, for your milk.

Clara-----Oh, how glad I am to be still here after three weeks.

(Grandfather exits.)

Heidi-----Now you see it is just what I told you. It is the most beautiful thing in the world to be up here with grandfather.

(Enter Grandfather with a bowl which he gives to Clara)

Grandfather--That will do the little daughter good. It is from little Swan and will make her strong. To your health child, drink it is up.

Clara----- (Drinks) Is'nt it curious, Heidi, as long as I can remember I have only eaten because I was obliged to and everything tasted like cod-liver oil and I was always wishing there was no need to eat or drink. Now I am always longing for grandfather to bring me milk..

Heidi-----Yes, I know what it feels like. When I was in Frankfort the food seemed to stick in my throat.

Grandfather-- (To Clara) Won't the little daughter try if she can stand for a minute or two? (He lifts her up)

Clara-----Yes. (She suddenly clings to him) Oh, my feet hurt me so.

Grandfather--We will try a little longer each day.

Heidi-----Grandfather, Peter has been so cross and grumpy lately.

Grandfather--He misses you. He is jealous of Clara.

Heidi-----Will you take us out with the goats tomorrow? Oh, it is so lovely among the flowers on the mountain now!

Grandfather--Very well, but if I do, the little daughter, Clara, must do something to please me. She must try her best again this evening, to stand on her feet

(Exits)

(Enter Peter with Little Swan)

Heidi-----Peter, Peter, we are all coming out with you tomorrow and are going to stay up there the whole day.

(Peter grunts and hits Little Swan with a stick)

Heidi-----Why, Peter, aren't you ashamed to hit Little Swan?



Peter-----I wish that girl would go home.

(Enter Grandfather)

Grandfather--Here, young man. Attend to what I have to say. From today be sure you let Little Swan go where she likes. She has an instinct where to find the best food for herself so if she wants to climb higher, you follow her. I want her to give as fine milk as possible for Clara.

(Peter does not answer)

Why are you looking as cross as though you wanted to eat somebody. Be off with you and remember what I say.

(Exit Peter and goat)

### CURTAIN

#### Scene 3.

The same as scene 2. The next morning.

Grandfather comes out and looks at sky. Nods his head. Goes off stage and returns with the wheel chair. Goes to the cottage door and calls.

Grandfather--Children, children. Get up. It is a beautiful morning and we can go to the mountain.

(Exits)

(Enter Peter with Little Swan. He sees the chair. Touches it. Hits it with his stick and walks around it. Glances around and pushes it violently offstage. There is a faint crash. He turns and runs quickly from the scene, followed by Little Swan. Then he returns and hides at the edge of stage.)

(Enter Heidi followed by Grandfather with Clara in his arms. Heidi runs around searching.)

Grandfather--How is this? Have you wheeled the chair away, Heidi?

Heidi-----I do not see it anywhere, Grandfather. You said it was standing ready outside. ~~XX~~

(The wind whistles)

It must have been the wind, Grandfather. Oh! if it has blown the chair all the way to Dorfli we shall not get it back in time and shall not be able to go.

Grandfather--If it has rolled as far as that it will never come back, for it is in a hundred pieces by now. But it is a curious thing to have happened.

Clara-----Oh, I am so sorry for we shall not be able to go to-day or perhaps any other day. I shall have to go home I suppose, if I have no chair. I am so sorry - I am so sorry.

Heidi-----Grandfather, you will be able to do something, won't you, so that it need not be as Clara says and so that she is not ~~obliged~~ obliged to go home.

Grandfather--Well, for the present we will go up the mountain as we have arranged, and then later on we will see what can be done.

Heidi and Clara-(Clapping hands) Fine! Fine!

(Peter dodges out of sight)

Grandfather--Why is Peter not here yet? We will start now, anyway.

(He lifts Clara in his arms)

# CURTAIN

## Scene 4.

Scene - the mountain.

Peter is discovered lying on the ground.

Heidi and Grandfather carrying Clara, enter.

Grandfather--(Sees Peter) I'll teach you to go by with out letting us know, you lazy rascal.

(Peter jumps up. Grandfather sets Clara down)

What do you mean by it?

Peter-----No one was up.

Grandfather--Have you seen anything of the chair?

Peter-----Of what chair?

(Peter withdraws to corner of stage)

Clara-----I am as comfortable as tho I were in my chair and this seems the most beautiful spot. Oh, Heidi, it is lovely, lovely!

Grandfather--I will leave you now. I put the bag of lunch in the shady hollow. When you are ready, you must fetch it, Heidi - and you, Peter, you bring as much milk as they want but be sure that it is Little Swan's milk. I'll come for you toward evening. I must see what has become of the chair.

Heidi-----Alright, Grandfather, Good-bye.

Clara-----Good-bye.

Grandfather--Good-bye.

(Exits)

Heidi runs to the far side of stage. Turns to Clara.

Heidi-----Oh, you must see all these flowers. They are more beautiful than you can imagine. Perhaps this evening they will not be so lovely. I believe that I could carry you, don't you think I could? (Runs to Clara)

Clara-----Why, Heidi, what can you be thinking of! You are smaller than I am. Oh! if only I could walk.

Heidi-----Peter, come here!

Peter-----I don't wish to come.

Heidi-----But you are to, you must. I can not do it alone and you must come and help me. <sup>Make</sup> haste.

Peter-----I shall do nothing of the kind.

Heidi----- (Stands over Peter) If you don't come at once, Peter, I will do something to you that you won't like. I mean what I say.

Peter----- (Gets up) If I come you won't do what you said?

Heidi-----No, no, of course not. Come here. (Goes to Clara) There is nothing to be afraid of in what I want you to do. Here, take hold of Clara on one side. I'll be on the other - there now, lift her up. (Clara is lifted up) Now Clara you must put one arm around my neck, so. (Clara does so) and put your other arm through Peter's. Lean firmly upon it - then we will be able to carry you.

Clara-----I can't get my hand through your arm, Peter.

Heidi-----That's not the way, Peter. Make your arm in the shape of a ring. Clara must put her's through it and put her weight upon it. What ever you do, don't let your arm give way. (They wobble a little way) Put your foot down firmly once, Clara. I am sure it will hurt you less after that.

Clara-----Do you think so? (She does so) Oh, that was less painful already.

Heidi-----Try again.

Clara-----I can do it, Heidi! Look! Look! I can make proper steps!

Heidi-----Can you really make steps, can you really walk? Really walk by yourself? Oh, if only Grandfather were here - you can really walk now, Clara, you can walk!

Clara-----Now we shall be able to come up here every day. It is the greatest happiness I could have had. Mightn't we sit down

for awhile?

Heidi-----Yes, I'll get the lunch and you, Peter, milk Little Swan.

( Heidi and Peter exit. Peter returns with Little Swan. He milks her. Heidi then re-enters with lunch and sits down beside Clara)

Grandfather put in all sorts of good things. See, Peter?

(Little Swan goes off stage. They eat)

Clara-----It tastes good.

(Enter Grandfather. Heidi jumps up)

Heidi-----Oh, Grandfather, Clara walked! Clara walked!

(Grandfather goes to Clara)

Grandfather--So we have made the effort, have we, and won the day! Show me, little daughter.

(He lifts her up and Clara walks a few steps)

Clara-----See, I can do it!

Grandfather--Yes, you can really do it but you must not walk too far. It is time we started home.

(He takes Clara in his arms)

Each day you will be stronger.

FINAL CURTAIN



HEIDI

ACT I

Scene I

Characters—Goat Peter -- Grandfather—Heidi

Scene—Alm Uncle's Hut—Grandfather is whittling

Outside a voice is heard

Heidi: (Outside) Grandfather! Grandfather! Where are you?

Grandfather: (Looks up from his whittling) Who is it? Come in!

Heidi: (Entering, carrying a bundle which she drops as she comes in) Good morning Grandfather, Aunt Dete just brought me up the mountain. She says I am to live with you because she is going to Frankfurt to work.

Grandfather: Oh, she is. What does she think you are going to do up here?

Heidi: It is so good to be here. I know I am going to like it. Where will I sleep? (Trots around and looks things over) O Grandfather, on the way up the mountain, I'm afraid I did something Aunt Dete didn't like.

Grandfather: That wouldn't be hard.

Heidi: Aunt Dete made me wear three dresses cause it was easier to carry them, and it was so warm, so I took them off and left them there on the mountain. She was so angry.

Grandfather: I think that was a good idea. Where are your things?

Heidi: (Picking up the bundle and handing it to him) Here they are.

Grandfather: (Going to the clothes press) Well put them in here—there are some things you won't need while you are here.

Heidi: (Spys a ladder and starts to go up and pauses) Grandfather, what is up here?

Grandfather: That is where I keep the hay.

Heidi: (Goes part way up) OOO! Could I sleep up here? It smells so good. It's beautiful. Come up and see how beautiful it is.

Grandfather: Yes, Yes, child, I know.

Heidi: I must have a sheet and a coverlid. Will you please bring them to me?

Grandfather: I fear I have no coverlid

Heidi: O, then never mind. I shall keep perfectly warm in the hay.

Grandfather: Wait, we'll make your bed later. Come down now and we'll have supper.

Heidi: (Comes down the ladder) What are we going to have?

Grandfather: Something very good. How would you like some toasted cheese on bread, and some milk from Peter's herd?

Heidi: I'd like that, and I'm so very hungry.

(Heidi sets the table with 2 bowls, 2 knives and then sits down at the table)

Grandfather (Pours the milk and brings the bread and cheese) Drink it, Heidi.

Heidi: (Sips the milk first and then drinks all of it) I never tasted such good milk. May I have some every day?

Grandfather: At every meal, my child. It is good and you need it. Now it is time for you to go to bed. (Goes to clothes press and takes out sheet and coverlid and night dress. Gives them to Heidi and she goes up ladder to bed.)

Heidi: This is such a beautiful bed, Grandfather, I can hardly wait to get into it., and I'm very sleepy.

Grandfather: Go to sleep Heidi and in the morning you can go up the mountain with Peter. Good night.

Heidi: Goodnight. I'm so glad to be here with you Grandfather.

(Curtain)

ACT I Scene 2—Same as Scene 2

Peter appears in the doorway, his head hanging. Heidi heard singing in the bedroom. Grandfather is sitting in the hut whittling—

Peter: Your Aunt Dete is coming up the mountain—

Heidi: (Comes down the ladder, goes over to Peter) Peter, I've been here all of one winter, all summer, and now winter is almost gone again. Why, Peter, what is the matter?

Peter: Your Aunt Dete is coming up the hill. I thought she was in Frankfurt.

Grandfather: (Sitting rigid—stops whittling) I wonder what she wants—

Aunt Dete: (Comes breezing in very airily) Why Heidi, I'd hardly know you.

You have grown so, and you look so well !

Heidi: That's what all the fresh air and sunshine has done and all the good milk and cheese---

Aunt Dete: (Turning to Grandfather) I have found a place in Frankfurt for Heidi. A family there has a little girl who is not well, and wants someone to live with her. Heidi would have a fine home and everything she could want.

Grandfather: Have you quite finished, for if you have, you may go. Heidi is going to stay here.

Aunt Dete: O she is, is she. Well, I have everybody in town on my side, because you won't let her go to school, and if it has to go to court, you won't like it.

Grandfather: (In hard tones) Go then, but never let me see you again.

(Strides out very angry)

Heidi: You have made Grandfather very angry. I am not going with you.

Dete: He will soon be all right again. Where are your clothes? Don't think you are not going. You have no idea how nice it is in Frankfurt. Come along, Heidi (Heidi and Dete are leaving, carrying a bundle with Heidi's clothes)

(Curtain)

ACT II

Scene I

Scene is in Clara's living room at Frankfurt. Clara is in a wheel chair by a window talking to Fraulein Rottenmeier, a sour faced individual)

Clara: What time is it? Isn't it most time for them to come?

Rottenmeier: Don't let yourself get excited. They will be here in due time.

Clara: O, I can hardly wait. What do you suppose she will be like? (Looks out the window and claps her hands) Here they Come ! Here they come !

Rottenmeier: Sit still ! I will let them in. (Leaves stage and returns with Heidi)

Clara, this is Heidi, who is going to live here, and have lessons with you and wheel you around (She sniffs rather disgustedly) She looks to small to be of much use--(Leaves the room)



Clara: O Heidi, come over here and let's get acquainted. (Heidi advances rather slowly to the chair) Your real name is Adelaide, which would you rather be called Adelaide or Heidi?

Heidi: I am never called anything but Heidi---

Clara: Then I shall call you by that name. Are you pleased to come to Frankfurt?

Heidi: No, but I shall go home tomorrow.

Clara: Aren't you funny---Why you just got here---Tell me about the mountain and your grandfather and what you do.

Heidi: Oh, it is the grandest place. The mountain is so high. There is so much sunshine. The trees and flowers are so beautiful. There aren't any trees in Frankfurt, are there?

Clara: Not many, not here anyway---

Heidi: I don't believe I can stand it here. I want to see Grandfather, and Peter, and pick the flowers on the mountain. I have the most beautiful bed, where Grandfather keeps the hay. It smells so good, and the milk he gives me tastes so good.

(Enter Miss Rottenmeier)

Rottenmeier: Come, Heidi, it's time to go to your room to get cleaned up for supper. I suppose you have learned that it is important to wash your hands and face before you eat---(Heidi and Miss R. Leave)

Clara: I'm so glad Heidi has come. Maybe I can go to the mountain sometime and see all the things Heidi talks about---(Enter Fraulein R.)

Rottenmeier: Heidi has disappeared, and I don't know where she is. Drat that child! I knew when I first looked at her that she wouldn't do.

Clara: Heidi gone! She can't be. What shall we do? Send Sebastian to look for her---(Heidi enters, holding something in her blouse)

Clara: Why, Heidi, Where have you been?

Heidi: I just went outside a minute, and while I was there I saw a boy that made me think of Peter. So we talked---He plays a hand organ and is coming to play for us sometime---



(At this time mews are heard)

Fraulein: What is that noise--It sounds like a cat (She tries to gather her skirts together and looks all around) (The noise is heard again)

Clara: Heidi, do you hear that? Are you doing it? Don't you see that it is making Fraulein angry?

Heidi: I'm not doing it, but the boy gave me two kittens and said he'd bring me some more. I have them in my blouse--

Fraulein: (Making rapid exit) Heidi, get rid of those things, and don't ever let me hear of your doing such a thing again--

Heidi: I'll give them to Sebastian. Maybe he can find a place to put them.

(Heidi exits. Sounds of music come from outside)

Clara: Oh, that must be the boy Heidi spoke about. Heidi, Heidi, come and hear the music. (Heidi hurries back)

Heidi: He said he'd play for you, but I didn't think he'd be back so soon.

(Music stops)

Clara: In just the short time you have been here I've had more fun than I ever had in my life. I am so glad you are here. We really must go to dinner, we have kept it waiting too long now--(Heidi wheels Clara out)

## ACT II Scene 2

Scene same as Act II Scene 1

Heidi and Clara's Grandmother are in the living room talking.

Grandmother: Heidi, I have been here several weeks now, and you keep looking sadder every day and thinner and paler. Can't you tell me what the trouble is?

Heidi: Oh, I can't! I can't!

Grandmother: Would you tell the doctor, even if you can't tell any of us?

He is coming to see me today, and I want you to be here. Here he comes now--

Good afternoon, Doctor. Have you met Heidi? She is here with Clara, but the happier Clara becomes because she is here, the more unhappy Heidi seems to get. Maybe she will tell you what is wrong. I'll be back in a little while. (Leaves room)

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Doctor: Come here, Heidi. Can't you tell me what is wrong? You were so strong and well when you first came---

Heidi: Doctor, I can't tell any of them. They have all been so good to me, but every night when I go to bed, I lie and think about home, about the mountain and the flowers, and Peter and Grandfather. I wonder what they are doing and I think of the good milk Grandfather gives me every meal. I haven't had anything that tasted so good since I've been here. I want to go back so badly.

Doctor: You're homesick, and the place for you is on the mountain where you can play out of doors in the sunshine and can get the milk that you need--

(Grandmother comes in)

Grandmother: Well, Doctor, have you found out what is the matter. Heidi, don't you want to go to Clara now? I want to visit with the doctor.

(Heidi leaves)

Doctor: The only thing that is the matter with Heidi is that she is very homesick. She should go back to the mountain to her grandfather.

Grandmother: I wondered if it wasn't something like that-- Don't you suppose that after she has been there for awhile we might take Clara up there?

Doctor: It wouldn't do any harm to try. She could be out of doors a great deal, and live a very simple life. She could have plenty of the good milk that Heidi talks about.

Grandmother: Heidi, I have good news for you (Heidi enters) How would you like to go back to the mountain to your grandfather. You could start tomorrow and surprise him.

Heidi: O Grandmama--Could I? You have been so good to me, and I don't like to leave Clara, but I do so want to go back. I have prayed and prayed, and was afraid maybe God didn't hear me. I'm so happy.

### Act III     Scene I

Same Scene as Act I. Grandfather and Heidi are sitting in the hut.

Heidi: It seems so good to be home. I loved Grandmamma and Clara and the Doctor, but I missed you so. This winter has gone so fast and maybe Clara can visit

us this summer. (Peter comes in)

Peter: Here's a letter that came last night.

Grandfather: Came last night? Why didn't you give it to us this morning?

(Heidi takes the letter and is opening it)

Peter: (Hesitating) I forgot it--

Heidi: Grandfather! Peter! The letter says that Clara and her Grandmamma are coming here. They should be here today!

Grandfather: (Looking out the door) Peter, I wish you hadn't forgotten that letter. We could have been ready for them if we had known. I'm glad I finished the chairs. There will at least be something for them to sit on.

Heidi: The letter says that they are coming sooner than they expected because Grandmamma has to go away for a little while and it will be nice for Clara to be here while she is gone. (Heidi goes over to the door and looks out)

Here they come! Here they come--

Grandfather: I'll go down and see if I can help them--(Leaves)

Peter: I suppose you won't be able to go up on the mountain anymore, cause you'll have to stay with Clara--

Heidi: Now, Peter, of course, I'll go up the mountain. We can take Clara with us. After she has been here a little while, and has been out in the fresh air and sunshine, and had a lot of the good milk that Grandfather gives us, she'll be stronger and maybe she will get well. (Peter goes out) (Enter Grandfather wheeling Clara, and Grandmother)

Grandmother: (Just as she comes in the door) Sebastian, wait outside and I'll be out as soon as we get Clara settled.

Heidi and Clara: (Practically together) I'm so glad to see you--

Clara: It is so good to be here. I've been looking forward to it ever since you first told me about the mountains.

Heidi: Are you tired? Grandfather, couldn't we have some cold milk? That will be good for Clara.

Grandfather: (Goes out and comes back with the bowls of milk) Clara will be



rested in no time and will get strong, too--

(Clara and Heidi stay in the background, apparently talking and having a good time together, drinking their milk.)

Grandfather: How long can the little one stay?

Grandmother: I think that should be decided by you--

Grandfather: Let's say a month to try it out and we can tell better then how she gets along--

Grandmother: That will be best, and now I must go--Goodbye, Clara, Goodbye Heidi--

Heidi and Clara: It's not saying goodbye Grandmamma, for you will come up now and then and see how we are getting on.

Clara: Heidi, I know I'm going to get well. I can just feel myself getting stronger and better, even though I've been here such a short time--

Heidi: Grandfather, couldn't we take Clara up the mountain a little way. Her chair rolls so easily and Peter and I could help. We could take blankets for her to sit on and she could see the flowers.

Grandfather: I think we had better wait for a few days. Clara must'nt get too tired.

Heidi: Grandfather, don't you think that maybe Clara will be able to walk after she has been here awhile?

Grandfather: We are going to let her try. There is nothing like this delicious, pure air, and the good fresh milk and the sunshine to make people strong and well, and I'm sure that Clara will get well.

Clara: Do you suppose, Grandfather, that I could have something more to eat? I have never been so hungry and food has never tasted so good.

Grandfather: Ah, you are feeling better already. We will have some fresh milk and toasted cheese and bread, and then you must go to bed. You will see the bright stars through your window, and you will sleep very soundly, and tomorrow you can sit outside in your chair in the sun and listen to the trees and smell the pines. Everyday you will get stronger, and by the time Grandmamma comes again maybe you will be well again.

(Curtain)



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ACT III    Scene 2

Scene, The mountain--Peter is lying on the ground

Heidi and Grandfather enter carrying Clara

Grandfather: I will leave you now. I put the bag of lunch in the shady hollow.

When you are ready, you must fetch it, Heidi, and you Peter, bring as much milk as they want. I'll come for you this evening.

Heidi: All right, Grandfather, Goodbye--

Clara: (Waves her hand) Goodbye. (Grandfather waves and exits--

(Heidi runs to far side of stage, turns to Clara

Heidi: O, you must see all these flowers. They are more beautiful than you can imagine. Perhaps this evening they will not be so lovely. I believe I could carry you, don't you think I could? (Runs to Clara)

Clara: Why, Heidi, what can you be thinking of? you are smaller than I am. Oh, if I could only walk.

Heidi: Peter, come here!

Peter: I don't wish to.

Heidi: But you are to, you must. I can not do it alone and you must come and help me. Make haste (Peter comes very slowly ) Here, you take hold of Clara on one side. I'll be on the other. There now, lift her up--(Clara is lifted up) Now, Clara, you must put your arm around my neck, so (Clara does so) and put your other arm through Peter's. Lean firmly on it. Then we will be able to carry you.

Clara: I can't get my hand through your arm, Peter.

Heidi: That's not the way, Peter. Make your arm in the shape of a ring. Clara must put her arm through it and put her weight on it. Whatever you do, don't let your arm give way. (They wobble a little way) Put your foot down firmly once, Clara. I am sure it will hurt you less after that--

Clara: Do you think so? (Does it) O, that was less painful already.

Heidi: Try again--

Clara: I can do it, Heidi! Look! Look! I can make proper steps!

Heidi: Can you really make steps, can you really walk? Really walk by yourself?

Oh, if only Grandfather were here. You can really walk now, Clara, you can really walk !

Clara: You told me that maybe the sunshine and fresh air and good milk, would make me strong and well, but I couldn't believe it. I couldn't have asked for any greater happiness than being able to walk, and I owe it all to coming to the mountain.

(Curtain)

Djinn            That's your very own humph that you've brought upon your very own self by not working. Today is Thursday, and you've done no work since Monday, when the work began. Now you are going to work.

Camel            How can I with this humph on my back?

Djinn            That's made a-purpose all because you missed three days without working. Now you can work three days without eating because you can live on your humph, and don't ever say I never did anything for you. Come out of the Desert and go to the Three, and behave. Humph yourself! (Cymbals and drums.)

CURTAIN

(Three slow gong strokes.)

Announcer        And the Camel humphed himself, humph and all, and went away to join the Three. And from that day to this the Camel always wears a humph - but he has never yet caught up with the three days that he missed at the beginning of the world, and he has never learned how to behave.

THE END

HEIDI'S FIRST DAY ON THE MOUNTAIN

Scene- On the mountain side

Characters- Heidi, Peter, White Goat

Peter enters

Peter-----Where have you got to now, Heidi? (Calls off stage)

Heidi----- (Calling from off stage) I'm here, Peter.

Peter-----Where? What are you doing?

Heidi-----I'm picking flowers. The whole air is sweet with them.

Peter-----Come along here! You are not to fall over the rocks. Your Grandfather gave orders that you are not to do so.

(Enter Heidi)

Heidi-----Where are the rocks?

Peter----- (Pointing over the edge of the stage) Right here.

Heidi----- (Looks out toward audience) How beautiful. The sunlight is golden. The air is so fresh and the flowers smell so sweet. I would like to stay here forever.

Peter-----You will stay here forever if you go on picking flowers. If you gather them all now, you'll have none for tomorrow.

Heidi-----The little blue and yellow cups all look at me smiling. You know, Peter, Grandfather and I made the loveliest bed in the loft. All of sweet smelling hay. We heaped it thick and soft and covered it with a sheet. Next Grandfather put on it a sack for a coverlid so I can creep between it and the sheet. I want to take the flowers home to stick in the hay to make my bedroom look like the meadow.

Peter-----Who brought you to Alm-Uncle?

Heidi-----It was my Aunt Dete. She has a good place to work waiting for her in Frankfort, so she couldn't keep me any more.

Peter-----We'll have our dinner here. On that top-most peak of all, the old bird of prey sits and crooks. (Points overhead towards audience)

Heidi-----Peter, Peter, See! There the great bird is now. Look! Look! (The bird utters a piercing, croaking sound off stage)

Peter-----There he goes behind the mountain top.

Heidi-----Where has he gone to?

Peter-----Home to his nest.



Heidi-----Is his home right up there?

Peter-----Yes.

Heidi-----Oh, how nice to be up so high! Why does he make that noise?

Peter-----Because he can't help it.

Heidi-----Let us climb up there and see where the nest is.

Peter-----Oh! Oh! Oh! Why even the goats cannot climb as high as that,  
besides didn't Uncle say you were not to fall over the rocks?  
We'll eat our dinner now. (He calls) Here White Swan!

(A white Goat enters)

Heidi-----What are you going to do? (She fondles the goat)

Peter-----I'm going to fill your bowl with fresh milk. (He milks the goat)

Heidi----- (Jumping up and down) Oh! Oh! Is the milk for me?

Peter-----Yes. Leave off jumping about. (Sits down on ground) It is time  
to begin. (Heidi sits down) The two large pieces of bread and  
cheese are yours also. When you have drunk up that milk, you  
are to have another bowl full and then it will be my turn.

Heidi-----And which one do you get your milk from?

Peter-----From my own goat, the piebald one. But go on with your dinner.

Heidi----- (Drinks milk) The milk is so warm and sweet. I drank it all.

Peter-----I'll fill it again. Here White Swan. (He calls White Swan who  
has been grazing. Heidi puts her arms around the goats neck)

Heidi-----Dear White Swan. (Strokes the goat)

Peter-----Here it is. (Pretends to give Heidi the bowl)

Heidi-----You can have this bread and cheese, I have plenty.

Peter-----Oh, no!

Heidi-----Yes. See, I'll put it on your knees.

Peter----- (Grabbing food) Thanks! (He eats rapidly)

(The goat bleats in plaintive and beseeching manner.  
Heidi runs to it and takes its head in her hands  
to comfort it)

Heidi-----What is it little White Swan? Why do you call like that as if  
in trouble?

Peter-----She cries like that because the old goat is not with her; she  
was sold at Mayenfield the day before yesterday and so will not

come up the mountain any more.

Heidi-----Who is the old goat?

Peter-----Why, her mother, of course.

Heidi-----Where is the Grandmother?

Peter-----She has none.

Heidi-----And the Grandfather?

Peter-----She has none.

Heidi-----Oh, you poor little White Swan. (She clasps the goat) Do not cry like that any more; see now, I shall come up here with you every day so that you will not be alone any more. If you want anything you have only to come to me. (The goat rubs its head against Heidi's shoulder).

Peter----- (Gets up) Which goat do you like the best?

Heidi-----Little Swan (she points to her) and little Bear (she points off stage) the two that belong to Grandfather, are by far the handsomest and best behaved.

Peter-----Yes, I know they are. Alm Uncle brushes them down and washes them and gives them salt and has the nicest shed for them.

(White Swan leans far out over the stage at the extreme left)

Heidi-----Oh, Peter! Look at White Swan!

Peter----- (Rushes to White Swan and grabs her) White Swan, do you want to fall and break all your legs? (White Swan bleats furiously, angry at being held so tightly) Heidi, help me! (White Swan struggles to get loose)

Heidi----- (Coaxingly) Come White Swan, here eat some of these sweet smelling leaves. (She holds out leaves to the goat) Come, come, you must not be naughty! Look, you might fall down there and break your leg and that would give you dreadful pain.

(The goat turns at Heidi's coaxing voice and eats the leaves) (Peter gets to his feet)

Peter----- (Angrily) I'll give you a good beating. (He raises his hand and goat bleats in fear)

Heidi-----No, no, Peter, you must not strike her; see how frightened she is!

Peter-----She deserves it.

Heidi----- (Indignantly) You have no right to touch her, it will hurt her. Let her alone!

Peter-----Well, I will let her off if you will give me some more of your cheese tomorrow.

Heidi-----You shall have it tomorrow and every day; I do not want it. And I will give you bread as well, a large piece like you had today; but you must promise never to beat White Swan or any of the goats.

Peter-----All right. I don't care.

Heidi-----*(Pointing out the stage opening, excitedly)* Peter, Peter. Everything is on fire! All the rocks are burning and the great snow mountain and the sky. The high rock up there is red with flame. Oh, the beautiful fiery snow. Everything, everything is on fire.

Peter-----It is always like that but it is not really fire.

Heidi-----What is it then? What is it Peter?

Peter-----It gets like that of itself.

Heidi-----Oh! how beautiful! Look at the crimson snow. Oh! now they are turning grey. Now all the color has died away. It's all gone, Peter. *(She sits down full of distress)*

Peter-----It will come again tomorrow. Get up, we must go home now.

Heidi-----Is it like that every day when we bring the goats up here?

Peter-----It is like that most days.

Heidi-----But will it be like that tomorrow?

Peter-----Yes, yes, tomorrow for certain. Come Heidi, we must go home.

Heidi-----Come, White Swan.

*(They exit)*

CURTAIN

## HOW THE INDIANS GOT THEIR CORN

### A PUPPET PLAY

(THE SCENE ON THE BACKDROP SHOWS A PRAIRIE, A WIGWAG, AND A RACK FOR JERKING MEAT. AS THE CURTAIN OPENS, A STORM IS IN PROGRESS, WIND, THUNDER AND LIGHTNING. DURING A LULL, NOKOMIS ENTERS, RAISING HER VOICE ABOVE THE STORM.)

NOKOMIS

Rumble Thunder, then go away. Today my grandson returns to old Nokomis. Today returns Way Nah Be Zho, mighty hunter. Listen. That thunder is like the roar of faraway Niagara. Is it an omen? Good? Bad? I am so hungry. Blow wind. You cool my burning cheeks; my withered cheeks are cool. The wind has many voices. Listen. Can that be the voice of my grandson Way Nah Be Zho? It is a strong voice and brave. It is Way Nah Be Zho's voice, but I cannot understand what he is saying.

BEAR

(ENTERS RIGHT). I'm looking for my friend Way Nah Be Zho. Where can I find him, old grandmother?

NOKOMIS

We want to fight our enemies who stole our meat while our people are hungry. Look, we have only a few strips of venison on the drying racks. We must save it to make pemmican.

BEAR

There are no berries.

NOKOMIS

I am so hungry. What is the wind blowing toward me?



BEAR

A basket, a rice basket.

NOKOMIS

I will catch it and put the meat into it before the meat spoils in the rain. My old back hurts, stooping this way. Without the meat our people will starve. The braves will grow thin and their stomachs be pinched, and the squaws will die in their wigwams. There, I have it. But what is this?

BEAR

A tiny rabbit. I am so hungry. How white and fluffy it is. Like milkweed down. Stay, little bunny. Do not hop away. I will not eat you. Bunny, bunny. You should not be out in this storm. Only braves like Way Nah Bo Zho. He would protect you as he protects his people. Don't wriggle. Be quiet in grandmother's hands little bun-- Oh! I dropped him. Surely he is dead.

(THERE IS A BRIGHT BOLT OF LIGHTNING FOLLOWED BY DARKNESS AND THUNDER. IN A MOMENT, HOWEVER, THE SUN COMES OUT BRIGHTLY, THE WIND SUBSIDES, AND WE FIND THAT THE BUNNY HAS TURNED OUT TO BE WAY NAH BO ZHO.)

BO ZHO

Way Nah Bo Zho is not dead. Do not be amazed. The fall did not hurt me. Not even the fierce A-achas or the wild comanches can kill Way Nah Bo Zho.

NOKOMIS

(EMBRACING BO ZHO) You are my boy.

BO ZHO

Boy? Do not call me BOY, old Nokomis. In my belt ---

NOKOMIS

Ah, yes, and many more scalps in your wigwam. Tell me of your journey

grandson. Were you swift and bold?

BO ZHO

I was what you taught me, old Nokomis, and I have killed the enemies who stole our meat. But famine was with them too and they had eaten everything. I return with many scalps, but with no food. What will my tribesmen think of me now?

NOKOMIS

(SORROWFULLY) You will break their hearts.

BO ZHO

They will not forgive me. I have many scalps, but I have failed.

(TURNS TO BACK) Is that all the meat?

NOKOMIS

Every day we eat only a little. Soon none will be left. Then our people will die like the autumn leaves.

BO ZHO

I cannot face them around the council fire. I have broken my promise I should not live.

NOKOMIS

Be always bold, my boy.

BO ZHO

I will give them my new canoe.

NOKOMIS

The hungry stomach cannot be filled by canoes.

BO ZHO

It is a canoe strange above all others.

NOKOMIS

Is it not made of birchbark?

BO ZHO

Yes.

NOKOMIS

Is it now sewed together with sinews of the reindeer?

BO ZHO

Yes.

NOKOMIS

Are the seams not made water tight with pitch from the pine?

BO ZHO

Yes.

NOKOMIS

Then it is not strange.

BO ZHO

Chief Raven Beak gave it to me if I would spare the life of his daughter, the beautiful Princess Many Moons in the Sky.

NOKOMIS

She is beautiful.

BO ZHO

My canoe is more beautiful. So slender, so trim. It cuts the water like a golden pike. And -- a secret -- it needs no steering paddle. It answers my will.

NOKOMIS

Could it cross the Ge Ghe Gah Me?

BO ZHO

Yes, it can cross the Great Lake. What is the fear I see in your eyes, old grandmother? What is the fear?

NOKOMIS

I had a dream.

BO ZHO

Tell me your dream.

NOKOMIS

My dream was this: across the Ge Che Gah he lives a warrior, Mandomin, tall and brave and bold. He is clothed in bright green blankets and his hair is golden as the sun.

BO ZHO

He is no warrior except his hair is like the raven's.

NOKOMIS

His hair is golden as the harvest moon, and he is fierce. I tremble.

BO ZHO

I do not fear him. You only dream.

NOKOMIS

I dreamed he must be conquered. To some brave hero he must bow in the dust, be crushed into the earth, or else -----

BO ZHO

Or else -----

NOKOMIS

He will visit us next year and bring another famine. All those living now will die. The wigwags empty. The bows untouched. If ---- Mandomin comes,

BO ZHO

I will meet him and return with his scalp.

NOKOMIS

He is mighty, he is fierce.

BO ZHO

My knife is sharp, my tomahawk never misses.

NOKOMIS

He is dressed in green and his hair is very fair.



BO ZHO

With my canoe I will cross Ge Cheh He and find him; kill him.  
There will be no more famines, old Nokomis.

NOKOMIS

I do not want you to go. I am afraid for you.

BO ZHO

I am no coward.

NOKOMIS

Your recent long journey, and many struggles have left you weak and  
tired. Rest now, there are other braves.

BO ZHO

I will go now.

NOKOMIS

Stay my son. I beg you. You are my only one, and I am old.

BO ZHO

Be brave, old grandmother, I will return. (EXITS RIGHT).

NOKOMIS

(SHEEPING) He will be killed.

CURTAIN

SCENE TWO

(MAH JAH KH WIS' WIGWAM IS AT THE LEFT BESIDE A LAKE. THE OLD MAN IS DOZING IN THE SUN, SNORING. HE IS A COMICAL CHARACTER, OLD MAH JAH KH WIS, WITH HIS FUNNY BLANKET, FUNNY VOICE, FUNNY GESTURES. WAH HAH BO WHO ENTERS FROM THE RIGHT.)

BO WHO

Wake up, old bag of bones.

MAH JAH

Ha?

BO WHO

Wake up!

MAH JAH

Go away! Ugh! (SNORES)

BO WHO

Wake up! I have come from far away across the Ge Che Gah Me. My canoe knew where to go. Then I hid it.

MAH JAH

Ge Che Gah Me?

BO WHO

And I have crossed many long distances of parched prairies and burnt plains. I have crossed the Rocky Mountains, higher than the stars.

MAH JAH

Have you any tobacco?

BO WHO

I have nothing, except my weapons.

MAH JAH

Have you any -- tobacco?

BO WHO

I said no! I want food. I want water. I want a bed of balsam. I want

sleep.

MAH JAH

And I want tobacco. (SHOUTS.)

BO ZHO

Take up, you weed, you empty scorn, you dried up moss, or I shall use my knife.

MAH JAH

Knife? Cut me a piece of -- tobacco. (SHOUTS)

BO ZHO

(KICKING MAH JAH KE HIS) It is I, Way Mah Bo Zho!

MAH JAH

Way Mah Bo Zho. (RISES, TREMBLING) You don't want to kill me. You don't want my scalp. I haven't any. I am bald.

BO ZHO

Then tell me where I can find Mandamin.

MAH JAH

You don't want to meet him. He is too brave. He is tall and slender, braver than a wolverine, and his hair is of -----

BO ZHO

I must kill him; kill Mandamin.

MAH JAH

His hair is yellow as the tiny flowers that grow beside the prairie streams, and his clothes are flowing robes greener than the needles of the pine.

BO ZHO

Where is he?

MAH JAH

He will kill you. You are an enemy.

BO EHO

Where is he? Must I tear your heart out?

MAH JAH

I WILL KILL YOU. I will fetch him. And I will watch him thrust his knife into your heart, and I will laugh. You have kicked an old warrior.

BO EHO

You refused me food and water and a bed. And I have travelled far. I have a duty, old -----

MAH JAH

My name is Mah Jah Ke Wis, and I do not like you. You had no tobacco, and I have a toothache.

BO EHO

I will break every tooth from your ----- (HE IS VERY ANGRY.)

MAH JAH

I have only one. (SUDDENLY FRIGHTENED AGAIN) I will fetch Mandomin. He is my neighbor. He will kill you. (KINDLY) I will not watch him because you are a brave young man and I do not like to see a brave die.

BO EHO

(THREATENINGLY) Fetch him.

MAH JAH

Remember, I warned you. (EXITS LEFT).

BO EHO

Oh, how tired and weak I am. But I must not stop to pity myself. I have work to do. My people depend on me. I cannot fail. If I do not kill Mandomin, he will come to our land with a famine and all my people will die.

MANDOMIN

(ENTERS WITH DIGNITY) Who are you?



BO ZHO

Way Nah Bo Zho.

MANDOMIN

You are but a boy.

BO ZHO

In my wigwam are many scalps.

MANDOMIN

In your head no sense. Go home, boy.

BO ZHO

I have come to kill you that may my people be saved.

MANDOMIN

You are rash. Return to old Nokomis. I have heard of her. Tell her  
I fight only men, not boys.

BO ZHO

I fight only the brave. You are a coward.

MANDOMIN

I am no coward.

BO ZHO

Then let us fight.

MANDOMIN

Tell Nokomis I have returned her papoose unharmed.

BO ZHO

Your cheeks are white as the belly of a muskalonge, and your liver  
white as milk.

MANDOMIN

No more insults! We must test our strength.

BO ZHO

My tomahawk will -----

MANDOMIN

I have none.

BO KHO

My knife -----

MANDOMIN

I have none.

BO KHO

(DISARMING) My muscles and sinews are more powerful than the grizzly bear's. My bones cannot be broken.

MANDOMIN

You speak so boldly for one so young. I like you, Way Nah Bo Kho, and will spare your life. But you are foolhardy, forward and blustering. I have a lesson to teach you.

BO KHO

I come.

(THEY STRUGGLE. WAY NAH BO KHO IS TOSSED IN A HEAP).

MANDOMIN

YOU are strong, but you are weary now. Go home, boy. I spare your life. Return to old Nokomis.

BO KHO

(RISING) I come.

(THEY STRUGGLE. WAY NAH BO KHO AGAIN GETS THE WORST OF IT.)

MANDOMIN

You try my temper, boy. I give you this one last chance. Return to old Nokomis.

BO KHO

(RISING) I made a promise. That promise is my strength. I come.

(THEY STRUGGLE. MANDOMIN GOES DOWN.)

BO ZHO

Had I my knife! (TO MAH JAH WHO HAS ENTERED, LEFT.) Fetch my knife, old bag of bones!

MAH JAH

Are you frightened at a stalk of maize?

BO ZHO

I have never seen ——— (HE DISCOVERS HE IS NOW HOLDING A STALK OF GREEN CORN)

MAH JAH

Listen. The wind. And the wind has many voices.

MANDAMIN'S VOICE (THE CORN)

Way Meh Bo Zho, you fought well. You were stronger than I. I have surrendered. I have become food for your people that they may never starve.

MAH JAH

Listen, the maize speaks.

CORN

Treat me right, and famine will never come to your people.

BO ZHO

I am grateful. What are your wishes?

CORN

From my body will grow ears of plump and golden kernels. Eat of me as much as you will. But every year, when the harvest moon is smiling, save some ears for seed.

BO ZHO

I will save the best.

CORN

You are wise. Then, in the springtime, when the ground is warm, hoe it soft, and plant me in good earth.

HOW THE INDIANS GOT THEIR CORN

A PUPPET PLAY IN TWO SCENES

CHARACTERS

NOKOMIS

THE BEAR

THE RABBIT

WAY NAH BO ZHO

MAH JAH KE WIS

MANDOMIN



HOW THE INDIANS GOT THEIR CORN

A PUPPET PLAY

(THE SCENE ON THE BACKDROP SHOWS A PRAIRIE, A WIGWAM, AND A RACK FOR JERKING MEAT. AS THE CURTAIN OPENS, A STORM IS IN PROGRESS, WIND, THUNDER AND LIGHTNING. DURING A LULL, NOKOMIS ENTERS, RAISING HER VOICE ABOVE THE STORM.)

NOKOMIS

Rumble Thunder, then go away. Today my grandson returns to old Nokomis. Today returns Way Nah Bo Zho, mighty hunter. Listen. That thunder is like the roar of faraway Niagara. Is it an omen? Good? Bad? I am so hungry. Blow wind. You cool my burning cheeks; my withered cheeks are cool. The wind has many voices. Listen. Can that be the voice of my grandson Way Nah Bo Zho? It is a strong voice and brave. It is Way Nah Bo Zho's voice, but I cannot understand what he is saying.

BEAR

(ENTERS RIGHT). I'm looking for my friend Way Nah Bo Zho. Where can I find him, old grandmother?

NOKOMIS

He went to fight our enemies who stole our meat while our people are hungry. Look, we have only a few strips of venison on the drying racks. We must save it to make pemmican.

BEAR

There are no berries.

NOKOMIS

I am so hungry. What is the wind blowing toward me?

BEAR

A basket, a rice basket.

## NOKOMIS

I will catch it and put the meat into it before the meat spoils in the rain. My old back hurts, stooping this way. Without the meat our people will starve. The braves will grow thin and their stomachs be pinched, and the squaws will die in their wigwams. There, I have it. But what is this?

## BEAR

A tiny rabbit. I am so hungry. How white and fluffy it is. Like milkweed down. Stay, little bunny. Do not hop away. I will not eat you. Bunny, bunny. You should not be out in this storm. Only braves like Way Nah Bo Zho. He would protect you as he protects his people. Don't wriggle. Be quiet in grandmother's hands little bun-- Oh! I dropped him. Surely he is dead.

(THERE IS A BRIGHT BOLT OF LIGHTNING FOLLOWED BY DARKNESS AND THUNDER. IN A MOMENT, HOWEVER, THE SUN COMES OUT BRIGHTLY, THE WIND SUBSIDES, AND WE FIND THAT THE BUNNY HAS TURNED OUT TO BE WAY NAH BO ZHO.)

## BO ZHO

Way Nah Bo Zho is not dead. Be not be amazed. The fall did not hurt me. Not even the fierce Apaches or the wild comanches can kill Way Nah Bo Zho.

## NOKOMIS

(EMBRACING BO ZHO) You are my boy.

## BO ZHO

Boy? Do not call me boy old Nokomis. In my belt --

## NOKOMIS

Ah, yes, and many more scalps in your wigwam. Tell me of your journey grandson. Were you swift and bold?

## BO ZHO

I was what you taught me, old Nokomis, and I have killed the enemies



who stole our meat. But famine was with them too and they had eaten everything. I return with many scalps, but with no food. What will my tribesmen think of me now?

NOKOMIS

(SORROWFULLY) You will break their hearts.

BO ZHO

They will not forgive me. I have many scalps, but I have failed.

(TURNS TO RACK) Is that all the meat?

NOKOMIS

Every day we eat only a little. Soon none will be left. Then our people will die like the autumn leaves.

BO ZHO

I cannot face them around the council fire. I have broken my promise I should not live.

NOKOMIS

Be always bold, my boy.

BO ZHO

I will give them my new canoe.

NOKOMIS

The hungry stomach cannot be filled by canoes.

BO ZHO

It is a canoe strange above all others.

NOKOMIS

Is it not made of birchbark?

BO ZHO

Yes.

NOKOMIS

Is it not sewed together with sinews of the reindeer?

BO ZHO

Yes

NOKOMIS

Are the seams not made water tight with pitch from the pine?

BO ZHO

Yes.

NOKOMIS

Then it is not strange.

BO ZHO

Chief Raven Beak gave it to me if I would spare the life of his daughter, the beautiful Princess Many Moons in the Sky.

NOKOMIS

She is beautiful.

BO ZHO

My canoe is more beautiful. So slender, so trim. It cuts the water like a golden pike. And -- a secret -- it needs no steering paddle. It answers my will.

NOKOMIS

Could it cross the Ge Che Gah Me?

BO ZHO

Yes, it can cross the Great Lake. What is the fear I see in your eyes, old grandmother? What is the fear?

NOKOMIS

I had a dream.

BO ZHO

Tell me your dream.

NOKOMIS

My dream was this: across the Go Cho Gah Me lives a warrior, Mandomin, tall and brave and bold. He is clothed in bright green blankets and his hair is golden as the sun.

BO ZHO

He is no warrior except his hair is like the raven's.



NOKOMIS

His hair is golden as the harvest moon, and he is fierce. I tremble.

BO ZHO

I do not fear him. You only dream.

NOKOMIS

I dreamed he must be conquered. To some brave hero he must bow in the dust, be crushed into the earth, or else -----

BO ZHO

Or else -----

NOKOMIS

He will visit us next year and bring another famine. All those living now will die. The wigwams empty. The bows untouched. If ----- Mandomin comes.

BO ZHO

I will meet him and return with his scalp.

NOKOMIS

He is mighty, he is fierce.

BO ZHO

My knife is sharp, my tomahawk never misses.

NOKOMIS

He is dressed in green and his hair is very fair.

BO ZHO

With my canoe I will cross Go Cho Goh Me and find him; kill him.  
There will be no more famines, old Nokomis.

NOKOMIS

I do not want you to go. I am afraid for you.

BO ZHO

I am no coward.

NOKOMIS

ti Your recent long journey, and many struggles have left you weak and

tired. Rest now, there are other braves.

BO ZHO

I will go now.

NOKOMIS

Stay my son. I beg you. You are my only one, and I am old.

BO ZHO

Be brave, old grandmother, I will return. (EXITS RIGHT).

NOKOMIS

(WEEPING) He will be killed.

CURTAIN

SCENE TWO

(MAH JAH KE WIS' WIGWAM IS AT THE LEFT BESIDE A LAKE. THE OLD MAN IS DOZING IN THE SUN, SNORING. HE IS A COMICAL CHARACTER, OLD MAH JAH KE WIS, WITH HIS FUNNY BLANKET, FUNNY VOICE, FUNNY GESTURES. WAH NAH BO ZHO ENTERS FROM THE RIGHT.)

BO ZHO

Wake up, old bag of bones.

MAH JAH

Eh?

BO ZHO

Wake up!

MAH JAH

Go away! Ugh! (SNORES)

BO ZHO

Wake up! I have come from far away across the Go Cho Gah Me. My canoe knew where to go. Then I hid it.

MAH JAH

Go Cho Gah Me?

BO ZHO

And I have crossed many long distances of parched prairies and burnt plains. I have crossed the Rocky Mountains, higher than the stars.

MAH JAH

Have you any tobacco?

BO ZHO

I have nothing, except my weapons.

MAH JAH

Have you any -- tobacco?

BO ZHO

I said no! I want food. I want water, I want a bed of balsam. I want sleep.



MAH JAH

And I want tobacco. (SNORES)

BO ZHO

Wake up, you weed, you empty acorn, you dried up moss, or I shall use my knife.

MAH JAH

Knife? Cut me a piece of -- tobacco. (SNORES)

BO ZHO

(KICKING MAH JAH KE WIS) It is I, Way Nah Bo Zho!

MAH JAH

Way Nah Bo Zho. (RISES, TREMBLING) You don't want to kill me. You don't want my scalp. I haven't any. I am bald.

BO ZHO

Then tell me where I can find Mandomin.

MAH JAH

You don't want to meet him. He is too brave. He is tall and slender, braver than a wolverine, and his hair is of -----

BO ZHO

I must kill him; kill Mandomin.

MAH JAH

His hair is yellow as the tiny flowers that grow beside the prairies streams, and his clothes are flowing robes greener than the needles of the pine.

BO ZHO

Where is he?

MAH JAH

He will kill you. You are an enemy.

BO ZHO

Where is he? Must I tear your heart out?

MAH JAH



MAH JAH

I WILL TELL YOU. I will fetch him. And I will watch him thrust his knife into your heart, and I will laugh. You have kicked an old warrior.

BO ZHO

You refused me food and water and a bed. And I have travelled far. I have a duty, old -----

MAH JAH

My name is Mah Jah Ke Wis, and I do not like you. You had no tobacco, and I have a toothache.

BO ZHO

I will break every tooth from your ----- (HE IS VERY ANGRY)

MAH JAH

I have only one. (SUDDENLY FRIGHTENED AGAIN) I will fetch Mandomin, He is my neighbor. He will kill you. (KINDLY) I will not watch him because you are a brave young man and I do not like to see a brave die.

BO ZHO

(THREATENINGLY) Fetch him.

MAH JAH

Remember, I warned you. (EXITS LEFT).

BO ZHO

Oh, how tired and weak I am. But I must not stop to pity myself. I have work to do. My people depend on me. I cannot fail. If I do not kill Mandomin, he will come to our land with a famine and all my people will die.

MANDOMIN

(ENTERS WITH DIGNITY) Who are you?

BO ZHO

Way Nah Bo Zho.

MANDOMIN

You are but a boy.

BO ZHO

In my wigwam are many scalps.

MANDOMIN

In your head no sense. Go home, boy.

BO ZHO

I have come to kill you that my people may be saved.

MANDOMIN

You are rash. Return to old Nokomis. I have heard of her. Tell her  
I fight only men, not boys.

BO ZHO

I fight only the brave. You are a coward.

MANDOMIN

I am no coward.

BO ZHO

Then let us fight.

MANDOMIN

Tell Nokomis I have returned her papoose unharmed.

BO ZHO

Your cheeks are white as the belly of a muskalonge, and your liver  
white as milk.

MANDOMIN

No more insults! We must test our strength.

BO ZHO

My tomahawk will -----

MANDOMIN

I have none.

BO ZHO

My knife -----

MANDOMIN

I have none.

BO ZHO

(DISARMING) My muscles and sinews are more powerful than the grizzly

HOW MARY MARY CHANGED HER NAME

ACT I

Scene takes place in Mary Mary Quite Contrary's Garden. This garden is represented by a square plot of moss at the rear of stage with tiny plants arranged in it like a Japanese Garden.

Mary Mary appears and goes over to the garden. She shakes her head.

Mary Mary: Dear, dear, how tired I am of every one saying whenever they see me, "Well, how does the garden grow? Beans and carrots and turnips, spinach and apparagus?"

Not only do I grow them and pick them, but I have to eat them as well. I really believe I hate them. I wish there were no vegetables in all the world.

Cow: (Sticking her head onto scene.) Moo. Moo.

Mary Mary: Oh dear, there's that old Cow calling for me to bring her her vegetable tops before she will let mother milk her. I wish there were no cows in all the world.

Little Tommy Tucker: (Comes onto the scene. He is stooped and frail looking.)

What was it I heard you saying pretty Miss?

Mary Mary: (Defiantly) I'm the one who has to grow all of the vegetables for Mother Goose Village and my mother milks the cow that gives all of the milk for the Mother Goose people. I was just saying I wished there were no more cows or vegetables in all the world.

Tommy: (Rubbing his stomach) I'm quite sure you never had to sing for your supper. If I could just have them, I would have all of the vegetables and drink all of the



milk my mother told me to eat and drink. You are a very lucky girl and do not know it. I have to make a living for my mother who lies in bed all day because she is sick. I walk all over King Cole's Kingdom singing for what they hand out the door. You wouldn't be as pretty as you are now if you didn't eat lots of vegetables and drink lots of milk.

Mary Mary: Nevertheless I am tired of them all and I'd like to go away to a land where there is no more spinach and carrots.

Tommy: (Shaking his head) Do you really mean that?

Mary Mary: Indeed, I do. If you can tell me how to go away for a little while, I will give you all the vegetables your arms can hold for your mother.

Tommy: You know the Old Woman Who Lives Under the Hill?

Mary Mary: I've heard about her. Some say she's a witch.

Tommy: I sang for her this morning and she gave me an invisible bean.

Mary Mary: An invisible bean! I don't grow anything like that in my garden.

Tommy: She says if you take it in your hand and wish that you were invisible, no one can see you.

Mary Mary: Oh, Tommy. How exciting! Would you loan it to me for a little while?

Tommy: I haven't time to be invisible. You can have it for keeps if you want to. (Hands her the bean) You must be very, very careful not to lose it, for if you do before you wish yourself visible again, you'll stay that



way and no one will ever see you again.

Mary Mary: (Enthusiastically) Thank you a thousand times, Tommy.  
Please take all the vegetables you want for your mother.  
I'm going around the corner and wish I were invisible  
and then I am going straight to Candy Town. (Exit)

Tommy: Goodby, Mary. How can she be so Contrary when she has  
all these lovely vegetables to pick and care for. Let's  
see. I will gather some carrots and beans and spinach.  
They will bring the roses back into mother's cheeks.  
(Bends over the Garden) Why, what is the matter! They  
all wither as I pull them. There is something wrong  
with my hands. (He rubs them vigorously against his  
trousers, and then stoops again.) They wither as I  
touch them. I am afraid something is terribly wrong.  
Oh Mary Mary, I should never have given you that in-  
visible bean.

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## ACT 2

Scene on the road to Candy Town. A sign post in the  
rear pointing the direction TO CANDY TOWN.

Tom Tom the Piper's Son enters with a stealthy tread, his  
head hung low. He snoops around the garden as if looking  
for some one.

Tom Tom: I'm Tom Tom the Piper's Son, yes the one that stole the  
pig and got beat. I overheard Mary Mary and Tommy Tucker  
talking in Mary Mary's garden. (Laughs like a villain)  
Ha ha ha! An invisible bean, that is just what I've been  
looking for. If I'd had an invisible bean when I stole

the pig, I could have gotten away. (Reads the sign)  
She will be along here pretty soon. I took the short  
cut. I'm going to stretch this wire across the road  
so her feet won't miss it. I'll take the invisible bean  
and give her this jelly bean instead. Ha ha ha ha!  
(Takes his place in one corner)

(You hear Mary's voice but you cannot see her)

Invisible Mary: Gee, this is simply great. Nobody can see me  
to ask my how my garden grows, nor tell me to gather  
vegetables nor make me drink my milk. I wonder how  
far it is to Candy Town? I am going to eat chocolates,  
marshmallows, and gum drops and taffy until I'm full  
up to my nose. There's a terrible looking boy over  
there. I'm sure glad he can't see me. That's a wonder-  
ful invisible bean. Oh,-- oh, -- oh, Something tripped  
me. I fell down and bumped my head. Oh-- Oh, I've  
lost the invisible bean. It flew right out of my hand.  
Where is it, oh, where is it?

Tom Tom: (Bends over and picks up the bean and puts the jelly  
bean in its place.)

Mary Voice: Thank goodness, here it is. I thought for a minute I  
had lost it. That would have been terrible. I may  
not always want to stay hidden. Well, I must hurry along  
to Candy Town. (Sings to tune of Christmas Tree)  
Oh, Candy Town, dear Candy Town, the best in all the  
world around. (Her voice fading in the distance.)

Tom Tom: Ha, ha ha. The invisible bean. (He holds it out towards

the audience) I guess that was a pretty clever trick.

Ha Ha Ha Ha! (He goes off laughing)

Mrs. Manners: (Calling anxiously) Mary Mary Quite Contrary, where are you, Oh, where are you! You said she was coming along this road didn't you, Tommy Tucker. (She rings her hands.) You see it isn't only the worry of losing her, Tommy, but the people of Mother Goose Village will have no vegetables. Without her everything will wither and die. My daughter, my daughter! (Cries)

Tommy Tucker: I will hoe them and take care of them until she comes back, Mrs. Manners and take the tops to the cow.  
(Patting her back) Please don't cry any more.

Mrs. Manners: (Wiping her eyes) You do not understand Tommy. My little girl was given this special work of taking care of the garden. It is a high honor. Not even I can save the vegetables. The growing chart has been made out for twelve months. We'll have to wait for the New Year for another keeper to be appointed. Oh, Tommy, surely will be back soon.

Tom Tom Comes from the direction of Candy Town.

Mrs. Manners runs to him--- "Did you meet Mary Mary down the road?"

Tom Tom: Laughs Ha, ha, ha, ha! I'm afraid Mary Mary isn't going to be seen for quite awhile.

Tommy Tucker: (Going up to him and facing squarely) What do you mean?

Tom Tom: (Sneaking off) That remains for you to find out.

Ha Ha Ha Ha!

Tommy: I fear something is terribly wrong. I'll follow him.

The Old Woman Who

Lives In The Shoe: I've come for my vegetables, Mrs. Manners.

Mrs. Manners: Old Woman, the spinach wilts, the carrots shrivel up  
and the beans turn brown when I try to pull them.

Mary Mary Has gone away.

The Old Woman: (Wringing her hands) This is terrible.

Perfectly terrible. My children will never grow  
without vegetables.

Mrs. Manners: Worst of all there are no tops for the cow. She is  
so spoiled for other food she will not eat. There  
will be no milk until Mary comes back.

Old Woman: They cannot live without milk. Oh dear, oh dear, what  
shall we do!

Mrs. Manners: I will walk all the way to Candy Town calling for  
Mary. She did not know how important she was or she  
would never have gone away. I was afraid to tell her the  
garden would not grow without her for fear it would turn  
her head. (Starts towards Candy Town calling at the  
top of her voice) Mary, Mary, Mary, M-a-r-y--

Curtain



ACT 3

Same as act I

Invisible Mary is on the stage.

Invisible Mary: Oh, my dear little red beets, my nice long beans, and you dear krinkly spinach. You can feel my hands, can't you? Such a terrible thing has happened. My bean won't bring me back so people can see me. How could I have been so foolish. I am even simpler than Simple Simon. Candy, uh, I never want to see any again. It's only nice when you have a piece or two after your dinner. When you eat all you want it sickens you. But you dear round Shiney peas and golden carrots--you are the best things in the world. And I have lost you.  
(She cries bitterly)

Mrs. Manners: What's that noise that sounds like weeping. (Calls Mary Mary, Mary Mary!)

Mary Mary: Mother! Mother!

Mrs. Manners: My child is in trouble. I must go to her. (Starts off)

Mary Mary: Here I am mother, right here.

Mrs. Manners: (Does not see her but hurries down the road)

Cow: (Comes with her head drooping) Moo! Moo! Moo!.

Mary Mary: Dear Old Cow. I'll pat you. You can feel my hands, can't you? (Cow straightens up and looks around)

Mary Mary: I love you Old Cow, and your nice warm milk with the thick yellow cream.

Cow: Mary Mary, come back to us. I can give no more milk. No one can pick the vegetables but you. The children

The children will all grow thin and pale without milk and vegetables. Moo. Moo.

Mary Mary: Oh, Mrs. Cow, go find Tommy Tucker and tell him to get me another invisible bean. I am here but no one can see me. You are the first one that even seems to hear me. Run fast, Mrs. Cow. Run fast.

Cow: (Runs off the stage calling Moo Moo)

Mary Mary: Why little potato, who dug you up and left you lying in the sun! Your eyes are full of tears. They are running down your cheeks. How could I have gone off and neglected my lovely garden. There's a nasty worm trying to get into Mrs. Cabbage. I'll work real hard and maybe no one will ever know I left you all. I'm so glad to be home again, but I want to be myself and have some one see me and say, "Mary Mary, drink your milk. Mary Mary, you haven't eaten all of your spinach. Mercy, here comes that awful boy I saw on the road to Candy Town.

Tom Tom: (Sneaking in, looking around him. Finding no one, he laughs)

I'm going to find myself a great big watermelon and if anyone sees me running off with it, I'll take Mary's invisible bean in my hand and wish myself invisible and no one will ever know.

(Bends over to pick the watermelon and gives a yelp)

Ouch! It's still stinging. (Jumps about shaking his hand as if he is trying to pull it loose from some thing)

Tom Tom: Here comes somebody. I must reach in my pocket for the invisible bean. Ouch! I can't get lose. Somebody's hanging on and biting me!

Tommy Tucker: (Comes in followed by the Cow)

Mary Mary: Mrs. Cow, this horrible boy has my bean.

Cow: Moo. Moo. Tommy Tucker, you heard her didn't you.  
The boy has her bean.

Tommy Tucker: (Goes over to Tom Tom shaking his fist in his face)  
The bean! Tom Tom, give me the bean!

Tom Tom: (Snarls) Reach in my left hand pocket and get it.  
I can't get my hand loose.

Tommy Tucker: (Pulls out the bean) Mary Mary, you are here somewhere.  
I will put the bean on the log over there where you can find it, and wish yourself visible. (Puts the bean on the log)

Tom Tom: (Lifts his hand to show it is released) My! My!  
The strength of that girl! If vegetables do that for you, I'd much rather have real beans than invisible ones.

MaryMary: (Appears beside the log)  
Thank you, oh thank you, Tommy Tucker. You won't ever again have to sing for your supper. You shall have all the fresh vegetables and milk that you want for both you and your mother.

Cow: Moo, Moo.

Mrs. Manners: (Calls in the distance) Mary Mary, Oh Mary M-a-r-y--  
I'll go out to the barn and wait for my vegetable tops.  
I've been so hungry and so sad.

Tom Tom: If I'll be a good boy, can I have some vegetables?  
I'd like to be a football player.

Mary Mary: On only one condition, Tom Tom. That you give up running off with pigs to eat, and drink lots of good milk, and eat plenty of vegetables. That will make you a fine boy as well as a stronger one.

Mrs. Manners: (Comes in wringing her hands.) (She sees Mary Mary)  
My darling! My Mary Mary! How could you? How could you?

Mary Mary: I'm not going to be Mary Mary Quite Contrary any more, but Mary Manners Minds Her Mother. How's that dear?

Mrs. Manners: (Looks anxiously over at the garden)  
And how does your garden grow?

Mary Mary: (Laughs and claps her hands.)  
Splendid Mother. I'm never going away again.  
Spinach and beets are so good to eat,  
Planted in a neat row,  
Asparagus and beans with carrots between,  
All make good children grow.

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HE LET HER KNOW

A much flustered elderly lady, carrying a bandbox, an umbrella and a parrot in a cage, is the last to be helped up the steps of the coach, and she sinks into the seat almost breathless as the train pulls out.

"Lawdy, me! I nearly missed it! Now, Polly, you sit right there and don't scramble around and knock your cage over. O, Conductor - now, Polly, stop picking the fringe on my shawl. O, Conductor - why where's the bandbox? Oh, you set it there. Won't it fall down on my head? Well - thank you. Did you give me my ticket?"

Presently a new conductor passes through the car.

"Oh, Conductor. Wait a minute. Now, I want you to be sure and let me know when we get to Stayville, for --"

(Silence for the space of three minutes, then monologue)

"Dear me, I'm scared to death for fear he won't call me at Stayville. Traveling is dreadful wearying, anyway. Dear me, where is my umbrella? I put it right - have you seen it, sir? I put it right down on my seat. Well, somebody must have seen it. I - here it is on the floor! It's all right, sir. I didn't really think you looked like a thief. O, Conductor, we ain't got to Stayville yet?"

"Not by a long shot. I'll let you know when we get there, ma'm."

"Dear me, it does seem a long ways. Pretty Polly, Pretty Polly; ugh, ugh!"

"O, Conductor, we ain't got to -- why what's the matter with that man? He looked real mad! Here he comes back. O, Conductor - "

"I'll let you know ma'm when we get there. Don't worry yourself."

Finally Stayville is reached, but in the confusion of helping a whole boarding school of pretty young misses aboard, the old lady is forgotten and the train pulls out."

"Conductor, we ain't got to ---"

"I'll be back in a minute, ma'm. By jove, I forgot her after all. Well, there's nothing to do now but go back."

The signal is given, the train stops with a bump and backs up to the station. Conductor hurriedly re-enters the coach.

"Here, madam, come along. This station is Stayville. Train behind time now. I've got the bandbox. Hurry, please!"

"Why the man's crazy! I don't want to get off at Stayville. My sister told me to be sure and feed the parrot when we got there. That's all!"

THE HELL DIVERDECEIVED BY WAY-NAH-BO-ZHO

One day Way-nah-bo-zho was watching the weather, he had an eye on the sky as well as on the earth. That evening the North wind blew. He went out to cut some hay in a meadow by a lake. This hay was to make beds for No-ko-mis and himself. On his way to the meadow he spied a big lake half full of ducks; he pretended he did not; Way-nah-bo-zho was great for that. So he cut the hay and when the sun set he made a great big bundle of hay and packed it on his back, going home. As he trudged along by the lake the ducks spied him and they began calling to him, "Way-nah-bo-zho, what have you got on your back"? At first he did not pay any attention to them. Presently he looked up, very much surprised, "Tah-wah, my little Shee-may-yak, what do you want to know"? "Way-nah-bo-zho, what do you have on your back"? they repeated. "Oh, Shee-may-yak, I have a new war song. Have you heard it"? "No. We do not know any new war songs," said the ducks. "Well, you must come and visit me and I will sing it for you". It won't be long before cold weather sets in, you better come very soon. I am so glad to see you all. You had better come tonight". "We want to hear your new song so we will come tonight", said all the ducks to Way-nah-bo-zho. "All right I will go home and make my dance wigwam", and he went on. So the ducks began shining their feathers. When twilight came all the ducks came up the hill where the wigwam of Way-nah-bo-zho stood. He had made ready for them. He sat on one side of the tent and began to sing. "Now little Shee-may-yak, you must dance, two by two; the big ones in front and the little ones behind. You must put your heads together and keep time to my song. So he sang and sang and they danced around and around. Presently Way-nah-bo-zho reached over and grabbed two by the neck and rung their necks, and threw them behind him by the wall. The ducks hollered, "Quonk",

and Way-nah-bo-zho said, "That is right, all of you when you go by me you must all holler, quonk, it makes the music better. So they all hollered, quonk when they went by the Way-nah-bo-zho and he would reach out and grab them two by two and wring their necks. Finally, Shing-e-bis noticed that only a few ducks would holler quonk, quonk, and he opened one eye and looked ahead just in time to see Way-nah-bo-zho wringing the necks of two ducks and he hollered, Way-nah-bo-zho is deceiving us; he is killing us two by two ", and all the remaining ducks begin running out of the wigwam. Way-nah-bo-zho became very angry at Shin-e-bis, the hell diver, so he ran after the ducks down the hill. He caught up to Mon-goonze who always travelled slowly because of her beautiful feathered coat. He kicked her and stepped on her neck and spoiled her beautiful voice and crippled her so she has always been an awkward bird. Always when she got into th water she hollered! Mong". "Yes", said Way-nah-bo-zho, "that is all the song you will ever sing hereafter and when you sing your song all nature around you will become cloudy and stormy". He also kicked the hell-diver, Shing-e-bis and bruised his wings so that he could never fly again.

Written by Eva Brunette

November 17, 1936.



The Hell-Diver-- Deceived by Way Nah Bo Zho.

Characters: Wah Nah Bo Zho.

Shing E Bis

Mon Goonze

Shee May Yak

Scene I: Before the lodge of Nokomis and Way Nah Bo Zho in the late afternoon.

Scene II: A meadow by a small lake the next morning.

Scene III: The interior of Way Nah Bo Zho's wigwam in the evening of the same day.

Scene IV: The same as scene I immediately after scene 3.

Scene I The scene shows the exterior of Nokomis' lodge. Way Nah Bo Zho is seated by the tent as the curtain rises. Then he stands, watches the heavens, raises his hand, as a breeze blows from the north thru the trees. He tells how he will, on the morrow, go to the meadow by the lake and gather some hay for his and Nokomis' winter beds.

Scene II: The scene is in a meadow by a lake, whereon many ducks are gathered. Way Nah Bo Zho has a pile of hay and is cutting more when the curtain rises. He says to himself how he has spied the birds and has planned to capture them for his winter food. He feigns surprise when Shing E Bis and She May Yak call to him. He greets them and tells them of a new war song he knows. He invites them to visit his lodge. They agree.

Scene III: The scene is laid inside Nokomis' lodge. Way Nah Bo Zho is prepared and waiting for the birds. They come and Way Nah Bo Zho tells them to dance to his song. He has them in pairs, with their heads together and their eyes closed. He sings and they dance. As they pass him, he grabs a pair, wrings their necks and tossed them behind him. This he continues to do until Shing E Bis Zho becomes suspicious and opens his eyes just in time to see Way Nah Bo Zho choking two ducks. He screams a warning



to his flock and they all rush out screeching with Way Nah Bo Zho following.

Scene IV: The scene shows the remaining birds in flight with Way Nah Bo Zho in pursuit. He catches Mon Goonze who is in the rear of the crowd. He kicks and bruises her. He grabs Shing E Bis, and crushes him so badly he can never fly again. He goes off singing his war song.

## Scene I.

( AS the curtain rises, Way Nah Bo Zho is seen sitting in front of his wigwam. He stands and scans the sky. A breeze from the north blows thru the trees.)

Way Nah Bo Zho

The north wind is blowing. It says that winter is coming. I must prepare for the cold days. In the morning I will go to the meadow by the lake. There the hay is sweet and tall. I will cut some. I will bring it home so that Nokomis and I will have soft warm beds when the snow comes.

## Scene II.

( Way Nah Bo Zho has a bundle of hay at his side. He is cutting more.)

Way Nah Bo Zho (to himself)

My hay is nearly cut. I will make a large bundle of it and take it home. Shing E Bis, the hell diver and Shee May Yak are on the lake with their flocks. They do not know I have seen them. I must be surprised so they will not guess that I have made plans to kill them for our winter food.

(He rolls the hay in a large bundle and throws it on his back. He trudges along, pretending not to notice the ducks.)

Shing E Bis

Way Nah Bo Zho! Way Nah Bo Zho!

( Way Nah Bo Zho trudges on--not answering)

Shing E Bis

Way Nah Bo Zho! Way Nah Bo Zho! What do you have on your back?

Way Nah Bo Zho

( looking up--feigning surprise) Tah-wah, my little Shee Nay Yak, what do you want to know?

Shing E Bis

Way Nah Bo Zho, what do you have on your back?

Oh, Shée May Yak, I have a new war song. Have you heard it?

Shin E Bis and the other ducks.

No, we do not know any new war songs.

Way Nah Bo Zho

Well, you must come and visit me. I will sing it for you. I am so glad to see you all.

Shing E Bis

We would like to hear your new song.

Way Nah Bo Zho

It will not be long before the winter winds blow, you had better come soon.

Shing E Bis

We will come soon.

Way Nah Bo Zho

You had better come tonight before it is cold and you fly south again. I will sing my grand new song for you.

( much chattering between Shing E Bis and the other ducks.)

Shing E Bis

We want to hear your song so we will come tonight.

Way Nah Bo Zho

(smiling to himself) That is fine. I will hurry home and make my dance wigwam beautiful for you.

(As he goes off, carrying his bundle of hay, the birds begin to preen and shine their feathers.)

### Scene III

( Way Nah Bo Zho is seen dressed in his finest. He does not want to arouse any suspicions on the part of Shing E Bis.)

Way Nah Bo Zho

There-my wigwam is ready. I am dressed to receive my feathered guests. I have laid my plans very carefully. I will make no mistake.

( He hums snatches of a song as he inspects his tent. Outside is heard the noise of the birds arriving.)

(Way Nah Bo Zho sits at the side of the tent awaiting them. Shing E Bis and the rest enter, filling the tent.)

Way Nah Bo Zho

Greetings! I am so happy that you have come. I will sing for you.

Shing E Bis

We are glad to come so we can hear your song.

Way Nah Bo Zho

Now, little Shee May Yak, you all must dance.

Shing E Bis and the others.

Dance? dance, did you say, Way Nah Bo Zho?

Way Nah Bo Zho

Yes, dance, two by two, the big ones in front and the little ones behind.

Shing E Bis and the others.

Oh, that will be fun---we will dance.

Way Nah B<sub>o</sub> Zho

Yes, you dance, but first you must put your heads together and close your eyes so that you can keep time to my song.

(The ducks form a line--two by two--Shing E Bis in the lead with Mon Goonze--heads together--eyes closed.)

Way Nah B<sup>o</sup> Zho

(Rubbing his hands gleefully together---sings loudly.)

Way Nah Bo Zho

Mo Zo Man E  
Mighty warrior  
Shouted loud his  
Daring war cry.  
Called his braves  
Called them to him.  
Spoke to them  
Of many riches  
Fame and glory  
Waiting for them.  
Off to battle  
In their splendor  
And returning  
Heroes all.



(The birds sway and dance to the song--round and round--as the smallest ones pass Way-Nah Bo Zho the second time he reaches out quickly, grabs them by the necks, wrings their necks, singing lustily all the while. He throws the ducks behind him by the wall). The ducks holler

Quonk, quonk!

Way Nah Bo Zho

That is right, all of you, when you go by me, must holler "Quonk, quonk" It will make the music better.

(The birds dance past Way Nah Bo Zho hollering "Quonk, quonk" as Way Nah Bo Zho sings on and grabs pair after pair until only a few are left. Shing E Bis is nervous --misses a few steps-- neglects to say "Quonk" as he passes Way Nah Bo Zho. Finally he opens one eye and then both eyes, just in time to see Way Nah Bo Zho wringing the necks of two ducks. He breaks away from his partner, screaming.)

Shing E Bis

Stop, stop Way Nah Bo Zho has deceived us; he is killing us two by two!

(There is much commotion as the ducks run about and Way Nah Bo Zho springs to his feet.)

Way Nah Bo Zho

Shing E Bis, I will catch you too.

(The birds all rush out with Way Nah Bo Zho following, trying to catch the last pair)

#### Scene IV

Shing E Bis and the remaining birds are in flight down the path to the lake, with Mon-Goonze in the rear. Way Nah Bo Zho quickly catches her, kicks her and steps on her neck. She rises awkwardly and waddles to the water. As she wades in she screeches--

Mon goonze

Mong! Mong! Mong!

Way Nah Bo Zho

Yes, that is all the song you will ever sing. Whenever you sing your song all nature around you will become cloudy and stormy.

(Wah Nah Bo Zho rushes on ,seizes Shing E Bis,the hell diver and crushes him in his arms--drops him and goes off singing his war song as Shing E Bis tries vainly to raise his wings and fly.The curtain falls as Shing E Bis sinks down Sobbing bitterly and Way Nah Bo Zho's song fades.)

HANSEL AND GRETAL

A Puppet Play in T hree Scenes

Scene I.

Interior of house. Hansel and Gretal discovered. Gretal (Right) knitting a stocking. Hansel (Left) works mending a broom.

Gretal: (Sings) Susie, dear Susie,  
What is the news?  
The geese wander barefoot  
Because they've no shoes.

(Hansel throws broom into corner)

Hansel: (Crossly) If only Mother would come home.

Gretal: I am nearly starved.

Hansel: Yes. For a week now we've had nothing to eat but dry bread. Isn't it terrible?

Gretal: Hush, Hansel, think of what Father says when Nother is discouraged. Oft in danger, oft in woe,  
God gives aid to man below.

Hansel: (Loftily) That sounds wise, but one can't live off it. Oh, Gretal, how long it is since we have had anything good to eat. I hardly know what good things taste like any more.

Gretal: Keep quiet, brother. Please don't be cross. You look like a disagreeable old cross patch. (Sings)  
Crosspatch, crosspatch, bothersome wight,  
Your face is the grumpiest, ugliest sight,  
Off with you, out with you, wicked old wight.  
If you don't complain any more I'll tell you a secret.

Hansel: A secret? Oh goody, what is it?

Gretal: Look here in this pot. Here is milk which our kind neighbor gave us.

Hansel: Fresh milk?

Gretal: Yes. Mother will use it to make some delicious rice pudding. I am sure.

Hansel: Hurrah. Rice pudding cold, rice pudding hot;  
Whenever there's pudding, I'm right on the spot.

(Softly) Jimmy, I could drink the whole jar. (Dips finger in and licks it).

Gretal: What are you doing, Hansel? Aren't you ashamed of yourself. Keep your fingers out of there, you greedy boy. (Slaps him). Get back to your work now. If you aren't finished when Mother comes home, you know what happens to lazy bones.

Hansel: Let's not work any more. Let's take this basket and go into the forest and get some strawberries to go with the milk. I know where there is a good patch.

Gretal: Oh, Hansel. Do you think we should? But maybe Mother would like that. All right, let's go.

(Both exit right. Gertrude enters left)

Gertrude: (Looks about and calls) Hansel, Gretal. Where are you children? What's this, the stocking not finished nor the broom mended. What idleness. Oh dear, what will we do. No money and no food. 'Tis a week since we have had anything but bread to eat. (Goes to door and calls). Hansel -- Gretal.

(Peter enters (left) a basket on his arm).

Well, where have you been? Wasting your time at the tavern, I suppose.

Peter: Have it your way. What have we for supper?

Gertrude: What, indeed. We have nothing to eat and no money to buy anything with.

Peter: (Lifts cover of basket). See, Mother, what do you think of this for a feast?

Gertrude: Oh, Husband, what have you brought? Butter, eggs, bacon, flour and sausage. Why there are beans and onions and coffee. Where did you get all of this?

Peter: I'll tell you how it all came about. Over there, beyond the forest there was to be a marriage, a saints day and a fair. I made up my mind to do some business. I went through the streets crying - Let him who wishes to celebrate the feast day properly, first sweep his house thoroughly. Then I cried - Brooms for sale. Good house cleaners - Find brooms - Good cobweb destroyers. I sold them like wildfire at the highest prices. Now let us have our feast.

Gertrude: We will indeed.

Peter: But where are the children? (Calls) Hansel - Gretal.

Gertrude: For all I know they are at the Ilsen Stone. When I came home I found the house empty.

Peter: Can they have gone into the forest? That would be dreadful, because, you know, the cruel one lives there.

Gertrude: The cruel one? Who do you mean?

Peter: The nibbling witch who eats people. She gets poor, trusting, little children to come to her crunching, munching house. She attracts them there by means of magic cookies. While they eat them she seizes them and throws them into the oven where they are turned into ginger bread.



Gertrude: What does she do then?

Peter: She eats them.

Gertrude: Oh horrors. Oh, help, dear Heaven. We must find the children.

Peter: Yes, we'll turn the forest inside out.

(Both rush out)

CURTAIN

Scene II.

The forest. Hansel on left hand and Gretal on right hand.  
Right.

Gretal: Oh, Hansel, here is an open space at last, where we can see the sky.

Hansel: I'm tired. I've picked so many strawberries.

Gretal: Yes, but you have eaten them all, you greedy boy.

Hansel: You ate as many as I did.

Gretal: Come, we must pick some more.

Hansel: You can't tell what is leaf and what is berry now it is getting so dark.

Gretal: Oh, Hansel, Hansel, what shall we do? What foolish children we have been. We should not have wasted so much time.

Hansel: (Frightened) I don't know the way out of the woods any more.

Gretal: Hansel, what did you say? Don't know the way out any more.

Hansel: You're a fraid cat. I'm a boy. I'm not afraid.

Gretal: What a dreadful fix we are in. What is that shining there in the darkness?

Hansel: Why, it is just the white trunks of the birch trees.

Gretal: There, what is that grinning at me?

Hansel: Why, that is just a willow stump.

Gretal: But don't you see it is making strange faces?

Hansel: I'll make a face back at it. I'm making faces at you, you goblin.

Gretal: There - see that light. It looks like eyes.

Hansel: It's just the Will-o-the-wisp.

Gretal: (Wails) I'm afraid. I'm afraid. If we were only home. The wood is full of ghosts.

Hansel: Dear sister, I'll hold you tight. I'll protect you.

Gretal: Let's sit down under this pine tree. I'll feel safer.

Hansel: Look there, sister. Look at the little man. I wonder who he can be.

Gretal: Oh, I'm so sleepy, I can't even see him.

Hansel: Who are you, little man?

(Voice off stage or the Sandman can be brought in)

Sandman: I am the little sandman,  
I find the weary where I can.  
My dear little children, I love you  
Smile at me and love me too.  
From my sack, two grains of sand  
Take you both to slumber land.  
As your tired eyelids fall  
Rest glides in and heeds my call,  
Bearing you a wondrous dream:  
Dream, little children, dream.

(Sandman glides off)

Hansel: (Sleepily) The sandman was here.

Gretal: (Drowsily) Was he?

(They fall asleep in each others arms)

#### CURTAIN

#### Scene III.

Morning in the forest. Hansel and Gretal asleep. Same as Scene II. Oven at right - Cage at left. Candy House at back, with door in center.

Gretal: (Awakes and rubs her eyes) Where am I? Am I awake? Is this a dream? Hansel, look, we are lying under a pine tree. See here, you lazy boy. (Shakes him) See here.

Hansel: (Waking) What's the matter?

Gretal: See, we are still in the forest. Don't you remember? We got lost and we've slept all night long.

Hansel: I never did sleep as well as I did last night.

Gretal: It is so beautiful here in the forest. Look - look at that house. It is made of tarts and cake and sugar windows and a ginger cookie fence.

- Hansel: Maybe a forest princess lives there. If she knew how hungry we were, she would invite us to eat with her. Everything is quiet.
- Gretal: Are you out of your head?
- Hansel: No, of course not. Maybe our guardian angel brought us here.
- Gretal: That's right. Maybe she did.
- Hansel: Let's take a little nibble from the roof of the cake house.
- Witch: (From within the house) Nibble, nibble little mouse,  
Who nibbles at my little house.
- Gretal: What was that?
- Hansel: Only the wind.
- Gretal: How does the house taste?
- Hansel: Wonderful. Try it.
- Witch: Nibble, nibble little mouse,  
Who nibbles at my little house.  
(While she says this the Witch comes out of the door between them and while the children are terror-struck, she takes hold of Hansel. Laughs)
- Now I have you, young sir.
- Hansel: (Struggles) Let me go. Who are you?
- Witch: (Still holding Hansel, turns to Gretal). And what a dear little angel we have here, my little sugar plum. You came here to find me, did you? You are plump and round.
- Gretal: Who are you, you ugly old thing. Let my brother go.
- Witch: Now, now, dear heart. What a way to talk to me. I'm a great friend of everyone. I especially love little children so dearly that I can eat them up.
- Hansel: (Struggling) Let me go.
- Witch: (Laughs). Ha-ho-Why you don't want to get away, my dear. You want to stay here and eat all the fine things I'll feed you. I like children plump and sweet. You shall have chocolates, tarts, and cake and sugar candy, almonds and figs and raisins.
- Hansel: I don't want any. I want to go home. (Cries) Witch pulls him).
- Gretal: (Takes hold of Witch) Let my brother go, you horrid old woman. Where are you taking him?
- Witch: To make him tender and delicious. (Hansel breaks away).

Hansel: (To Gretel) Come. Let's run.

Witch: (Raises staff) HALT! (Children stop dead still.)

Hocus, pocus, witchos spell.

Move and you shall rue it well.

Hocus, pocus, bonus, jocus -

Malus locus, hocus, pocus.

(Goes up to Hansel and leads him to cage, pushes him in.)  
There now, my lad, you'll soon be fat. Almonds and raisins  
to begin with. I'll get them from the house. (Turns to  
Gretel). Don't move from where you are.

(Witch goes into the house.)

Gretel: Hansel, I'm terrified. I can't move.

Hansel: (Whispers) Sh--be clever and notice everything the witch does.  
Shhh-- here she comes.

(Witch enters with basket. Puts it down by cage)

Witch: Come, little man, stuff all you can. (Turns to Gretel and waves  
stick.)

Hocus, pocus, elder stick

Loosen stiffened members quick.

Now sweet little child, you can move again. Make your little  
legs twinkle over the ground. Go, sugar baby, and set the table  
for supper, quickly, or I'll shut you up in the cage. Here, take  
the basket and put it on the table.

(Gretel runs into the house)

(Goes to the cage and pokes Hansel). The silly is asleep. Wake  
up, boobey. Show me your finger. (Hansel sticks a bone out be-  
tween the bars). How thin and scraggly you are. You must have  
dainties to eat. (Calls to Gretel.)

Witch: Girl -- Gretel. Fill the basket with more chocolates and tarts  
and bring it here. Hansel needs more to eat. (Goes toward oven).  
I'll begin with Gretel. She is so tender and plump. (Stirs up  
fire). The fire is getting hot enough and Gretel is all ready to  
roast.

(Enter Gretel with basket)

Gretel: Here it is.

Witch: Give it to me. (Puts basket in front of Hansel). He-Hi-Hi- my  
sweet lollypop. Here's something tasty to put in your crop.  
(Hansel eats. Witch turns to Gretel). Come, little Gretel, you shall go  
into the oven and see how the ginger cookies are baking.

Hansel: (Whispers) Take care, Gretel.

Gretel: I don't know how to get in.

Hansel: Careful, Gretel.

Witch: Stupid goose. Bend your head forward, like this. I could get into  
it myself. (Gretel gives Witch a huge push and shuts the oven  
door. Witch howls.)

Hansel: Oh, sister, you are a clever girl.

Gretel: Hansel, we are saved. The old witch is dead.

Together: Hurrah-hurrah-the witch is dead- stone dead. Hurrah-Hurrah.

FINAL CURTAIN



HENNY PENNY

Henny Penny: Cut-cut-cut, the sky is falling! I must go and tell the king.

Enter Cocky Locky.

Henny Penny: The sky is falling and I am going to tell the king!

Cocky Locky: I will go with you, Henny Penny.

Enter Chicken Little

Cocky Locky: Oh Chicken Little, the sky is falling and we are going to tell the king.

Chicken Little: I will go with you Henny Penny and Cocky Locky.

Enter Ducky Lucky

Chicken Little: Oh Ducky Lucky, the sky is falling and we are going to tell the king!

Ducky Lucky: I will go with you, Henny Penny, Cocky Locky and Chicken Little.

Enter Goosey Loosey

Ducky Lucky: Oh, Goosey Loosey, the sky is falling and we are going to tell the king!

Goosey Loosey: I will go with you, Henny Penny, Cocky Locky, Chicken Little, and Ducky Lucky.

Enter Turkey Lurkey

Goosey Loosey: Oh, Turkey Lurkey, the sky is falling and we are going to tell the king!

Turkey Lurkey: I will go with you, Henny Penny, Cocky Locky, Chicken Little, Ducky Lucky and Goosey Loosey.

Enter the King.

All: Oh, your majesty, the sky is falling.

King: Foolish Henny Penny. You are under an oak tree and were hit on the head by an acorn. Now you will remember to think twice before you speak.

CURTAIN

*I shall read*

THE HORRORS OF YOUTH

*The character is - a young boy - C*

A child enters and speaks (slowly):

Oh, gee! Mother, do I have to come in now? Well, say it ain't eight o'clock yet. It ain't anywhere's near eight. Well, it ain't any more than seven or eight minutes to. Gee whiz!

Well, can't you wait a minute? I got to tell the kids I can't come out again. Well, I didn't mean to be sassy, I just meant I had to tell the kids I couldn't come out again. You always said yourself that it wasn't polite not to tell folks goodnight and everything.

Honest, Mother, do I have to take a bath again tonight? Well, honest to goodness, it makes me sick. I took a bath last night. A kid can't do anything but take baths. A kid can't hardly ever come into this old house but what he hears the faucet running and the next thing you know he's got to go and take an old bath!

Ouch! Mother! That's too hot! I bet you scalded my leg so I can't go to school tomorrow. Or Sunday School Sunday. Well, I can't go when I get my leg all boiled, when you make me take a bath, can I?

Well, even if you and Dad do take them every day, I can't see why I should. It seems to me that's enough baths for one house. I bet when I get married I won't take a bath every day. No, I bet I won't ever take any!

Ouch! Mother! That's my sore spot. It's awfully sore! Ouch! Mother! That's my other sore spot. It's the sorest one I've got. Well, I don't see why you don't let me take my own baths anyway. All the other kids take their own baths. I bet I'm the only kid in the crowd that his mother takes his bath for him!

Ouch! Mother! You're freezing me! Turning all that cold water on me! I bet I have an awful cold tomorrow and if I do I'm not going to school 'cause when you have a cold and you go to school you know what the teacher does? She always opens the windows and lets them blow a draft on you and it pretty near kills you, honest!

Ouch! Mother, quit digging into my ears like that! There isn't any sense in washing yourself all to pieces. Now Johnny Bolinski, he don't hardly ever take a bath. Uhuh.

His mother don't hardly ever make him take a bath and he looks as clean. Well, he looks clean enough. Well, he looks as clean as the other kids do anyway.

Well, if I get all washed to pieces like this tonight, I'm not going to wash my neck and ears in the morning. There isn't any sense in washing yourself all the time. A feller don't hardly have time to eat in this old house. It isn't any wonder I don't get my lessons good. Well, you was just fussing the other night 'cause my marks weren't good enough, and anyhow, I read once in the paper where a feller got drowned taking a bath in a tub. Maybe if I was to get drowned you'd feel kind of sorry. Maybe you wouldn't though. I bet some kids' mothers would care. I bet John Bolinski's mother would care!.

Oh, gee! Mother, do I have to come out now? Oh, no, let me slide down the end of the tub a couple of times! Let me put a whole lot of soap on!

Wheel! Let me slide down once more. Once! Wheel! Oh, Mother I only slid down three times and this makes four! Wheel! Oh, Mother, I don't see what makes you treat me so mean! I don't want to have to come out now, honest, I don't!

Oh you don't have a bath twice  
you'll have to get me in the  
linen closet. —



## The Horrors of youth

A child (little girl) enters and speaks slowly  
Oh, gee: Mother, do I have to come in now?  
Well, say it ain't eight o'clock yet. It  
ain't anywhere's near eight. Well, it ain't  
any more than seven or eight minutes to.  
Oh, gee whizz!

Well, can't you wait a minute? I got  
to tell the girls I can't come out again.

Well, I didn't mean to be sassy, I  
just meant I had to tell the girls  
I couldn't come out again. You  
always said yourself that it wasn't  
polite not to tell folks goodnight  
and everything.

Honest, Mother, do I have to take  
a bath again tonight? Well, honest  
to goodness, it makes me sick. I took  
a bath last night. A girl<sup>4</sup> can't do any-  
thing but take baths. A girl can't  
hardly ever come into this old  
house but what she hears the ~~old~~  
faucet running, and the next thing  
you know she's got to go and take an  
old bath.

Ouch! Mother! That's too hot! I bet you scolded  
my leg so I can't go to school tomorrow.  
or Sunday school Sunday. Well, I can't go



when I get my leg all boiled, when you make me take a bath, can I?

Well, even if you and Dad to take them every day, I can't see why I should. It seems to me that's enough baths for one house. I bet when I get married I won't take a bath every day. No, I bet I won't ever take any!

Ouch! Mother! That's my sore spot. It's awfully sore! ~~It's awfully sore!~~

Ouch! Mother! That's my other sore spot. It's the sorest one I've got. Well, I don't see why you don't let me take my own baths anyway. All the other girls take their own baths. I bet I'm the only girl in the crowd that her mother takes her bath for her!

Ouch! Mother! you're freezing me! Turning all that cold water on me! I bet I have an awful cold tomorrow and if I do, I'm not going to school 'cause when you have a cold and you go to school you know what the teacher does? She always opens the

the windows and lets them  
blow a draft on you and it  
pretty near kills you, honest!

Huh! Mother. quit digging  
into my ear like that! There  
isn't any sense in washing  
yourself all to pieces. Now  
I know Johnny Bolinski, he doesn't  
hardly ever take a bath. V. huh.  
His mother don't hardly ever  
make him take a bath and  
he looks as clean. Well. Gee looks  
clean enough. Well, he looks  
as clean as the other fellows  
do anyway.

Well, if I get all washed to  
pieces like this tonite, I'm not  
going to wash my neck and  
ears in the morning. There isn't  
any sense in washing yourself  
all the time. A <sup>girl</sup> ~~guy~~ don't  
hardly have time to eat in  
this old house. It isn't any  
wonder I don't get my lessons  
good. Well, you was just fussing  
the other night 'cause my marks  
weren't good enough. and anyhow

I read once in the paper where a feller got drowned taking a bath in a tub. Maybe if I ~~were~~<sup>was</sup> to get drowned, you'd feel kind of sorry. Maybe you wouldn't though. I bet some feller's mother would care. I bet Johnny Bolinski's mother would care.

Oh gee! Motherdo I have to come out now? Oh no, let me slide down the ~~end~~ of the tub a couple of times. Let me put a whole lot of soap on.

Whee! Let me slide down once more. Once! Whee! Oh, Mother I only slid down three times and this makes four! Whee

Oh Mother, I don't see what makes you treat me so mean! I don't want to have to come out now, honest, I don't



## HOMework

Cornelia Otis Skinner

(Represents a Philadelphia mother helping her son, age 10, to do an arithmetic problem.)

Yes, Junior, what is it, darling? I can't understand you, Junior. No, Mother is too tired to come upstairs---you will have to come down.

Hello, son. Hm? What, dear? Hm? What, darling? What is it you want, Junior. An arithmetic problem? Oh, yes you can if you put your mind on it. Darling, never say can't! All right, I'll help you---come sit on the arm of Mother's chair and give Mother a hug---Mother just loves to help her little boy.

Junior, turn that way---I wish you could see behind your ears---when did you wash them? This morning? Well, you will have to wash them again. I can't imagine what you do. You play games? Well, but, darling, do you play games where you put your ears to the ground?

Well, let's see, which problem is it? Number 9? Three boys, A, B, and C, were playing marbles---when A remarked---(mumble)---How many marbles did each boy have? That's simple---all you have to do is---three boys, A, B, and C---yes, all you have to do---All right, we will read this over carefully---Three boys, A, B, and C. Junior, don't kick the chair---you are not listening---well, but you can't listen and kick the chair too---three boys, A, B, and C were playing at marbles---A said if he gave B one marble, B would have twice as many as A then had. Well, that was nice. B remarked that if C gave him 3 marbles B would have twice as many as C then had less three. That's the same as A said---oh, no it isn't.

Three boys, A, B, and C---why do they always call them A, B, and C? The trouble is they don't do anything to make it interesting. Now we will call them Andrew, Boris, and Conrad---this will be Andrew, and here's Boris---why that's a nice Russian name---no, Boris doesn't necessarily have to be the name of a police-dog. All right, then, we'll call him Bill. Now, the number of marbles Andrew would have would be one-half as many again as C would have less three---how many marbles did each boy have? Well, darling, what you do is---



add---no, multiply---no, maybe we'd better divide---

Junior, don't do that---can't you remember to use your handkerchief? You did it yesterday when Mrs. Darlington was here and I was simply mortified---now, I'm sure the little Darlington boy would not do---never mind about the little Darlington boy---get the button basket---over there---it's right in front of---Junior, if it were a snake it would bite you---right in front of your nose---Now you sit here---these buttons are marbles---because I said so---You are Bill, I am Andrew and here is Conrad. You give me one marble, and Conrad will give you three marbles---now you have twice as many as I have. Never mind how many I have, but you have twice as many---why? Well, because they are  $x$  marbles.  $x$  equals something---well, we spent years and years in school learning that  $x$  means something. It's an expression, Let  $x$ , like let go.

I cannot help if Miss Meebles did it some different way---this is the old fashioned way and it's right. Now Conrad gives you 3 marbles---you have given all yours to Conrad? Well, what did you do that for? Then you give Andrew---Junior, did you dance with the little Andres girl in dancing class this morning---you didn't---you hate her---now that isn't nice---that isn't gentlemanly---why, Junior, her nose doesn't turn up!

Now Conrad gives me 7 marbles---I take 1--2--3--4--5--6--oh, pick that up Junior---oh, that's just the one I've been looking for all week to sew on father's vest.

Junior, stop making that noise---that queer bubbling noise, and if you don't stop kicking this table I will do this problem wrong just to punish you.

Andrew remarked he would lack three of having twice as many---of all the fool things for a boy to remark while he is playing marbles. He couldn't have been healthy---it isn't normal for a boy to talk that way when he's playing marbles---lacked three of having half as many---Junior, I don't see why you don't use a little more common sense and work this out for yourself. What's the use of your father being a banker if you don't inherit his talent!

Of course, I can do it---(mumble)---Wait a minute---I think I can do it---Don't kick the table---18--19--20--21--equals zero---the answer is zero---I don't know what the

question was---it doesn't matter what the question was---but the answer is zero!

(Reads) The question is---how many marbles did each boy have? Oh, Junior, you tell Miss Meebles this is a perfectly stupid problem and will do you absolutely no good in after years---Junior, will you stop---Junior, you go up to bed, and I will work this out and bring it up to you---go on---

Pennypacker---1525---I will be up and have a better answer---Hello, Racket Club? Is Mr. Marshall there? Mr. George Marshall? In the card room---well, will you tell him next time he is dummy---he's right there? All right. Hello, George, Hello, darling---wait a minute---Junior, go in your room and shut the door! Have you a pencil, George? Junior came home with a problem and I can't do it. Will you do it and tell me the answer? Oh, now, don't be a lemon, George---it won't take you a second---it's terrible.

All right---three boys---A, B, and C, were playing marbles---marbles, George, don't be funny---when A remarked if he gave B one marble, B would have twice as many as A then had, and if C gave B three marbles C would have twice as many as B then had. Yes, oh, but wait till you hear what A says---A says if C gave him 7 marbles, the number of marbles A would have would lack three of being twice as many as C then had. The idea being to find out how many marbles each boy had.

Yes, hmmm---Yes---Oh, yes,---yes, well, I never thought of that---Wait a minute---Junior, turn on your tub, dear, turn it on hard---Yes? B had 19. Isn't that too divine! Having a good time, dear? Yes, I'll leave the key under the mat---wait a minute---how many did A have? Oh, yes, yes, I see---that's too perfect---well, goodbye, dear---Now, Junior---

# THE HUSBAND WHO KEPT HOUSE

Characters-- (Dame  
(Husband  
(Cow  
(Pig

(Discovered dishing out porridge on table - churn at right - chair and table center - keg left. Fireplace at center back. French window at left)

## Scene I

Old Woman---It's time for my good man to come home - Supper is ready.

Enter Husband left - Sythe over shoulder.

Husband-----Well, well, here you are taking your ease while I'm as tired as a dog. Bring my slippers.

Old Woman---Come husband, sit you down. Supper is ready.

Husband-----Why shouldn't it be? Nothing have you to do all day but mind the house while I sweat with the haymaking. Man's lot is a hard one.

Wife-----Dear love, don't be so angry - there's a good man. Tomorrow let's change our work. I'll go out with the mowers to mow, and you shall mind the house at home.

Husband-----That will do very well for a change and only fair too. What a good rest I'll have. After a day in the fields you'll understand then how hard a man's lot is.

Wife-----True, husband, and all you'll have to do is to feed the cow, churn the butter, and make the porridge.

Husband-----I am quite willing.

Curtain

## Scene II

Morning

Wife----- (With Sythe over shoulders and straw hat on head)  
Goodbye, Husband. There is the churn - I've filled it with cream and there is more in the dairy. Don't forget to feed Buttercup.

Husband-----Now, now, don't fuss, I'll mind the house. You go to the field and see how you like the mowing.

- Exit Wife -

Husband-----I'll get the churning out of the way first. Heigho - Up and down we go, Up and down, Up and Down. Now churning do make a body thirsty. There's my good keg of ale over there. Up and down, Up and down. I guess the butter can wait a while. I'll just wet my whistle.  
(Goes over to keg. Tips it forward)



Wife-----Buttercup, what are you hanging here for? I'll cut you down with my sythe.

(Cuts rope and cow comes down and man falls into pot)

(Enter dame)

Husband-----Club, Club. (Wife picks husband up and sits him in the chair.)

Wife-----Well, husband, is this how you mind the house?

---

Note: Have a slit in the top of Fireplace and an extra piece of cloth sewed on behind to cover slit. The Husband must be made with legs. Have a string tied to one leg before beginning, and when he is pulled up the chimney, he can be pulled thru the slit. A pot can be hung from a cross bar and sewed into the top edge of the fireplace. His head can drop into this when he is cut down and the pot, of course, will tip. When he is pulled up the chimney, the hand must be slipped out to let him dangle limply. When the wife picks him up, he is still limp, as she puts him in the chair.



1

HIAWATHA. (Scene I)

(Hiawatha and Nokonis before wigwan. Nokonis smoking pipe.)

Hiawatha: As unto the bow the cord is,  
So unto the man is woman,  
Though she bonds him she obeys him,  
Though she draws him yet she follows:  
Useless each without the other.  
(Sighs dreamily.)

Nokonis: Eh. What is this, Hiawatha?

Hiawatha: I was thinking, O Nokonis,  
Of Minnehaha — Laughing Water  
In the land of the Dakotas.

Nokonis: (Warningly) Do not dream of Minnehaha;  
Wed a maiden of your people,  
Go not Eastward, go not Westward,  
For a stranger whom we know not!  
Like a fire upon the hearthstone  
Is a neighbor's homely daughter.  
Like the starlight or the moonlight  
Is the handsomest of strangers!

Hiawatha: Dear old Nokonis!  
Very pleasant is the firelight!  
But I like the starlight better,  
Better do I like the moonlight!

Nokonis: (Gravely) Bring me here no idle maiden,  
With unskilled hands and feet unwilling,  
Bring a wife with nimble fingers,  
Heart and hand that move together,  
Feet that run on willing errands.

Hiawatha: (nodding head and shaking finger.)  
Fear not, O Nokonis,  
In the land of the Dakotas  
Lives the Arrow-Maker's Daughter,  
Minnehaha, Laughing Water,  
Handsomest of all the women.

Nokonis: 'Tis a spell that's cast upon you!

Hiawatha: I will bring her to your wigwan,  
She shall run upon your errands,  
Be your starlight, moonlight, firelight,  
Be the sunlight of my people!

Nokomis: (Still not convinced)  
Bring not to my lodge a stranger  
From this land of the Dakotas;  
Very fierce are the Dakotas,  
Often there is war between us.

Hiawatha: (rising)  
For that reason, if no other  
Would I wed the fair Dakota,  
That our tribes may be united,  
That the wars might be forgotten,  
And the old wounds healed forever.

Nokomis: Fare thee well, my grandson,  
I will make ready for this wedding  
And send throughout the village  
A token of the feasting.

Hiawatha: Farewell, my dear grandmother,  
I will journey, never resting,  
And ere long my bride I'll bring  
To the feast and song and dancing.

(Exit)

## SCENE II

(Another clearing -- wigwan of arrow maker. He is seated before doorway, making arrows. Minnehaha is weaving mats beside him.)

Arrow-Maker: I am thinking, my dear daughter,  
Of those days when with such arrows  
I have struck the deer and bison  
On the Muskeday, the meadow,  
Thinking of the great war parties,  
Who came to buy my arrows.  
(Sighs)  
Ah, now no more such noble warriors  
Can be found on earth as they were!  
Now the men are all like the women  
Only use their tongues for weapons.

Minnehaha: (Sighs - lets work fall to her lap and speaks as though to herself.)

I am thinking of a hunter  
From another tribe and country,  
Young and tall and very handsome  
Who one morning, in the springtime,  
Came to buy my father's arrows.  
Sat and rested in the wigwan,  
Looking backward as he departed.  
I have heard my father praise him  
Praise his courage and his wisdom;  
Will he come again for arrows  
To the falls of Minnehaha?

(Enters Hiawatha. Stands erect and bows gravely.)

Arrow-Maker: (Rising.)

Hiawatha, you are welcome!

(Hiawatha lays deer at feet of Minnehaha.)

Minnehaha: (Shyly, softly)  
You are welcome, Hiawatha.

Arrow-Maker: Sit and rest, O Hiawatha!

(Arrow-Maker and Hiawatha sit. Minnehaha goes inside wigwan and returns presently with food.)

Arrow-Maker: Tell me of your home and friendships  
Of Nokomis and your people.

(Minnehaha listens raptly.)

Hiawatha: By the shores of Gitche-Gumee  
By the shining Big Sea Water,  
In the wigwan near the forest,  
Old Nokomis, my grandmother,  
Rocked me in my linden cradle —  
Many are the things she taught me,  
Of the stars that shine in heaven,  
Of the wild flowers of the forest,  
Of all beasts and birds their language  
When I reached the years of manhood  
Long I fasted in the forest,  
Long I prayed to the great Spirit  
For advancement of my people —  
"Now I've come, O Arrow-maker,  
For the greatest of your treasures,  
Not the famous arrows, famous  
After many years of warfare,  
Many years of strife and bloodshed,  
There is peace between our tribes,  
That this peace may last forever,  
And our hearts be more united,  
Give me as my wife this maiden,  
Minnehaha, Laughing Water,  
Loveliest of Dakota women!

Arrow-Maker: (Smoking, looks proudly at Hiawatha, and fondly  
at his daughter, speaks slowly.)

Yes, if Minnehaha wishes,  
Let your heart speak, Minnehaha!

Minnehaha: (Going to Hiawatha, sits beside him says softly)  
I will follow you, my husband.

Arrow-Maker: Happy are you, Hiawatha,  
 Having such a wife to love you!  
 Happy are you my daughter,  
 Having such a noble husband.

Hiawatha: Come with me, O Laughing Water,  
 To the lodge of Old Nokonis  
 Be the moonlight, starlight, firelight,  
 Be the sunshine of my people.

Minnehaha: Fare thee well, farewell my father!

Arrow-Maker: Fare ye well, farewell my children!  
 Love is sunshine, hate is shadow,  
 Rule by love, O Hiawatha,  
 Rule by patience, Minnehaha,  
 Fare thee well, O Minnehaha!

Hiawatha & Minnehaha: (Slowly leaving hand in hand -- looking  
 back at Arrow-Maker)

Fare thee well (O Arrow-maker!  
 (Farewell, my father!

Arrow-Maker: (Waves to them turns again to his labor. -- murmuring to  
 himself.)

\*(The first of this speech may be omitted, beginning here.)

Thus it is our daughters leave us,  
 Those we love, and those who love us.  
 Comes a youth with flaunting feathers,  
 Beckons to the fairest maiden,  
 And she follows where he leads her,  
 Leaving all things for the stranger.

(Picks up pipe and resumes work.)



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Though she bonds him she obeys him,  
Though she draws him yet she follows:  
Useless each without the other.  
(Sighs drearily.)
- Nokonis: Eh. What is this, Hiawatha?
- Hiawatha: I was thinking, O Nokonis,  
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 I will journey, never resting,  
 And ere long my bride I'll bring  
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(Another clearing -- wigwan of arrow maker. He is seated before doorway, making arrows. Minnehaha is weaving mats beside him.)

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 Thinking of the great war parties,  
 Who came to buy my arrows.  
 (Sighs)  
 Ah, now no more such noble warriors  
 Can be found on earth as they were!  
 Now the men are all like the women  
 Only use their tongues for weapons.

Minnehaha: (Sighs - lets work fall to her lap and speaks as though to herself.)

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 Who one morning, in the springtime,  
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(Enters Hiawatha. Stands erect and bows gravely.)

Arrow-Maker: (Rising.)

Hiawatha, you are welcome!

(Hiawatha lays deer at feet of Minnehaha.)

Minnehaha: (Shyly, softly)  
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Arrow-Maker: Sit and rest, O Hiawatha!

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Minnehaha: (Shyly, softly)  
You are welcome, Hiawatha.

Arrow-Maker: Sit and rest, O Hiawatha!

(Arrow-Maker and Hiawatha sit. Minnehaha goes inside wigwan and returns presently with food.)

Arrow-Maker: Tell me of your home and friendships  
Of Nokomis and your people.

(Minnehaha listens raptly.)

Hiawatha: By the shores of Gitche-Gumee  
By the shining Big Sea Water,  
In the wigwan near the forest,  
Old Nokomis, my grandmother,  
Rocked me in my linden cradle --  
Many are the things she taught me,  
Of the stars that shine in heaven,  
Of the wild flowers of the forest,  
Of all beasts and birds their language  
When I reached the years of manhood  
Long I fasted in the forest.  
Long I prayed to the great Spirit  
For advancement of my people --  
"Now I've come, O Arrow-maker,  
For the greatest of your treasures,  
Not the famous arrows, famous  
After many years of warfare,  
Many years of strife and bloodshed,  
There is peace between our tribes,  
That this peace may last forever,  
And our hearts be more united,  
Give me as my wife this maiden,  
Minnehaha, Laughing Water,  
Loveliest of Dakota women!

Arrow-Maker: (Smoking, looks proudly at Hiawatha, and fondly  
at his daughter, speaks slowly.)

Yes, if Minnehaha wishes,  
Let your heart speak, Minnehaha!

Minnehaha: (Going to Hiawatha, sits beside him says softly)  
I will follow you, my husband.

Arrow-Maker: Happy are you, Hiawatha,  
Having such a wife to love you!  
Happy are you my daughter,  
Having such a noble husband.

Hiawatha: Come with me, O Laughing Water,  
To the lodge of Old Nokonis  
Be the moonlight, starlight, firelight,  
Be the sunshine of my people.

Minnehaha: Fare thee well, farewell my father!

Arrow-Maker: Fare ye well, farewell my children!  
Love is sunshine, hate is shadow,  
Rule by love, O Hiawatha,  
Rule by patience, Minnehaha,  
Fare thee well, O Minnehaha!

Hiawatha & Minnehaha: (Slowly leaving hand in hand -- looking  
back at Arrow-Maker)

Fare thee well (O Arrow-maker!  
(Farewell, my father!

Arrow-Maker: (Waves to them turns again to his labor. -- murmuring to  
himself.)

\*(The first of this speech may be omitted, beginning here.)

Thus it is our daughters leave us,  
Those we love, and those who love us.  
Comes a youth with flaunting feathers,  
Beckons to the fairest maiden,  
And she follows where he heads her,  
Leaving all things for the stranger.

(Picks up pipe and resumes work.)



HIAWATHA. (Scene I)

(Hiawatha and Nokonis before wigwan. Nokonis smoking pipe.)

Hiawatha: As unto the bow the cord is,  
So unto the man is woman,  
Though she bends him she obeys him,  
Though she draws him yet she follows:  
Useless each without the other.  
(Sighs dreamily.)

Nokonis: Eh. What is this, Hiawatha?

Hiawatha: I was thinking, O Nokonis,  
Of Minnehaha — Laughing Water  
In the land of the Dakotas.

Nokonis: (Warningly) Do not dream of Minnehaha;  
Wed a maiden of your people,  
Go not Eastward, go not Westward,  
For a stranger whom we know not!  
Like a fire upon the hearthstone  
Is a neighbor's homely daughter.  
Like the starlight or the moonlight  
Is the handsomest of strangers!

Hiawatha: Dear old Nokonis!  
Very pleasant is the firelight!  
But I like the starlight better,  
Better do I like the moonlight!

Nokonis: (Gravely) Bring me here no idle maiden,  
With unskilled hands and feet unwilling,  
Bring a wife with nimble fingers,  
Heart and hand that move together,  
Feet that run on willing errands.

Hiawatha: (nodding head and shaking finger.)  
Fear not, O Nokonis,  
In the land of the Dakotas  
Lives the Arrow-Maker's Daughter,  
Minnehaha, Laughing Water,  
Handsomest of all the women.

Nokonis: 'Tis a spell that's cast upon you!

Hiawatha: I will bring her to your wigwan,  
She shall run upon your errands,  
Be your starlight, moonlight, firelight,  
Be the sunlight of my people!

Nokonis: (Still not convinced)  
 Bring not to my lodge a stranger  
 From this land of the Dakotas;  
 Very fierce are the Dakotas,  
 Often there is war between us.

Hiawatha: (rising)  
 For that reason, if no other  
 Would I wed the fair Dakota,  
 That our tribes may be united,  
 That the wars might be forgotten,  
 And the old wounds healed forever.

Nokonis: Fare thee well, my grandson,  
 I will make ready for this wedding  
 And send throughout the village  
 A token of the feasting.

Hiawatha: Farewell, my dear grandmother,  
 I will journey, never resting,  
 And ere long my bride I'll bring  
 To the feast and song and dancing.

(Exit)

## SCENE II

(Another clearing -- wigwan of arrow maker. He is seated before doorway, making arrows.. Minnehaha is weaving mats beside him.)

Arrow-Maker: I am thinking, my dear daughter,  
 Of those days when with such arrows  
 I have struck the deer and bison  
 On the Muskeday, the meadow,  
 Thinking of the great war parties,  
 Who came to buy my arrows.  
 (Sighs)  
 Ah, now no more such noble warriors  
 Can be found on earth as they were!  
 Now the men are all like the women  
 Only use their tongues for weapons.

Minnehaha: (Sighs -- lets work fall to her lap and speaks as though to herself.)

I am thinking of a hunter  
 From another tribe and country,  
 Young and tall and very handsome  
 Who one morning, in the springtime,  
 Came to buy my father's arrows.  
 Sat and rested in the wigwan,  
 Looking backward as he departed.  
 I have heard my father praise him  
 Praise his courage and his wisdom;  
 Will he come again for arrows  
 To the falls of Minnehaha?

(Enters Hiawatha. Stands erect and bows gravely.)

Arrow-Maker: (Rising.)

Hiawatha, you are welcome!

(Hiawatha lays deer at feet of Minnehaha.)

Minnehaha: (Shyly, softly)  
You are welcome, Hiawatha.

Arrow-Maker: Sit and rest, O Hiawatha!

(Arrow-Maker and Hiawatha sit. Minnehaha goes inside wigwan and returns presently with food.)

Arrow-Maker: Tell me of your home and friendships  
Of Nokomis and your people.

(Minnehaha listens raptly.)

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By the shining Big Sea Water,  
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 Fare thee well, O Minnehaha!

Hiawatha & Minnehaha: (Slowly leaving hand in hand -- looking  
 back at Arrow-Maker)

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 And she follows where he heads her,  
 Leaving all things for the stranger.

(Picks up pipe and resumes work.)



Hansel and Gretel -- Verbecke and Bryant.

Minneapolis Handicraft -

Project

CHARACTERS -

Hansel

Gretel

Father

Mother

Sandman

Witch

Act 1. Interior of Hansel & Gretel's House

Act 2. Forest

Act 3. Witch's House

HANSEL AND GRETEL

- Gretel: Our mother is away--there is nothing to eat and you sit there like a slave child making brooms. (She comes and sits on her bench to knit)
- Hansel: I am hungry too, dear Gretel, and you knit stockings.
- Gretel: But boys should not have to make brooms--
- Hansel: Nor girls knit with yarn.
- Gretel: (Angrily) I WILL not knit! (She rushes to the cupboard)
- Hansel: I will not make brooms!
- Gretel: (Sadly) There is nothing in the cupboard but a pitcher of cream.
- Hansel: (Going to the cupboard and looking into the pitcher) And it is sour!
- Gretel: (Looking into the distance and then coming front stage and sitting at one end of the broom bench) I wish--I wish--I wish----
- Hansel: (Coming to her and sitting down beside her--his legs on the other side of the bench) What Do you wish?
- Gretel: (Dreamily) That some day I might live in a house, where the roofs were gingerbread and the window striped candies and the walls sugar cake and--and--(Then she suddenly rises and goes to the window)
- Hansel: (Interrupts) You are making me hungry. I ONLY WANT TO RUN AWAY!
- Gretel: (Dreamily) Away is the forest.
- Hansel: Forests are thick and dark--
- Gretel: But full of dew berries, wild plums and strawberries.
- Hansel: I love strawberries.
- Gretel: (Laughs) With sour cream!
- Hansel: Never! Like we pick in the forest--fresh with morning dew!
- Gretel: (Dreamily and slowly walking to Hansel!) Hansel, would you go with me?
- Hansel: Where sister?
- Gretel: Into the forest!
- Hansel: Quick, your basket! I will go!
- Gretel: You will go? Hurry then brother for father and mother will soon be home!

Hansel: When they come home from the market, it will do them good to find an empty house for we have found an empty cupboard. We will surprise them with our basket full of berries!

Gretel: Hurrah! To the forest! To the forest!

Hansel: Wait!

Gretel: Why? (Hansel goes to the cupboard) What are you doing?

Hansel: (Taking the pitcher of cream) We'll take it to the mill man for a loaf of bread! (Both exit hurrying--room gets darker indicated by fading lights-- showing the passing of time)

Enter Father and Mother

Father: How they quarrel at the market over a pennies difference and a half measure of wheat.

Mother: (Angrily) It tires me--I shall never go again. (She seats herself at the bench left) I will stay with my children and grind my own wheat and make griddle cakes with sour cream.

Father: While I drive alone (he goes to the window) and talk to myself and listen to the cawing of the crows.

Mother: Surely you're not afraid of crows? (Laughs) Hansel, Hansel, fetch me a bucket of water.

Father: (Kindly) Gretel will bring my slippers.

Mother: Hansel! Gretel! Hansel! Gretel!

Father: I will find them. (Goes off left)

Mother: I will teach them--no griddle cakes with sorgum syrup--no griddle cakes!

Father: (Returns) They are not there! (Much disturbed)

Mother: (Calls out again) Hansel, Gretel, Hansel! Oh, well they will soon be here. I will have some griddle cakes ready anyway. I have some sour cream in the cupboard. (She goes to the cupboard)

Father: Good!

Mother: It is gone!

Father: What?

Mother: Pitcher and all and the strawberry basket!

Father: The forest! The forest! They have gone to pick berries!

Mother: AN OLD WITCH LIVES IN THE FOREST! AN OLD WITCH! Father!

Father: (Weeps) What shall we do?

Father: We will go and find the children! (Hasty exit)

Curtain

ACT II  
FOREST SCENE

Hansel: It is good we traded the sour cream for the bread.

Gretel: We have eaten our last crumb! I cannot see ahead further than that glassy pond!

Hansel: We are lost dear Gretel! We are lost. Do not fear though Gretel! I am brave!

Gretel: I am tired and my feet ache! I am so frightened! What is that over there?

Hansel: It is only the stump of a tree!

Gretel: But it is making faces at me!

Hansel: I will make faces at it! See? (Makes faces)

Gretel: It is coming this way, Hansel! Ooooooooooooooh!

Hansel: I will call: WHO IS THERE?

Echo: WHO IS THERE!

Gretel: Do you hear that? I am afraid. (She huddles up to a Hansel)

Hansel: I will take care of you Gretel. (He puts his arm protectingly around her)

Gretel: (Nods and says)

Let us say our prayers, and the angels will watch over us.

(Both say)

When at night I go to sleep

Fourteen angels watch do keep.

Two at my right hand

Two at my left

Two at my head

Two at my feet

Two to cover me; two to show me the way to heaven.

Amen

Hansel: Oh Gretel! See!

Gretel: (Trembling) There stands a little man,  
Say who can he be  
Standing by himself under that tree?  
His hair is gold and his cheeks are red,  
He wears a little cap upon his head.  
Who can that little man be?

(She commences to nod her head as if going to sleep, and nods, and nods, and nods!)

Sandman: I AM THE SANDMAN! (He advances toward here as he waves his arm as if pouring sand. Hansel too, nods as the sandman says:  
I shut the children's peepers! Sh!



I guard the little sleepers! Sh!  
For dearly do I love them! Sh!  
And gladly watch above them! Sh!  
And with my bag of sand,  
By every little child I stand,  
Till their eyelids close  
Then sleep children sleep! Sleep! Sleep! Sleep!

(Both are nodding and the sandman keeps pouring his sand--then Gretel drops down on the ground to sleep, and Hansel goes to sleep sliding to the ground from where he is sitting)

Witch enters and says: (mysteriously)

I wander in the forest land, ah ha---  
The moon makes candle light for me---  
I wander in the forest land, ah ha---  
Seeing things that only I can see!

(She comes front stage and spies the children)  
What's this? Some clothes? Bright in the moon! Red, yellow--white!  
Ah-me--two children small--(She bends low) Ah ha! asleep!--Asleep!  
(She goes right--she goes left--right again--as she says:)  
I'll weave my magic spell--  
I'll weave my magic spell--  
When they awake  
I'll lead them to my kitchen  
And change them to ginger cake!  
WHAT A MEAL THEY'LL MAKE!  
WHAT A MEAL THEY'LL MAKE!

(Lights gradually fade out until the stage is almost dark then they gradually come back on indicating the passing of time.) (Owls hoot and various other night calls)

Gretel: Where am I? How did I get here? Wake up, Hansel! The sun is shining and I hear the birds singing! (Birds sing) What place is this? Do you see that house? It is made of ginger cake and striped candy. It must be good to eat.

Hansel: It does smell good--I should like to eat it too!

Gretel: Oh Hansel look! The roof is of ginger cake. Hansel, Hansel, the windows are of striped candy. (She walks up closer) The walls are frosted with sugar!

Hansel: Do you believe in fairies?

Gretel: Surely no one lives there! (She pinches off a piece of the house and eats it) My, it is so good! TASTE IT HANSEL!

Hansel: Wait Gretel, wait, some one is inside!

Witch: Nibble Nibble mousekin  
Who nibbles at my housekin?  
Who nibbles at my housekin?

- Hansel: Did I not tell you Gretel? Did you hear that? No, no it is only the wind! I AM BRAVE!
- Witch: So, have you come to visit me? (Witch walks out, and Hansel's brave spirit vanishes) That is sweet--Let me see!
- Hansel: Who are you? Let me go. Go away!
- Witch: I am the Witch as you see!  
I love little children--come with me!
- Hansel: Go away! You are so ugly! (Witch grabs Gretel) (Gretel screams)
- Witch: Not a thing to fear! I won't hurt you! I built my house for children. Just like you! I built it all for you! If you will come inside there will be cookies, candy and cinnamon tea!
- Hansel: Oh----- (He is converted to all these good eats)
- Gretel: (Tries to appear brave and tries a little flattery)  
Oh, you are So Kind. Won't you show me the way out of the forest?
- Witch: If you will spend the afternoon with me, I will take you home.
- Hansel: Shall we?
- Gretel: (Whispers) Anything to get home! I am so hungry and so tired, please let us go with you.
- Hansel: (Pulls old Witch along) Come then Gretel.
- Witch: OPEN DOOR! OPEN! (DOOR SWINGS OPEN) Enter my sweet children!

QUICK CURTAIN

ACT III  
WITCH'S HOUSE

SCENE IN WITCH'S HOUSE

Witch: Have I not a nice home?

Hansel: I cannot see well, it is so dark!

Witch: Can't you see by the light of my eyes?

Gretel: It is as cold as ice!

Witch: I will stir the fire. Then I will bring you cookies! (Does as she says)

Hansel: Come Gretel! We had better run, while she is away! (Tries the door but it is locked) The door is locked!

Gretel: (Cries) What shall we do?

Hansel: Make her think we are having a good time. (Whispers this remark)

Witch: (Returns) I have brought you some nice GINGER cookies!  
Hocus Pocus Come with me!  
Hocus Pocus Just we three!  
Now Gretel be good and wise  
While Hansel grows fat and nice  
He needs cakes and meat  
For Hansel wants more to eat.  
Oh, you are a skinny one  
I shall wait a while to dine!

(Witch puts Hansel in cage while he jumps and screams. She then opens oven door. While Witch has her back turned, Gretel is close to cage)

Witch: Now Gretel  
Peep in the oven, be steady  
See if Hansel's cake is ready!

Hansel: (Whispers) Sister dear have a care!

Witch: Yes, Gretel Mine  
Now I will dine!  
She is so tender, plump and good,  
Just the thing for witches food!  
When in the oven she does peep  
Quickly behind her I will creep.  
One little push bang!  
Shut the door clang.  
When from the oven I take her  
She will be a cake from the baker  
By magic fire made red,  
Changed into gingerbread!  
Come Gretel Mine  
Peep in the oven, be steady  
See if Hansel's cake is ready.

Gretel: I do not know how to peep in the oven!

Witch: Just bend your head low--stand on tip toe!

Gretel: You will have to show me how!

Witch: Do as I say. It is only play. (Stoops) (Tries to show Gretel how)  
Gretel pushes her in the oven with a flash, scream, flash, bang  
and crash!

Gretel: When from the oven we take her she will be a cake from the baker!  
By magic fire made red, changed into gingerbread.

Witch: Wait till I get out! Wait till I get out!

Gretel: Hocus, pocus, one two three!  
Hocus, pocus, now you are free! (Frees Hansel from cage)

With: (Mutters through the grate) Wait till I get out! Wait till I  
get out!

Hansel: (Jumping up and down) The Old Witch is caught in her own trap.

Witch: Wait till I get out! Wait till I get out! (very faint)

Hansel: She will soon be made into gingerbread.

Witch: Hehehehehehehehehe!

Hansel: The House will be ours. Come let us eat our fill!

Gretel: She is gingerbread now!

Hansel & Gretel: Now we are free!  
We can dance and sing  
And shout for glee!

Father & Mother: (Enter with much shouting and commotion) Our children  
are safe! Our children are safe!

Gretel: Father and mother forgive us!

Hansel: We will never disobey again!  
(Father & mother kiss children)

Father: Where is the Old Witch?

Hansel & Gretel: (Going over to the oven and pointing in\* Here she is!  
She is gingerbread now and we are free!

Father: She is caught in her own trap!

Mother: Let us all join hands and dance!

Whole cast say: With your feet you rap, rap, rap!  
With your feet you tap, tap, tap!  
Right foot first  
Left foot then  
Round about and back again!



Gretel: I will knit, knit, knit.

Hansel: I will make BROOMS!

Father & Mother: GRIDDLE CAKES WITH SORGUM SYRUP! GRIDDLE CAKES WITH  
SORGUM SYRUP!

QUICK CURTAIN