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NO PLAYS EXCHANGED

# DENISON'S SPECIALTIES



The Old School at  
Hick'ry Holler.

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Price, 25 Cents

T. S. DENISON  
PUBLISHER  
CHICAGO

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# DENISON'S ACTING PLAYS.

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COMEDIES, MELODRAMAS, Etc.		M. F.
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Man from Borneo, 3 acts, 2 hrs. (25c)	5 2	
Michael Erle, 2 acts, 1 hr. 30 m.	8 3	
Miriam's Crime, 3 acts, 2 hrs.	5 2	
Mitsu-Yu-Nissi, Japanese Wedding, 1 hr. 15 min.	6 6	
Money, 5 acts, 3 hrs.	9 3	
My Wife's Relations, 1 hr.	4 6	
New Woman, 3 acts, 1 hr.	3 6	
Not a Man in the House, 2 acts, 45 min.	0 5	
Not Such a Fool as He Looks, 3 acts, 2 hrs.	5 3	
Odds with the Enemy, 4 acts, 1 hr. 45 m.	7 4	
Only Daughter (An), 3 acts, 1 hr. 15 min.	5 2	
On the Brink, temperance, 2 acts, 2 hrs.	12 3	
Our Boys, 3 acts, 2 hrs.	6 4	
Our Country, 3 acts, 1 hr.	10 3	
Ours, 3 acts, 2 hrs. 30 min.	6 3	
Out in the Streets, temperance, 1 hr. 15 min.	6 4	
Pet of Parson's Ranch, 5 acts, 2 hrs.	9 3	
Pocahontas, musical burlesque, 2 acts, 1 hr.	10 2	
School Ma'am (The), 4 acts, 1 hr. 45 min.	6 5	
Scrap of Paper, 3 acts, 2 hrs.	6 6	
Sea Drift, 4 acts, 2 hrs.	6 2	
Seth Greenback, 4 acts, 1 hr. 15 min.	7 3	
Snowball, 3 acts, 2 hrs.	4 3	
Soldier of Fortune, 5 acts, 2 hrs. 20 min.	8 3	
Solon Shingle, 1 hr. 30 min.	7 2	
Sparkling Cup, temperance, 5 acts, 2 hrs.	12 4	
Sweethearts, 2 acts, 35 min.	2 2	
Ten Nights in a Barroom, temperance, 5 acts, 2 hrs.	7 4	
Those Dreadful Twins, 3 acts, 2 hrs. (25c)	6 4	
Ticket of Leave Man, 4 acts, 2 hrs. 45 min.	8 3	
Tony, the Convict, 5 acts, 2 hrs. 30 min. (25c)	7 4	
Toodles, 2 acts, 1 hr. 15 min.	6 2	
Topp's Twins, 4 acts, 2 hrs. (25c)	6 4	
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Under the Laurels, 5 acts, 1 hr. 45 min.	5 4	
Under the Spell, 4 acts, 2 hrs. 30 min. (25c)	7 3	
Wedding Trip (The), 2 acts, 1 hr.	3 2	
Won at Last, 3 acts, 1 hr. 45 min.	7 3	
Yankee Detective, 3 acts, 2 hrs.	8 3	

A successful list.

T. S. DENISON, Publisher, 163 Randolph St., Chicago.

# THE OLD SCHOOL AT HICK'RY HOLLER

A COMIC ENTERTAINMENT IN THREE SCENES

BY

LUTIE FITZGERALD

AUTHOR OF "THE MATRIMONIAL BUREAU"



CHICAGO

T. S. DENISON, PUBLISHER

163 RANDOLPH STREET

# THE OLD SCHOOL AT HICK'RY HOLLER.

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## CAST OF CHARACTERS.

JOSHUA TOOTHACRE, *Teacher.*

### SCHOLARS.

LORENZO JUNIPER,  
JOHNNY SHORT,  
BENJAMIN LONG,  
JIM HENRY COBB,  
MUG RUDD,  
CORWIN KILGORE,  
SALVATION SAMSON,  
JACOB VON HOFFENSTEIN,  
ANDREW MONTGOMERY.

LORENA JUNIPER,  
ELIZABETH JANE CRABTREE,  
INDIANA CRABTREE,  
DELIVERANCE DODGETT,  
TEMPERANCE TEABERRY,  
EMMAZILLA UPHILL,  
MARY ELLEN CROCKETT,  
OLIVIA HENRIETTA ARA-  
BELLA SEE.

### VISITORS.

SET-STILL CAMPBELL, *one of the School Board.*  
DOC. QUACKENBOS.  
WIDDER CROCKETT, *Mary Ellen's mother.*

### THE HICK'RY HOLLER BAND.

HOSEA JIMSON,  
PETERO BLOWHARD,

HENSON JACKSON,  
CAPT. KILGORE.

Note—If difficult to procure band, a local quartette can be substituted, or the band can be omitted with but slight change of the lines.

If all the characters are taken by prominent or elderly people it will add greatly to the fun and absurdity of the entertainment.

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TIME OF PLAYING—*About One and One-quarter Hours.*

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## DESCRIPTION OF CHARACTERS.

**JOSHUA TOOTHACRE**—A small man who does a great deal of blustering. Wears spectacles, from which he has a habit of looking over. Carries a tuning fork in his vest pocket and starts the tunes by biting the fork and holding it to his ear. Wears a ruffled shirt, old-fashioned bottle-green suit, time of the late sixties.

**SET-STILL CAMPBELL**—A large fat man. Has on overalls and sits and fans himself with a broad-brimmed straw hat—a home-made affair, or one to look like it. Is hard of hearing. Wears a hickory shirt and cowhide shoes. Chews tobacco. Frequently takes out a huge plug during the exercises and takes a chew.

**DOC. QUACKENBOS**—A little man, middle-aged; wears a ruffled shirt, old-fashioned plug hat, brass-rimmed spectacles, swallow-tailed coat, big flowered vest and trousers of blue. Wears fine boots.

**HOSEA JIMSON**—Has an old straw hat; does not remove it; wears overalls and a jumper, old cowhide shoes; chews tobacco when not playing. Drummer.

**PETERO BLOWHARD**—Plays the tuba. Wears clothes that are too small for him. Has on hickory shirt, old patched trousers of an indiscriminate color, the legs too short. Heavy shoes, but no socks.

**HENSON JACKSON**—Plays the cornet (or anything); very tall and slender; is in his shirt sleeves; wears patched trousers made of duck.

**CAP. KILGORE**—Plays the accordion (a fife, jewsharp—anything will do, so it is ridiculous); is dressed in an old blue army suit. Wears an overcoat with cape and a soldier's cap. The band's main object is to play as out of tune and time as possible. Can be made very funny. "Dixie," "John Brown's Body" or any tune can be played as an encore, and they may play oftener than I have designated. A great deal is left to the individual taste in this play.

**WIDDER CROCKETT**—A middle-aged lady. Wears her hair parted in the middle and twisted in a hard little knot

at the back of her head. Wears a black calico sunbonnet with slats and a black calico dress made with a very full skirt and infant waist. Takes her bonnet off when she comes in schoolroom. She wears a long white apron. Tries to be very stylish and always uses the wrong word.

LORENA JUNIPER is supposed to be a small girl—much smaller than her twin brother, Lorenzo. Their age is 10. She is always fighting his battles for him, while he stands around with his mouth open. She wears her hair combed very slick, parted in the middle and braided in two braids, tied at the ends with ribbons. Wears a long-sleeved gingham or shirting apron that comes to bottom of her dress. It is buttoned down the back.

ELIZABETH JANE CRABTREE is tall and gawky. She wears a slat sunbonnet (a sunbonnet with pasteboard strips in the top), a long-sleeved apron buttoned down the back, heavy old shoes, and carries a tin dinner pail in her hand. Age 14. Hair parted in middle and braided down the back. Combed down over ears.

INDIANA CRABTREE is supposed to be about 6. Wears sunbonnet, long-sleeved apron, her hair braided in two tight little braids that stick aggressively out in the back, tied with calico string. Wears shoes much too large. Has an old necktie tied around her waist, as she is dressed up for the last day of school.

DELIVERANCE DODGETT—Age 12, wears long-sleeved apron of calico, heavy shoes, a slat sunbonnet, a breakfast or shoulder shawl around her shoulders; wears her hair bobbed off just at the neck.

TEMPERANCE TEABERRY has an old-fashioned polonaise, full dress skirt; her dress is large flowered calico—comfort calico can be used; wears slippers and white stockings. Has an old-fashioned lace collar (a little narrow strip of crocheted lace pinned around the dress neck. Any middle-aged woman will know what this is.) In the first two scenes her hair is done up in tins or rags. (They used to take an old tin can and cut it in small strips, then wrap it with paper and do the hair on this.) In the last scene she

has taken her hair down and its stands out in corkscrew curls all over her head. Her age is 17.

EMMAZILLA UPHILL wears long curls down her back. A ribbon is tied around her head and in a bow on the top. She wears a bright red calico dress, also made with a polonaise and full skirt. The polonaise of course buttons down the front. She, as well as Temperance, wears a large straw hat in first scene, tied under the chin with broad ribbons. She also wears slippers and white stockings. Age 15.

MARY ELLEN CROCKETT is 7; wears long-sleeved apron of calico, sunbonnet, gaiters or cloth shoes; wears her hair down her back and has a ribbon tied round her head.

OLIVIA HENRIETTA ARABELLA SEE is Mary Ellen's cousin from town. She is 9, puts on lots of airs, wears her hair in long yellow curls, has on a white dress with waist under arms and a blue ribbon sash around her waist; has a blue ribbon tied round her head, short sleeves, low neck, white stockings and slippers. She is the admiration of all the other children and treats them in a patronizing manner. She wears a large-brimmed hat tied under her chin with ribbons. The aprons may be tied behind with long strings.

LORENZO JUNIPER. Lorena's twin—Tall, gawky, lazy; stands around with his mouth open and hands in pockets. Is dressed in a gingham shirt and trousers of the same goods as Lorena's apron, because they are twins and must be dressed as near alike as possible.

JOHNNY SHORT—Very tall, about 16; wears a hickory or gingham shirt, overalls too short, ragged shoes. He wiggles his bare toe through the hole in toe of his shoe and makes other scholars laugh. Wears an old ragged hat.

BENJAMIN LONG—Very short; he and Johnny sit together and are chums. Goes barefoot. Wears old patched clothes made of striped duck.

JIM HENRY COBB—The worst boy in school. About 10; goes barefoot; wears old-fashioned striped duck trousers, all faded and patched, or in rags; one gallus gone, the other fastened with a nail; gingham shirt, dirty and torn. Has

a dirty face and his hair is not combed. Hair sticks up through top of old hat. Spits through his teeth.

JACOB VON HOFFENSTEIN—Dutch, age 11; dressed similar to Jim Henry. The individual fancy can suggest the costumes to a great extent. He is also a bad boy and Jim Henry's ardent admirer. They sit together and share one another's books. They get into fights, tease the little girls and keep things warm for the teacher.

MUGG RUDD—A small boy of 5 (of course, the larger the boy or man who takes this part, the funnier it will be), who is always snuffling and wiping his nose on his sleeve. He may wear a dress or old-fashioned boy's clothes.

CORWIN KILGORE—Another small boy of six, always asking questions the teacher cannot answer. He also may wear a dress and a sunbonnet, or waist and trousers of calico.

SALVATION SAMSON, aged 15, dressed similar to Johnny Short and Benjamin Long. May go barefoot or wear old cowhide shoes.

ANDREW MONTGOMERY—An English boy who drops his h's; age 8. Can make his part very funny. Wears clothes similar to Jacob's costume.

#### REMARKS.

While the teacher is hearing the classes the scholars that remain in their seats should keep up a pantomime of scratching on their slates, whispering, the boys chew paper and throw wads at the girls and scuffle.

There are ten seats in rows of five. The boys sit in row to R C, the girls at L C. Indiana and Mary Ellen sit at 2 L. Olivia and Lorena sit at 3 L, Deliverance and Elizabeth Jane sit at 4 L, and Temperance and Emmazilla sit at 5 L. This leaves 1 L vacant for the Widder and Set-Still to occupy. Mugg Rudd and Corwin sit at 2 R, Jim Henry and Jacob sit at 3 R. Salvation and Lorenzo sit at 4 R, Benjamin and Johnny at 5 R, and Andrew sits at 1 R. On the road to school the boys and girls carry dinner pails.

There is a long bench in front of the desks where the band sits. The teacher's desk or table is at R near door.

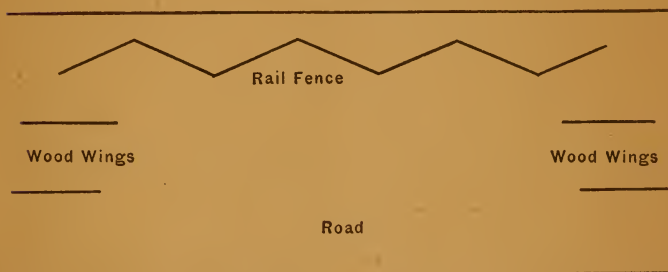


A blackboard is at R C at back and a bench for the dinner pails at L C at back. Nails are driven in wall over bench for them to hang their bonnets and hats. A stool stands near door with a water bucket on it, and if a gourd can be procured it will be much more old-fashioned than a dipper or tin cup to drink from.

## STAGE SETTINGS.

### SCENE I.

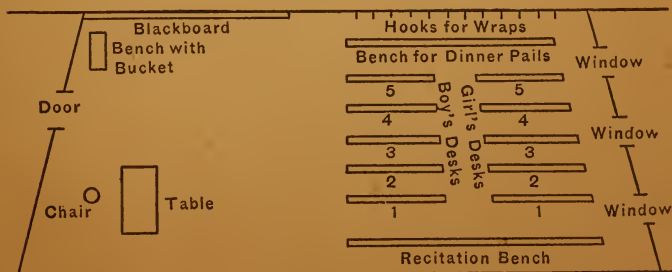
#### *A Country Road.*



NOTE—This scene can be set on any platform, the wood wings not being necessary. Also Scene II can be changed to suit stage.

### SCENES II AND III.

#### *A School Room.*



## PROPERTIES.

The old-fashioned school desks that do not fold. A desk or table for teacher, a stool, water bucket (wooden), a gourd, school books for all the scholars, a rubber snake, a chair for teacher, a tuning fork if one can be procured, spectacles, a various assortment of musical instruments, horns, a drum, the more odd the better in the way of instruments; the Captain may play a fife, mouth organ, horn, bugle, or anything he can get hold of. The more out of tune and time they play the better. Dinner pails or old-fashioned willow baskets with covers. A gray wig may be necessary for the teacher, and chin whiskers. Also whiskers for Set-Still. A wig for Deliverance. Blackboard. Small chunks of wood for clods, or rocks may do.

# THE OLD SCHOOL AT HICK'RY HOLLER.

## SCENE I.

*On the road to school.*

*A country road. Time, in the morning, about 8 o'clock.*

Enter ELIZABETH at R. *Walks with long strides, as though in a hurry, toward L. Screaming heard. Enter INDIANA, at R, running, limping and screaming at top of her voice.*

INDIANA. Wait for me, Lizbeth Jane. Boo, hoo, hoo! I'll tell ma on you, so I will. Ow!

ELIZABETH (*turning and seizing IND. by the shoulder and shaking her vigorously*). Shut up, you little brat! What you screaming about?

IND. Ow, wow, wow! You wouldn't wait fer me.

ELIZ. Think I'm goin' to poke along all day? Why don't you walk faster?

IND. I can't, my heel's all skint. Ouch! Boo, hoo!

ELIZ. (*jerking her along*). Serves you right for wearin' your new shoes.

IND. I wanted to look nice the last day. Oh, it hurts.

ELIZ. Take that shoe off. (IND. *sits on ground and removes her shoe; displays a large hole in stocking heel.*  
ELIZ. *jerks her up and they go out at L, IND. limping and carrying her shoe.*)

Enter TEMPERANCE, EMMAZILLA, JOHNNY and BENJAMIN.  
*The boys carry their own dinner pails and those of the girls.*

TEMPERANCE (*jumping up and down and screaming*). Oh, there's a snake! Don't let it bite me! (*Gathers her dress around her.* EMM. *shrieks and dances up and down.*

*The boys grab stones and throw at it. They laugh at the girls.)*

JOHNNY. What geese girls are. That's nothin' but a chicken snake.

BENJAMIN. Huh! They ain't pizen. *(All pass out at L.)*

*Enter JIM HENRY and JACOB at R. They shuffle along with their toes digging under, their hands in their pockets, their dinner pails hanging from their arms.*

JIM HENRY *(spits through his teeth. Sees snake, stops.)* Hello, somebody's killed a snake.

JACOB *(picking it up).* Vat kindt iss it alretty yet?

JIM. Nothin' but a little chicken snake. *(Takes snake from JACOB.)* Les scare the girls.. *(Talking heard.)*

*Enter DELIVERANCE, LORENA and LORENZO at R. LORENZO has his hands in his pockets and his mouth open. LORENA carries the dinner pail.*

DELIVERANCE. Say, Mary Ellen's cousin from town, Olivia Henrietta Arabella See, is visitin her, and she's comin' to school to-day.

LORENA. Oh, goody! She chaws real store gum. Maybe she'll let us chew it.

JIM. Huh! I wouldn't chew store gum. My pap says it's made out o' coal ile.

LORENA. Oh, story-teller, story-teller!

JIM. Don't you call my pap a liar. *(Throws snake, which he has been holding behind him, at her. She jumps and screams, as does DELIV. JIM and JACOB laugh and dance around. JIM puts snake in his pocket.)*

JIM. Girls are all scaredycats.

DELIV. You ought to be ashamed—scaring folks like that.

*Enter MARY ELLEN and OLIVIA. As they pass the boys JIM throws snake at them, holding it by the tail.*

BOTH GIRLS *(jumping up and down).* Ow! Take it away! Take it away! *(Boys howl with mirth.)*

JIM. Oh, scaredycat, scaredycat! It's dead.

MARY ELLEN. I don't care. I'll just tell teacher on you, so I will.

JACOB. Oh, dale dattle, dale dattle!

JIM. Hey, Dutchy, you always git things backwards. (*Throws snake around LORENZO's neck—he has been standing half asleep with his mouth open.*) There's a purty necktie fer ye.

LORENZO (*knocking snake off*). You jes quit that ncow.

JIM. Haw, haw! Girl baby!

LORENA (*flying at him and trying to scratch him*). You just leave my brother alone. (*Bell heard ringing. JIM and all the others but LORENZO run off stage at L, LORENA after JIM.*)

LORENZO (*jumping up and down and clapping his hands*). Whup 'im, Lo; whup 'im, Lo!

CURTAIN.

(LORENZO can be heard yelling "Whup 'im, Lo.")

SCENE II.

*The schoolroom. Two rows of benches or desks, ten in a row. Each desk seats two. Teacher stands at his desk at R. Sunbonnets and shawls hanging on nails at back of stage. Pails setting on bench. Bucket of water on bench or stool near door. All the scholars in their places except ANDREW and CORWIN KILGORE.*

TEACHER *sits down, opens a book and calls the roll.*

TEACHER. Lorena Juniper.

LORENA. Present.

TEACHER. Lorenzo Juniper.

LORENZO. Present.

TEACHER. Elizabeth Jane Crabtree.

ELIZ. Present.

TEACHER. Indiana Crabtree.

IND. Present.

TEACHER. Deliverance Dodgett.

DELIV. Present.

TEACHER. Temperance Teaberry.

TEMP. Present.

TEACHER. Emmazilla Uphill.

EMM. Present.

TEACHER. Mary Ellen Crockett.

MARY. Present.

TEACHER. Johnny Short.

JOHNNY. Present.

TEACHER. Benjamin Long.

BEN. Present.

TEACHER. Jim Henry Cobb.

JIM. Hyar.

TEACHER. Answer me right.

JIM. Present.

TEACHER. Salvation Samson.

SALVATION. Present.

TEACHER. Jacob Von Hoffenstein.

JACOB. Present.

TEACHER. Andrew Montgomery. (*No answer.*)

TEACHER. Mug Rudd.

MUG. Present.

TEACHER. Corwin Kilgore. (*No answer. TEACHER closes book, looks over his spectacles, picks up a song book and opens it.*)

MARY. Oh, teacher, let us sing our Geography song.

TEACHER. Very well. (*Arises, takes tuning fork out of his vest pocket, bites it and holds it to his ear. Start song, in which all join.*)

(Tune, "Skip to My Lou, My Darling.")

"Oh, have you heard Geography sung,  
 For if you have not, it's on my tongue,  
 About the earth in air that's big,  
 All covered with green little islands.  
 Oceans; gulfs, bays and seas,  
 Channels and straits, sounds, if you please,  
 Great archipelagoes, too, and all these  
 Are covered with green little islands.

“All over the earth are water and land,  
 Beneath the ships or where we stand;  
 And far beyond the ocean strand  
   Are thousands of green little islands.  
 Continents and capes there are,  
 Isthmus and the peninsula,  
 Mountain and valley and shore stretching far,  
   And thousands of green little islands.

“All o'er the globe some circles are found,  
 From east to west they stretch around,  
 Some go from north to southern bound  
   Right over the green little islands.  
 Great equator, tropics, too,  
 Latitude lines, longitude, too,  
 Cold polar circles, and all these go through  
   The thousands of green little islands.

“Oh, don't you think 'tis pleasant to know  
 About the sea and land just so,  
 And how the lines, the circles go,  
   Right over the green little islands.  
 Now you hear how we sing,  
 This is, to-day, all we can bring,  
 Come again soon, and you shall hear sung,  
   The names of the green little islands.”

*Enter ANDREW MONTGOMERY at R.*

TEACHER. What's the matter, Andrew?

AND. (*panting*). There was a lion standing down our lane hand his ad to come the long way to school.

TEACHER. Nonsense! Don't you know there are no lions in this country?

AND. It was! A great big black lion. Ee stood hon 'is 'ind legs.

TEACHER. How far were you from it?

AND. Habout 'alf ha mile. (*Scholars all laugh. ANDREW goes to his seat. TEACHER goes to blackboard and writes Al on the board.*)

*Enter CORWIN KILGORE.*

TEACHER. Why are you tardy, Corwin?

CORWIN. Our spotted mule died las' night.

TEACHER. You did not have to ride the mule to school.

MUG. Teacher, I seen him playin' in the branch.

TEACHER. That was very wicked. And on the last day, too. (MUG *begins to cry and rub his nose on his sleeve.*)

TEACHER. Stop that at once. Primer class, take your places. (IND., MUG and COR. *go to front, stand in a row. MUG wipes nose on sleeve.*) What is this word (*pointing with stick to word on board*)?

IND. (*spelling*). A-1, al.

TEACHER. Who can add two letters and make a word?

AND. Put ha hach in front hand ha hell hat the hend. Spells all. (*Scholars all laugh.*)

TEACHER. Andrew, you are worse about your h's than when you first started to school. You don't try.

AND. Hi can talk lots better nor ma. You hought to ere er.

TEACHER (*writing the alphabet on the board*). Mug, tell me each letter as I point to it.

MUG. (*looking around the room and repeating the alphabet very fast*). A, b, c, d, e, f, etc.

TEACHER (*pointing to I*). What is that letter?

MUG. Looks like our gate post. (*All laugh.*)

TEACHER. I shall speak but once more. (*Looks at a bundle of sticks on wall.*) What is that letter?

MUG. L.

TEACHER. That is I. You will have to study your alphabet till you learn the letters in the book. (*To IND.*) You may recite the alphabet. (*She recites it correctly and then CORWIN recites it.*) Primer class is dismissed.

COR. (*snapping his fingers*). Teacher, can I get a drink?

TEACHER. Yes. (COR. *goes to pail of water, takes a gourd full and holds his head over pail as he drinks. Empties water back in pail that is left.*)

JIM. Oh, teacher, look at Corwin.

TEACHER. Young man, I've a good notion to whip you for that.



JIM. Teacher, can I go after some more water?

TEACHER. Yes, but don't stop to play. (JIM takes pail and goes out.) As this is the last day of school, we will only lightly review our lessons of the past term and devote the afternoon to recitations and exercises. The fourth reader class take your places.

(ELIZ., TEMP., EMM., JOHNNY, BEN. and SAL. line up in front down C.)

TEACHER. All together, read. (All read together at the tops of their voices and in a sing-song:)

'Tis the voice of the sluggard—I hear him complain,  
You have waked me too soon, I must slumber again  
(*agane*).

As the door on its hinges, so he in his bed,  
Turns his sides and his shoulders and his heavy head.

Enter JIM with water, which he sets on stool. Takes his seat.

(During the recitation the other scholars are all playing. OLIVIA sits in front seat with MARY. DELIV. and LORENA sit behind them. DELIV. twists OLIVIA'S curls around her finger. LORENA makes pictures on her slate, making a scratching sound with her pencil. She holds slate up for the girls behind her to see and they snicker. JIM and JACOB are pulling hair. LORENZO goes to sleep and his head wobbles. MUG and COR. have their heads together over a slate and COR. is making pictures. AND., who sits behind them, is looking over their shoulders. TEACHER leaves class standing and tiptoes down the aisle. He jerks COR. and MUG up by their collars and bumps their heads together until they cry. He seizes JACOB by the arm and jams him up and down in his seat and does the same to JIM HENRY. The girls have begun to study industriously by the time he gets to them. He stands looking at them for a moment, then returns to his desk. JOHNNY wiggles his toe through the hole in his shoe. BEN. and EMM. are holding hands behind their backs. ELIZ. is crying.)

TEACHER. What is the matter, Elizabeth Jane?

ELIZ. Nothing.

TEACHER. That's a funny thing to cry about.

IND. (*holding up her hand*). Teacher, I seen Salvation Samson kiss her.

TEACHER. Never mind, Elizabeth, you'll be crying because the boys don't kiss you in a couple of years more.

ELIZ. I won't no such thing, so I won't.

TEACHER. Salvation, I am surprised. Why did you do such an ungentlemanly thing?

SAL. Well, she kept edgin' up to me an' lookin' at me sideways just like she wanted me to.

ELIZ. Boo, hoo, hoo! I was tryin' to tell 'im there was a worm on his back. Wasn't thinkin' of kissin'.

SAL. (*begins to wiggle*). Teacher, may I go out? That worm's crawled down my back.

TEACHER. Yes. It serves you right, though. (*The scholars all laugh.*) The class is dismissed. (*All go to seats except SAL., who has rushed out at R.*) The spelling class will recite.

(LORENZO, LORENA, JIM, JACOB, DELIV. and ELIZ. go forward and line up in front of stage. Each scholar defines the word as he spells it. JACOB is at head of class, LORENZO at foot.)

TEACHER. Odor.

JACOB. O-d-u-r, odur. Somedings vat shtinks goot.

TEACHER. Next.

JIM. O-d-e-r, odor. A smell.

TEACHER. Next.

DELIV. O-d-o-r, odor. Fragrance. (*She goes to head of class.*)

TEACHER. Oral.

ELIZ. O-r-a-l, oral. The liver and the mouth.

TEACHER. You spelled the word right, but I never heard such a crazy definition. Next.

LORENA. O-r-a-l, oral. Delivered by mouth. (*Goes above ELIZ.*)

TEACHER. Pilot.

LORENZO. P-i, pi, l-u-t, lut, pilut. A ship full of steers. (*All laugh.*)

TEACHER. Next.

DELIV. P-i-l-o-t, pilot. One who steers a ship.

TEACHER. Pagan.

JACOB. P-a-g-a-n, pagan. (*Studies, wriggles and frozens.*)

TEACHER. Define it.

JACOB. It vas one Injun.

TEACHER. Next.

JIM. P-a, pa, g-a-n, pagan. A heathen. (*Goes above JACOB.*)

JACOB. Vat's de tifference. Injuns vas heatens, vat?

COR. (*snapping his fingers*). Teacher, did you ever see a thunder pumper?

TEACHER. Study that alphabet, sir.

COR. But did ye?

TEACHER (*in a loud voice*). Study your lesson, sir. (*CORWIN begins to study in a loud whisper, "a, b, c," etc. All laugh.*)

*Enter SAL.*

TEACHER. The class is dismissed. (*All go to seats. JIM pulls DELIVERANCE'S hair as he passes her. She begins to cry and pulls his hair. He yells, "Ouch!"*) What's that? Deliverance, I am ashamed of you.

DELIV. I don't care. He pulled my hair first.

TEACHER. You and Jim Henry may commit to memory the poem,

"Let dogs delight to bark and bite,  
For 'tis their nature to."

(*They both go to their seats scowling. JOHNNY passes a note to BEN. He begins to write on the back of it after reading, when the TEACHER sees him and takes the note from him. Goes to his desk, adjusts his spectacles and reads the note.*)

TEACHER. Johnny Short and Benjamin Long, come here. (*The boys go forward. Reading the note aloud.*) "Say, Ben, let's give old Toothacre the dickens this mornin'. It's our last chance." And Ben has written, "All right, I am doing—" We all know he means doing my best. What do

you think of such scandalous conduct? (*Looks over his glasses at school and then takes bundle of sticks down, from which he selects one.*) Last day of school or not, you shall suffer for this.

BEN. I didn't say I was doing my best.

TEACHER. You were going to.

BEN. I wasn't

TEACHER. You were.

BEN. I wasn't.

TEACHER. What were you going to say?

BEN. Doin' my lessons. (*All laugh.*)

TEACHER. That's a likely story. (*Puts switch back.*) However, I do not wish to be severe. You may stand there in each corner. (*JOHNNY goes to corner at R. and BEN. at L.*) The geography class will recite. (*All except the smallest scholars—MARY, IND., MUG, COR. and AND.—go forward.*)

COR. Teacher, I know where there's a turtle bird.

TEACHER. Study your lesson. (*To ELIZ.*) What is a city?

ELIZ. It's a piece of land entirely surrounded by houses.

TEACHER. Next.

JIM HENRY. It's a place what has a mare and copper nation.

TEACHER. What is the matter with all of you? I never heard such stupid answers. Who knows what a city is?

TEMP. A city is a large town with a mayor and aldermen.

ELIZ. O-o-o-h!

TEACHER. What are the suburbs of a city?

JACOB. W-h-y, cabbage.

TEACHER. You talk like a cabbage head.

LORENZO. It's the outsides of a city.

EMM. The outposts—the confines of a city.

COR. My pap took me to town oncet an' I couldn't see the town fur the houses. (*Scholars all laugh.*)

TEACHER. You had better learn the alphabet before you join the geography class. (*To class.*) What is a mountain?

SAL. a great big hill.

TEACHER. You have the idea. What is an ocean?

JACOB. A body uf vater four million dimes pigger dan our duck pond.

(TEACHER goes down to COR. and jerks him up and down.)

COR. (*snivelling*). I wusn't doin' nuthin'.

TEACHER. That's what's the matter with you. You never do anything. (*Goes back to desk.*) The class is dismissed. (*Taps bell to denote recess. All give a whoop and rush for bonnets and hats.*)

SAL. Oh, teacher, come out and play blackman with us. (*The oldest ones go out, leaving LORENZO, LORENA, MARY, OLIVIA, JIM, JACOB and AND. in schoolroom. LORENZO stands around with his mouth open and hands in his pockets. MUG and COR. empty their pockets and swap marbles. A various assortment of string, marbles, broken knives and everything a small boy usually carries is displayed. The girls gather admiringly around the little visitor, OLIVIA. JIM sneaks to teacher's chair and fixes a bent pin on seat, winds dead snake around it, then joins the others.*)

LORENA. Oh, Olivia Arabella, let me chaw your gum? I'll show you my wart on my arm if you will.

IND. I want to chaw it.

JIM. What, the wart? Haw, haw!

AND. Hi will gather you some lots of rosum hif you'll let me chaw your store gum.

OLIVIA. Everybody can take turn about chewing it. Lorena first, cause she asked first.

MARY. I've got some of my own. (*All look at her enviously. OLIVIA hands her gum to LORENA.*)

OLIVIA. Let's play something.

MARY. What will it be?

OLIVIA. Oh, let's play King William.

ALL TOGETHER. All right.

LORENA. I'm going to be It.

(*Shouts can be heard outside. Someone shouts, "What you doin' there?" Another answers, "Pickin' blackberries." "What will you do when you see the blackman comin'?" "Run right through."*)

AND. Wy don't you let Olivia be hit. She's our visitor.

JACOB. Ach, Andy knowed Olivia 'd choose him yet.

(OLIVIA takes her place and all the others join hands and circle around her, singing:)

King William was King Jameses son,  
Upon the royal race he run;  
He wore a star upon his breast,  
Go choose the one that you love best,  
Go choose the east, go choose the west.

(OLIVIA faces first east, then west.)

Go choose the one that you love best.

(She points to AND., who breaks the circle and joins hands with her. The others join hands and go on circling around them.)

If he's not here to take your part,  
Then choose the one that's next your heart.  
Down on this carpet you must kneel,

(OLIVIA and ANDREW kneel.)

Sure as the grass grows in the field,  
Salute your bride and kiss your sweet,

(AND. kisses her.)

And then arise unto your feet.

(They arise.)

And now you're married you must be good,  
Keep your wife in plenty of wood,  
Chop it, split it, carry it in,  
And now you can hug her and kiss her again.

Enter TEACHER, who picks up bell and, going to door, rings bell violently. Scholars all pour in and take their seats.

TEACHER stands by desk till all is quiet.,

TEACHER. We will sing the "Spotted Farm."

(This is chanted in a monotone corresponding to this tune: Do me, do me, do me, me, me re, si re, si re, si re re re do, me fa, re fa, re fa, fa fa re, me fa, me fa, me fa fa

*fa me, sol do, sol do, sol do do do sol, sol sol sol sol sol sol sol do! going up high on last note.)*

*(All sing together.)*

A farmer had a brindle cow,  
A speckled hen that made a bow,  
A tabby cat with five-toed feet  
And a spotted dog that loved to eat,  
A piebald horse with one good eye,  
And a freckled boy that told a lie!

*(TEACHER sits down on bent pin. Jumps up with a yell, whirls around and sees snake on chair. Seizes bundle of switches and fights at snake. Knocks it off chair, then falls on floor and writhes and groans. Children all look horrified excepting JIM and JACOB, who have their geographies up before their faces and are snickering.)*

TEACHER. Somebody go for the doctor, quick. I've been snake bitten. Oh, I'm dying, I'm dying, I'm dying!  
*(JOHNNY and BEN. rush out at R. TEMP. rushes to TEACHER and, pulling off one of his shoes, begins to rub his foot.)*

TEMP. Emmazilla, you come and rub his other foot.  
*(EMM. hurries to her and pulls off TEACHER'S other shoe and rubs his foot. It is discovered that he wears no socks. He twists and kicks and continues to groan. Some of the little ones begin to cry.)*

*Enter JOHNNY and BEN, followed by DOCTOR QUACKENBOS.*

JOHNNY *(panting)*. We met him right down the road a piece.

DOCTOR *(going to TEACHER)*. Where did it bite you?

TEACHER. I sat down on it.

DOCTOR *(sees snake. Picks it up)*. Why, that snake's not pizen. You are not dying, Toothacre.

TEACHER *(rising up and leaning on his elbow)*. What kind is it? Are you sure it's not a poisonous reptile?  
*(Speaks in a weak voice.)*

DOCTOR. Nothin' but a common little chicken snake. How'd it ever come to git on that chair? *(Sees JIM and*

JACOB *snickering*. *Goes down aisle, seizes each by collar and leads them up to desk. They pull back. TEACHER rises slowly to his feet.*) I bet you boys can tell heow that snake got thar.

JOHNNY (*looking at snake*). Why, that looks like the snake BEN and me killed this morning.

MUG. I seen Jim Henry put somethin' on teacher's chair.

DOCTOR (*discovering bent pin*). Haw, haw, haw! I guess you won't die this time, Toothacre.

TEACHER (*seizing JIM by collar and grabbing whole bundle of switches*). I'll show you how to scare folks to death. (*Begins to whip him.*)

#### CURTAIN.

(JIM *can be heard screaming, "Oh, Lordy, my toe, I'll never do it again!" as curtain descends.*)

#### SCENE III.

*Same as last scene. Scholars all at their places. TEACHER is at his desk. A knock is heard. TEACHER goes to door.*

*Enter WIDDER CROCKETT and SET-STILL CAMPBELL.*

TEACHER. How de do. (*Shakes hands with them. Shows them to seats near his desk.*)

WIDDER. I heerd you was goin' to have a reg'lar sore-eye here this evenin'.

SET-STILL (*with his hand to his ear*). Who's that's got the sore eyes?

WIDDER (*shouting*). I said they was goin' to have a sore-eye—a musicail—here this evenin'.

SET-STILL. Blamed if I know what ye air talkin' beout.

TEACHER. The Hick'ry Holler band has promised to render a few choice selections this afternoon. (*Louder.*)  
Render—



SET-STILL. Render lard? Who's ben killin' hogs this time o' year.

TEACHER (*shouting*). I said render some selections of music.

SET-STILL. Yaas, 'tis beout time for spring elections. I hope you air goin' to vote rite. (*Scholars all titter.*)

WIDDER. My Mary Ellen has a fine recitation to recite.

SET-STILL. Yaas, ingerns (onions) an' taters goes mighty good, fried together.

*A knock at the door. Teacher goes to door and ushers in*  
DOCTOR QUACKENBOS.

DOCTOR. Haw, haw! How's your snake bite? (TEACHER glares at DOCTOR, but ignores the question. DOCTOR sits on front seat, places hat on his knee, wipes his face with handkerchief, blows his nose with a loud snort, winks at the widder.)

TEACHER. We will sing a song composed by Temperance Teaberry for this occasion.

THE HICK'RY HOLLER SCHOOL.

(Tune, "Nellie Gray.")

We're a band of happy children  
And we study all the day,  
And we never break our teacher's rule.  
First we study all our lessons—  
Then a little while we play;  
Oh, we love our dear old country school.

CHORUS—

Oh, we spell and read and write,  
And we play, but never fight—

(JIM knocks JACOB off seat. They pull hair and have a terrible row.)

TEACHER (*going to them and separating them, leads them up in front*). I am grieved and shocked beyond measure. You boys may stand here till I tell you to sit down. (*Stands one on one side of desk and the other on the opposite side. They stick their tongues out at him*)

*when his back is turned.*) We will sing the first two lines of the chorus over. (*All sing.*)

Oh, we spell and read and write,  
 And we play\*but never fight,  
 And something new we learn from day to day.  
 We will always love our teacher  
 And we'll strive to do the right,  
 And we'll gain much wisdom while we may.

TEACHER (*looking at list he holds*). The next thing on the program is a dialogue by Indiana Crabtree and Mug Rudd. (*IND. and MUG go down C. They take their places facing each other. MUG wipes his nose on his sleeve and snuffles. IND. checks her apron string.*)

IND. Little boy, little boy, who made your breeches?

MUG. Daddy cut 'em out and mammy sewed the stitches.

(*They bob their heads at the audience and dart to their seats.*)

WIDDER. Neow, wan't that jes' too cute?

TEACHER. A poem by Salvation Samson.

SAL. (*goes to C., bobs his head and speaks*):

MY FATHER'S ONION BED AND MINE.

When I had reached the age of twelve  
 My father said to me:  
 "Come, Nicodemus Salvation Samson,  
 Some land I'll give to thee.  
 It will lay behind the smokehouse—  
 The soil is rich and fine—  
 And you may name it  
 Your onion bed and mine."

He led me forth in early morn  
 To show me how to plow,  
 And see that no mistake was made—  
 Well, I'm proficient now.  
 I routed all the briars and roots  
 And did not leave a vine,  
 Because it was to be  
 Father's onion bed and mine.

In ten days, my plowing done,  
 The worst was yet to come.  
 The onion sets had to be sot—  
 You bet that I felt bum.  
 But, alas! for my fond hopes—  
 I got the husks—not e'en a rind—  
 For father got the profit  
 Of his onion bed and mine.

*(Bobs his head and goes to seat.)*

TEACHER. Next will be a song by Lorenzo Juniper.

LORENZO *(goes to C., looks around with his mouth open; his hands hang loosely at his sides. In a sing-song).*

There were two crows sat on a tree—  
 Caw, caw, caw! *(Flaps his arms up and down  
 like wings as he says "caw.")*  
 Biddy Magoo Magee.  
 And they were black as you and me—  
 Caw, caw, caw! *(Flaps his arms.)*  
 Biddy Magoo Magee.  
 Said one crow to his mate,  
 Caw, caw, caw!  
 My friend, what shall we do for food to ate?  
 Caw, caw, caw!  
 Biddy Magoo Magee.

*(If the boy who recites this can imitate the caw of a crow it will be very funny. LORENZO resumes the stupid look and goes slowly to his seat.)*

TEACHER. Miss Temperance Teaberry will read an essay on education.

TEMP. *(goes to C. Has her manuscript tied with blue ribbon. Bows very low).* Friends and fellow schoolmates: Education is something we should all strive for. Its powers are wonderful. If you have an education, young ladies, you can be a school teacher and wear a worsted dress and button shoes every day in the week. You won't have to get up at three o'clock in the morning and go out and milk fourteen cows and help feed the hogs if your pa ain't able to

keep a hired hand, but you can sleep till six o'clock and ride horseback to school, and everybody respects you and calls you Miss. Education is a fine thing for the boys, too, for they can go to the city and be lawyers and real estate agents and doctors, and wear a boiled shirt and stand-up collar every day in the week, and black their shoes with real blacking instead of mutton tallow, and put bear's grease on their hair. And that beats turnin' sod with a yoke of spotted oxen. So my advice is, get education.  
(*Bows and takes her seat.*)

TEACHER. Deliverance will recite an original poem, "The Beautiful Hoe."

DELIV. *going to C., bows. Swings herself as she recites*):

Oh, the hoe, the hoe, the beautiful hoe,  
How we love it when it misses the ground and hits our toe.  
Our backs bent double, our faces aglow,  
The long rows of taters we vigorously hoe.

With its long wooden handle and bright shining blade,  
It beckons us on when garden is to be made.  
I once had a hoe, a beautiful hoe,  
But I broke it, alas! now all is woe.  
To the garden no more will my weary feet go,  
For I took the ax and chopped up my 'hoe. (*Bows and goes to seat.*)

TEACHER (*to JIM and JACOB*). You two boys may go to your seats. Jim Henry will read an essay on the hen.

JIM (*going to C.*). The hen is a fussy domestic animile and has two legs and several toes. She squawks when her little hens are in danger. She lays fresh eggs to sell to the teown people; so the grocer's sign says—but ma uses the fresh ones for puddin's an' things and sells the old ones. The hen can scratch the ground and raise the dust same as us boys playin' leapfrog in the road. The hen clucks when she feels happy an' can fight a dog amazin'. She is good for food, so our preacher sez, and he ought to know, fur ma has killed twenty-seven chickens this year, so fur, fur

him. Us children git the wings and necks all rite. Ma always cooks the feet, too, but sis eats them, cause somebody sed they would make her beautiful. Huh! Don't keer whether I'm purty or not. Oncet sis swallered a raw chicken heart whole cause somebody said she could git whoever she wanted if she would. She allers turns kinder white around the lips and sez no, thank ye, when ma passes her the heart now. Girls is nearly as funny as hens, and that's all I know about hens. (*Bobs his head and sits down.*)

TEACHER. Mary Ellen Crockett will speak her piece.

MARY (*goes to C., bobs her head*).

Here I stand on two little chips.

Come and kiss my sweet little lips. (*Bobs her head and goes to seat.*)

*A knock is heard.* TEACHER *opens door.* Enter HOSEA JIMSON, PETERO BLOWHARD, HENSON JACKSON and CAPT. KILGORE. HOSEA *beats the drum,* PETERO *plays the tuba,* HENSON *the cornet and* CAPT. KILGORE *the accordion.* TEACHER *shakes hands with them and they seat themselves on front seat.*

TEACHER. The next thing on the program is some music by the band. (*The band stands and plays "Marching Through Georgia," no one keeping time. The drummer pounds the drum till the windows rattle, and as he brings his drumsticks down he works his nose in a funny way.*)

TEACHER. Corwin Kilgore will speak his piece.

COR. (*goes up, bobs his head*):

Here I stand, all ragged and dirty,

Come and ketch me 'fore I run like a turkey. (*Runs to seat.*)

TEACHER. Benjamin Long will deliver an oration from Hamlet.

BEN. (*goes to C. Has his hands behind him*). I will to you a tale unfold. (*Turns his back and lets fall a long strip of muslin which is pinned to his coat-tail. As he strides back to his seat three or four yards of muslin sweep along behind him.*)

TEACHER. Andrew Montgomery will speak his piece.

AND. (*goes to C. Has a paper bag with a string around it in his hand*):

Hask me not to hadd hup figgers,  
Do not hask me to subtract;  
Neither hask me to divide, by jiggers!  
For Hi 'ate numbers, that's ha fact!

Hi don't like to study spellin',  
Hi do not like to read and write;  
Hi'd rather be hout doors yellin',  
Hi'd rather play, Hi'd rather fight.

Hi want to be ha cowboy,  
Hand with the cowboys stand;  
With spurs hupon my boots  
Hand ha lasso hin my 'and.

To ride ha bucking bronco  
Hand round hup Texas steers;  
To wear ha broad-brimmed 'at ho,  
Hand my 'air down round my hears.

(*Throws paper bag at audience.*) 'Ere's hall the haches  
I left hout. (*Bobs his head and goes to seat.*)

TEACHER. Jacob Von Hoffenstein will speak a piece entitled "That Mosquito."

JACOB (*goes to C., bobs his head*):

Dose mooskeeders, dot mooskeeders,  
He fly so light droo der air;  
His moosick sweed, ids hard to bead,  
Dot you schmile yourselluf in disbair.

Dose mooskeeders, dot mooskeeders,  
To catch him you often dry,  
But you vail und mit a wail,  
You almost somedimes gry.

Dose mooskeeders, dot mooskeeders,  
 In der nide you hear bussin,  
 Und schlap yourselluf shust vere he aimed  
 Because he call you cousin.

Dose mooskeeders! Dot mooskeeders!  
 Dhey goom so tick und tin;  
 But soon got fat on your varrum blood  
 Und den vipe off dere chin.

*(Bobs his head and goes to seat.)*

TEACHER. Olivia Henrietta Arabella See will speak her piece.

OLIVIA *(goes to C., twisting herself, mincing and tossing her head. Bowing low)* :

"His hook he baited with a dragon's tail,  
 And sat upon a rock and bobbed for whale."

*(Bows gracefully and goes to seat.)*

TEACHER. Elizabeth Jane Crabtree will read an essay on George Washington.

ELIZ. *(goes to C. Bobs her head. Reads from manuscript)*. George Washington was a great man. Once when the enemy was after him with bloodhounds he crossed the Alps in a small boat with the ice scrunching against the sides of the boat, and every minute he thought he would be swallowed up by the cruel waves. When he was a little boy his father gave him a little hatchet for a birthday present and one Fourth of July he chopped down his father's prize apple tree. When he heard his father coming he hid behind a burning bush. His father called: Georgie, where art thou? Here I am, pa, said George. What are you doing behind that burning bush? said old man Washington. Father, I cannot tell a lie, said George, I was hiding from you. Why did you cut down my prize apple tree? said old man Washington. The woman, she tempted me, said George. So the old man turned George out of the orchard and placed a terrible dragon with norful scales that rattled like chains and a forked tongue at the gate, and there it is

to this day. And that's all I know about George Washington. (*Bobs her head and goes to her seat.*)

TEACHER. Emmazilla Uphill, our elocutionist, will give a recitation from the songs of Selma.

EMM. (*gives a running skip to the front and begins. Throws her head back, rolls her eyes.*) Star of descending night! (*Points upward.*) Fair is thy light in the west! (*Points to the east.*) Thou liftest thy unshorn head from thy cloud! (*Tosses her head wildly.*) Thy steps are stately on thy hill! (*Treads up and down.*) What dost thou behold in the plain? (*Puts her hand to her brow and peers wildly out.*) The stormy winds are laid. (*Throws her hands out.*) The murmur of the torrent comes from afar! Roaring waves climb the distant rock. (*Steps up and down.*) The flies of evening are on their feeble wings. (*Flaps her arms to represent flying.*) What dost thou behold, fair light? But thou dost smile (*grins*) and depart. (*Walks backward, stumbles and falls over DOCTOR'S feet. He grabs her by the neck of her dress and sets her on her feet.*)

DOCTOR. Ye dod-blasted little fule, what ye tryin' to do? (*EMMAZILLA goes to her seat crying.*)

TEACHER. The next thing on the program is a speech by Johnny Short.

JOHNNY (*going to C. and folding his arms, begins impressively*): Ye doubtless thought, for ye judge of Roman virtue by your own, that I would break my plighted oath, rather than, returning, brook your vengeance! And, returning, brook your vengeance! vengeance! (*Looks wildly around—clutches at his hair, bats his eyes*)—vengeance—I forget the rest. (*Rushes to seat.*)

TEACHER. And now, Mr. Campbell, as the scholars are all through with their exercises, will you favor us with a speech?

SET-STILL (*with his hand to his ear*). Hey?

TEACHER. Will you give the children a few words of advice?

SET-STILL (*who has never made but one speech, and uses*



*it on all occasions*): Wall, neow, I ain't much on speakin', but I'll do the best I kin.

SET-STILL (*goes to C.*). Feller sitters and sister sitizens, the theme of my discourse will be—Vote rite! I shall plunge rite into the meet of the subjeck to oncet by saying that you have all heard of Mr. Multum Enparvo, no doubt, and has he not sed in plain metaphor (when he wus urging us to vote for his candidate) that we should to vote rite? Agin. Is there anyone in this vast and big aujience that has not red the glowing periods of the Honorable Vox Populi? Hes he not told you to gird up yure gallusses, pay yure road tax, march to the ballot box and vote rite? Did you do it, my feller tillers of water and drawers of the sile? Agin. When the weekly Jaytown Herald comes to our homes (one dollar per year, paid in advance, now is the time to subscribe), do we not open it gingerly and handle it with care, as we sot midst the fambly sirkel and peruse it for the eddification of those around us? Are we not edified, amused and our minds broadened after reading Mr. Vox Dei's artikel on how to make hay when the sun shines? How many city farmers understand the deep signifkans and can interpret them words? I can and will. They mean, vote rite. When I tell you that presidents and congressmen, road supervisors, county clerks and constables are holding office to-day because the majority voted rite and some of 'em often—I say once agin, by hen—Vote rite! (*Sits down and wipes his face with a red bandana handkerchief.*)

TEACHER. We will now have some music by the band. They will render "Home, Sweet Home," with variations. (*Band plays "Home, Sweet Home" and curtain falls while it is playing. A quartette can sing in place of band or the school can sing "Home, Sweet Home," as curtain falls.*)



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## The Gruff Judge and Happy Santa Claus

CHRISTMAS cantata, libretto by Fanny E. Newberry, music by T. M. Towne; 6 m., 5 f. Chorus of boys and girls, *Scenes:* Simple interiors Santa Claus (bass). Mrs. Fry, the Judge's housekeeper (soprano). Mrs. Manning, a poor widow (alto). Bessie, Maggie and Grace (soprano and alto). Judge Sterne (tenor). Zeke, his servant. Jamie, the widow's son. Harry (tenor). Joe, a boy. Costumes simple. A bright, clever plot and very pleasing music.

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## FARCES AND SKETCHES.

	M. F.		M. F.		
Assessor, sketch, 10 min.....	3	2	My Turn Next, 50 min.....	4	3
April Fools, 30 min.....	3	0	Narrow Escape, sketch, 15 m...	0	2
Bad Job, 30 min.....	3	2	Not at Home, 15 min.....	2	0
Bardell vs. Pickwick, 25 min...	6	2	Obstinate Family, 40 min.....	3	3
Beautiful Forever, 30 min.....	2	2	On Guard, 25 min.....	4	2
Betsy Baker, 45 min.....	2	2	Only Cold Tea, 20 min.....	3	3
Blind Margaret, musical, 30 m.	3	3	Outwitting the Colonel, 25 m...	3	2
Borrowed Luncheon, 20 min....	0	5	Patsy O'Wang, 35 min.....	4	3
Borrowing Trouble, 25 min....	3	5	Pat the Apothecary, 35 min....	6	2
Box and Cox, 35 min.....	2	1	Persecuted Dutchman, 35 min.	6	3
Breezy Call, 25 min.....	2	1	Pets of Society, 30 min.....	0	7
Bumble's Courtship, 18 min...	1	1	Played and Lost, sketch, 15 m.	3	2
Cabman No. 93, 40 min.....	2	2	Pull-Back, 20 min.....	0	6
Christmas Ship, musical, 20 m.	4	3	Quiet Family, 45 min.....	4	4
Cobbler, 10 min.....	1	0	Realm of Time, musical, 30 min.	8	15
Convention of Papas, 25 min...	7	0	Regular Fix, 50 min.....	6	4
Country Justice, 15 min.....	8	0	Rejected, 40 min.....	5	3
Cow That Kicked Chicago, 20 min.....	3	2	Rough Diamond, 40 min.....	4	3
Cut Off with a Shilling, 25 min.	2	1	Row in Kitchen and Politician's Breakfast, 2 monologues...	1	1
Deception, 30 min.....	3	2	Silent Woman, 25 min.....	2	1
Desperate Situation, 25 min....	2	3	Slasher and Crasher, 1 hr. 15 m.	5	2
Documentary Evidence, 25 min.	1	1	Taming a Tiger, 20 min.....	3	0
Dude in a Cyclone, 20 min.....	5	3	That Rascal Pat, 35 min.....	3	2
Fair Encounter, sketch, 20 min.	0	2	To Oblige Benson, 45 min.....	3	2
Family Strike, 20 min.....	3	3	Too Much for One Head, 25 m...	2	4
First-Class Hotel, 20 min.....	4	0	Too Much of a Good Thing, 50 min.....	3	6
Freezing a Mother-in-Law, 45 min.....	3	2	Treasure from Egypt, 45 min...	4	1
Great Medical Dispensary, 30 min.....	6	0	Trick Dollar, 30 min.....	4	3
Hans Von Smash, 30 min.....	4	3	Turn Him Out, 50 min.....	3	3
Hard Cider, temperance, 15 m...	4	2	Twenty Minutes Under Um- brella, sketch, 20 min.....	1	1
Happy Pair, 25 min.....	1	1	Two Bonnycastles, 45 min.....	3	3
Homeopathy, Irish, 30 min.....	5	3	Two Gay Deceivers, 25 min....	3	0
I'll Stay Awhile, 20 min.....	4	0	Two Gents in a Fix, 20 min....	2	0
I'm Not Meself at All, 25 min...	3	2	Two Ghosts in White, 25 min...	0	8
Initiating a Granger, 25 min...	8	0	Two of a Kind, 40 min.....	2	3
In the Wrong House, 20 min...	4	2	Two Puddifoots, 40 min.....	3	3
Irish Linen Peddler, 40 min....	3	3	Uncle Dick's Mistake, 20 min...	3	2
Is the Editor in? 20 min.....	4	2	Very Pleasant Evening, 30 min	3	0
John Smith, 30 min.....	5	3	Wanted: a Correspondent, 1 hr.	4	4
Just My Luck, 20 min.....	4	3	Wanted: a Hero, 20 min.....	1	1
Kansas Immigrants, 20 min....	5	1	Which Will He Marry? 30 min.	2	8
Kiss in the Dark, 30 min.....	2	3	White Caps (The), musical, 30m.	0	8
Larkin's Love Letters, 50 min...	3	2	Who is Who, 40 min.....	3	2
Lend Me Five Shillings, 40 min.	5	2	Who Told the Lie? 30 min....	5	3
Limerick Boy, 30 min.....	5	2	Wide Enough for Two, 50 min.	5	2
Little Black Devil, 10 min.....	2	1	Woman Hater (The), 30 min....	2	1
Love and Rain, sketch, 20 min.	1	1	Wonderful Letter, 25 min.....	4	1
Lucky Sixpence, 30 min.....	4	2	Wooing Under Difficulties, 35 min.....	4	3
Lucy's Old Man, sketch, 15 m.	2	3	Yankee Peddler, 1 hr.....	7	3
Madame Princeton's Temple of Beauty, 20 min.....	0	6			
Mike Donovan, 15 min.....	1	3			
Misses Beers, 25 min.....	3	3			
Mistake in Identity, 15 min...	0	2			
Model of a Wife, 25 min.....	3	2			
Mrs. Gamp's Tea, sketch, 15 m.	0	2			
My Jeremiah, 20 min.....	3	2			
My Lord in Livery, 45 min....	4	3			
My Neighbor's Wife, 45 min....	3	3			

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Only Daughter, 3 acts, 1hr. 15m.	5 2
Louva, the Pauper, 5 acts, 2 hrs.	9 4
Under the Laurels, 5 acts, 2 hrs.	5 4
Danger Signal, 2 acts, 1hr. 45m.	7 4
Our Country, Historical Play, 3 acts, 1 hr.....	10 5
Topp's Twins, 4 acts, 2 hrs.....	6 4
It's all in Pay Streak, 3 acts, 1 hr. 40 min.....	4 3
The New Woman, 3 acts, 1 hr..	3 6

**FARCES.**

Initiating a Granger, 25 min....	8 0
Wanted: a Correspondent, 2 acts, 45 min.....	4 4
A Family Strike, 20 min.....	3 3
Two Ghosts in White, 20 min..	0 8
The Assessor, 10 min.....	3 2
Borrowing Trouble, 20 min....	3 5
Country Justice, 20 min.....	8 0
The Pull-Back, 26 min.....	0 6
Hans von Smash, 2 acts, 30 min.	4 3
Irish Linen Peddler, 2 acts, 40 min.....	3 3
Kansas Immigrants, 20 min....	5 1
Too Much of a Good Thing, 45 min.....	3 6
Is the Editor In? 20 min.....	4 2
Pets of Society, 20 min.....	0 7
Wide Enough for Two, 45 min.	5 2
Patsy O'Wang, 35 min.....	4 3
Rejected, 40 min.....	5 3
A First-Class Hotel, 20 min....	4 0
Madame Princeton's Temple of Beauty, 20 min.....	0 6
Dude in Cyclone, 20 min.....	5 3
The Cobbler, 10 min.....	1 0
A Convention of Papas, 25 min.	7 0

**TEMPERANCE.**

The Sparkling Cup, 5 acts, 2 hrs.	12 4
Hard Cider, 10 min.....	4 2
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