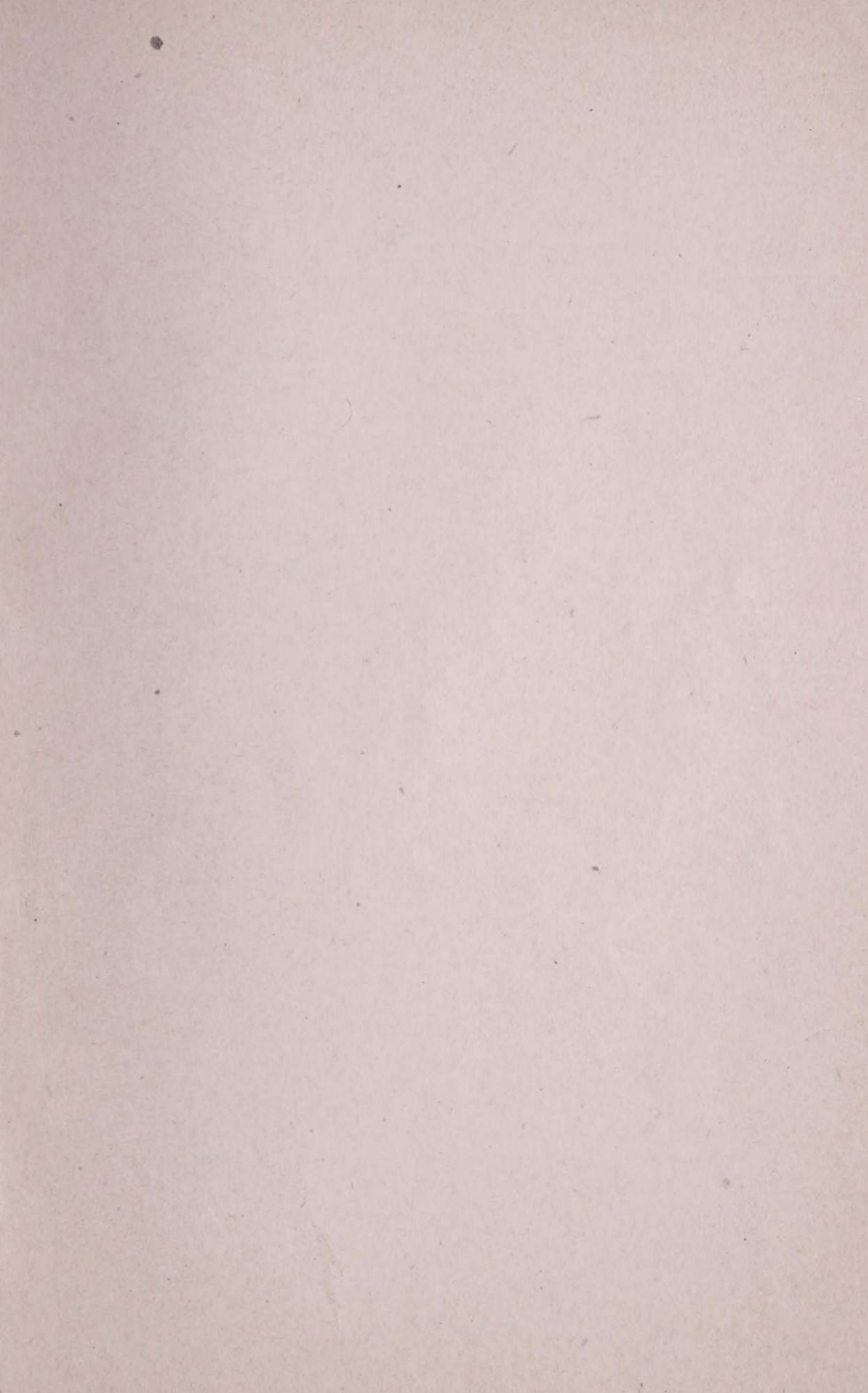




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The BEST HALLOWEEN BOOK

RECITATIONS, DIALOGUES, PLAYS, EXERCISES,
DRILLS, DANCES, PANTOMIMES,
SONGS, GAMES

By

LENORE K. DOLAN



BECKLEY-CARDY COMPANY
CHICAGO

1931

The BEST
HALLOWEEN BOOK

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INTRODUCTION

Many of the numbers in *The Best Halloween Book* can be varied to suit the particular needs of the group by which they are used. In the dances, drills and pageants fewer or more characters may be introduced without altering the effectiveness of the number.

Full directions for costuming are given in most cases. The amount of costuming will depend upon the time and money to be spent on the number. Costumes may be omitted, or a mere suggestion of the character represented may be worn, if the production is to be a simple one. Placards bearing the name of the character represented by each child may be used. It should be remembered, however, that costuming, scenery and lighting are important factors in presenting a really good entertainment.

Where special talent in singing or dancing is available, solo numbers or duets may be used in place of the group numbers described.

Careful consideration should be given each number before assigning the parts to the children, so that each child may receive the part which he can really do best. Clearly spoken parts, good posture and plenty of life must be insisted upon by the director, if the numbers are to be well received.

All music needed for the production of these numbers is taken from the *New Common-School Song Book*, which may be procured from the publishers of this book for 50 cents, postpaid.

THE AUTHOR

The Best Halloween Book

RECITATIONS

HALLOWEEN WELCOME

[For a small child to recite]

We're glad to welcome each of you
To our social [or party] here to-night.
We hope that you'll be pleased,
For we'll try to do things right.

But if we make a few mistakes,
We hope you'll excuse us, too;
Because you see we really aren't
So big and smart as you.

HALLOWEEN GOOD NIGHT

The time has come to say good night
To each of our kind friends here;
We hope we've brought some smiles
To you and not too much fear.
For, after all, jolly Halloween
Is made of more smiles than tears
And we hope that you'll be with us
At our programs many, many years.

IS IT?

Is that the wind a-howling
Round about my window pane?
Is that tapping, tapping made
By the steady drop of rain?

Is that rustling of leaves
I hear outside of the door?
Was that some one walking
On the upstairs bedroom floor?

Is that some one a-crying,
Or was it just the hoot of owl?
Was that some one moaning there,
Or was it just the wind's howl?

These and other questions
About things heard and seen
Keep a-crowding in my mind
Each year at Halloween.

OCTOBER THOUGHTS

Some people are very poetic—
They speak of the October sky;
But my first autumnal thought
Is of a great big pumpkin pie!

You know the kind of pie I mean,
The one that with goodness swells;
And of the spices hidden within
Its tempting fragrance only tells.

And all across the top is seen
A golden brown, delicious skin
That only heightens the prospects
Of the goodness placed within.

Oh, the crust, a dainty morsel
Fit for any king, I vow;
Deep down within my very heart
I wish I had some now.

Harvest moons may be delightful,
And so is the autumnal sky,
But when October rolls around,
My thoughts turn to pumpkin pie.

MY CHOICE

[Recitation for a lower-grade boy]

Now, Christmas is a lot of fun,
When old Santa comes around,
And Christmas trees and holly
Deck 'most every store in town.
I like to hear the lovely carols
And the tinkling of each bell;
But there's something coming now
I like more than I can tell.

Thanksgiving is a glorious day
On which to thank our Lord
For the blessings he has given,
From out his lavish hoard.

I like Grandma's good dinner, too,
 On that bounteous fall day;
 But there's another day, I'd pick,
 If I were to have my say.

Old Halloween's the day I like,
 With witches, owls and cats!
 I like the shaky scarecrows,
 With their queer old coats and hats!
 I like the jack-o'-lanterns,
 With faces funny as can be.
 In fact, I like, on Halloween,
 Every single thing I see.

THE UNBELIEVER

[Recitation for a small boy]

I don't believe in ghosts, you know,
 But still, the other night,
 When everything was awfully quiet,
 I had an awful fright.

Snug beneath the covers warm,
 I'd been tucked an hour or more,
 When I heard a rumbling racket,
 Something like a muffled snore.

I wasn't scared, but, oh, my heart
 Simply wouldn't stop a-jumping!
 It bobbed about so in my bosom
 That my very head was thumping.

Once again the grumbling, rumbling,
Sounded and it nearer seemed;
A light so white and scary-like
Upon my chamber wall gleamed.

Shadows seemed a-moving 'bout
And I felt a smothering fear
That I couldn't shake till safe
I was with Mother dear.

Now I don't believe in ghosts, you know,
And I'm not scared of any sound;
But I just don't take chances
When old Halloween's around.

HALLOWEEN SIGNS

Have you ever seen,
Upon gay Halloween,
How brightly the stars do shine?
Have you ever seen,
Upon gay Halloween,
How stately is each forest pine?

The full moon above
Looks down on its love,
The beautiful world far below;
As it sails on high
In the blue-gray sky,
It sends down its brightest glow.

While the witches ride
And the goblins hide
All over the land and the sea,
The black cats prowl
And the night winds howl,
As the children laugh in their glee.

Did you ever know
A time could go
As quickly as gay Halloween,
When witches and cats
And goblins and bats
Are everywhere sure to be seen?

Then hip, hip hurrah!
For Halloween gay
The delight of each girl and boy;
May ever it be
For both you and me
A time that all folks can enjoy!

OCTOBER WOOD

Have you ever seen the glories
Of a gay October wood?
Have you seen the oaks and maples
Covered with a crimson hood?
Have you searched for nuts of brown,
When the frost was cracking nigh?
Have you tramped for bittersweet,
Out beneath an October sky?

Have you seen the golden pumpkins
When they lay upon the ground?
Have you stood beside the cornshocks,
When the fall comes slyly round?
Have you picked the clustered grapes
From their place upon the vine?
Have you seen the great, round moon
Rise behind a stately pine?

If you haven't seen these wonders,
Then you haven't lived at all;
You have missed a thousand pleasures
That are right within your call.
You have missed the joy of living,
You have missed a gift most dear
That Mother Nature on us bestows,
Each October of the year.

JOLLY HALLOWEEN

[Recitation for an upper-grade boy]

There's something 'bout the harvest time
That makes one most awfully gay;
There's something in the autumn air
That lingers all the livelong, chilly day.
Perhaps it is that mellow sun
That brightly shines till day is done;
Perhaps it is the cornfields drear
That riches hold, when fall is here.

It might be vineyards of purple gems
Or orchards bared of treasured fruit.
Perhaps it is the caw of crow,
Or nightly sound of owl's dull hoot.
It may be the luscious pumpkin pies,
Or nuts that hang so temptingly low;
It may be dreams of future sleigh rides
Which we all so love and know.

It could be any of these things
To which I have called attention;
But instead, my gladness is all due
To one thing I have failed to mention.
When jolly Halloween comes stealing
Around in the fall of the year,
A fellow doesn't need another thing
To make him full of gladsome cheer.

DIALOGUES, PLAYS AND EXERCISES

HALLOWEEN ACROSTIC

[For nine children, each of whom carries one letter of the word "Halloween." All children enter at the same time and form a line across the front of the stage. The letters are held behind them until their turn comes to speak. Care is then taken that the letters are held so a straight line is formed.]

H is for the happiness Halloween brings;
For howling and hooting and other weird things.

A is for apples we bob for in great glee;
I hope there's enough for both you and me.

L is for lanterns made of pumpkins round;
Their bright, jolly faces light up the town.

L is for laughter so hearty and gay
That shows how children welcome the day;

O is for owls so stern and so wise;
They peer from the trees with great big eyes.

W is for witches who ride in the night;
Their job it is to keep the moon bright.

E is for every one who shares in the joy
Of this glad holiday of each girl and boy.

E is for evening when strange things occur;
Even the pussy cat bristles her fur.

N is for nothing that is left out
To make Halloween spread cheer about.

ALL [*together*].

So all of us make Halloween
As plain as plain can be;
We hope that it will always be
A joyful time for you and me.

THE RIGHT KIND

[*An exercise for three boys*]

FIRST BOY.

I saw a boy the other day,
With rosy cheeks and sparkling eyes;
He's always ready for a game,
In every outdoor sport he tries.
His hands and face are always clean,
His clothes are brushed and neat;
Because he eats the food he should,
He's always hard to beat.

SECOND BOY.

I know another little chap
Who is as different as can be;
He's pale and thin and sickly,
Just as quiet as can be.
He doesn't like to run and play,
He's never washed nor clean;
He eats of sweets all he can get,
In sports he's never seen.

THIRD BOY.

Now we have learned a lesson
From these two friends of ours;

We've found that improper food
Our good health soon devours.
From now on we'll choose wisely
Exercise and lots of sleep,
So that, for the years to come,
Our good health we may keep.

THE PUMPKIN SPIRITS

For three small boys. As they enter, each carries part of a pumpkin shell.

FIRST PUMPKIN.

I am the spirit of a pumpkin
That grew in Farmer Brown's field;
I was so very big and yellow,
Quite the finest of the yield.
But a boy come and got me
And a jack-o'-lantern made;
As soon as Halloween was over,
Away outside I was laid.

SECOND PUMPKIN.

I am the spirit of a pumpkin
That grew by the pasture gate;
I wasn't noted for my size,
But my quality was great.
Some one baked me in a pie
To have on merry Halloween.
So now there's only my rind—
All that's left to be seen.

THIRD PUMPKIN.

I am the spirit of a pumpkin

That met a fate very sad;
 I never knew that people could
 Treat pumpkins quite so bad.
 Instead of being used for pie
 Or lanterns gay to light the land,
 I was loaded in a wagon big
 And hauled away and *canned!*

All go off shaking their heads dolefully.

HALLOWEEN GREETINGS

For five little girls. Each one carries a Halloween postal card which she holds out in front of her when she speaks.

ALL [*together*].

We are some little greeting cards
 That come on Halloween;
 We are going to read the verses
 That on each of us is seen.

FIRST CHILD.

The spooky ghosts and goblins
 This night may spy on you;
 When you don't see them at all,
 They'll lots of mischief do!

SECOND CHILD.

The jolly imps of Halloween
 Will be about to-night;
 Beware they don't ensnare you
 When you think them out of sight!

THIRD CHILD.

The witches ride on broomsticks,
 Black cats fill the air;

Ghosts and goblins sally forth
So walk this night with care!

FOURTH CHILD.

When doors and windows dolefully creak,
When frightful shapes are seen,
Be careful what you do and say,
For then it's Halloween.

FIFTH CHILD.

May the goblins that visit you
On this gay Halloween
Bring you the very best luck
That ever was seen.

ALL [*together*].

Now, all we little greeting cards
Must leave our friends so dear;
But don't you mourn a single bit,
For we'll be right back next year!

ALL *bow and go off stage, holding their cards toward audience.*

WHICH IS BEST?

[*For a girl and a boy. The boy enters first and speaks. Another girl takes the part of THE GHOST.*]

THE BOY.

Girls don't have fun at Halloween,
They're just as scared as can be;
They think there's a ghost standing
Behind everything they chance to see.

They never go a-prowling round
 To play a clever prank or two.
 They want to bob for silly apples,
 Or other childish tricks to do.

THE GIRL *enters.*

THE GIRL.

You're very wrong, now, smarty boy,
 For girls *do* have real fun
 Right up to when Halloween's over,
 From the time it has begun.
 We are not a *single bit* afraid
 Of ghosts, for there aren't any;
 And as for doing pranks at night,
 We have done very, very many.

THE BOY.

Girls are afraid of ghosts, I *know*.
 I saw them run the other night
 When Jerry, dressed in bed sheets,
 Came down the street in sight.
 If they had been boys like us,
 They would have caught that chap
 And taken off his ghost outfit
 Before at one door he could rap.

THE GIRL.

You say you are so wondrously brave.
 I think that I will really see
 Just how frightened of a real ghost
 A boy like you can sometimes be.

THE GHOST *enters and runs toward THE BOY, who
 screams and runs off stage.*

I *thought* that was just what he'd do,
In spite of all his bragging;
But it is almost party time,
So here I must not be lagging.

She goes off stage.

CITY HELPERS

[For Three Boys]

POLICEMAN.

I am a big policeman,
With muscles very strong;
I am to protect the people
From those who do wrong.
I help the young and old
Whene'er they are in need;
I'm ready at any time to do
A kind or helpful deed.

FIREMAN.

I am a sturdy fireman,
Who tries to save your home
When the demon fire spreads
From basement up to dome.
I save the lives of people
Who are trapped within;
To tell you the risks I run
I could not even begin.

MAILMAN.

I am the welcome mailman,
Who comes to your door

To bring you a cheery word
 From friends you knew of yore.
 I like the work I do,
 For smiles I always see
 Upon the faces of the folks
 Who are waiting there for me.

ALL [*together*].

Daily, as we do our work,
 We're going to ask of you
 To help us in your way
 Our very best to do.
 Don't make our burden heavier,
 But ever strive to be
 Of service to the workers
 Who all about here you see.

MODERN WITCHES

[*For six little girls in peaked caps. Each wears a placard bearing the name of the character she represents. All enter and form a line across the Front of stage.*]

FIRST WITCH.

I am a very modern witch,
 As you will soon learn;
 I scatter seeds of health
 At every crook and turn.
 I build for better bodies
 And health. Now you'll agree
 That a very great blessing
 Is a Good Health witch like me.

SECOND WITCH.

I am the witch of industry.
I make the wheels go—hum!
No lazy boys or girls
Can ever around me come.
I make you glad to have the work
Which daily you must do;
I bring the gift of industry
To every one of you.

THIRD WITCH.

I am the witch of Safety First;
My need is great to-day;
I protect all the boys and girls
While they are at their play.
I teach them the constant danger
Of playing in the street;
For there wait fatal injuries
They're almost sure to meet.

FOURTH WITCH.

I am a patriotic witch,
Who teach you love of country;
The children learn of America
And to obey her laws, from me.
The glories of our banner
Must be seen by every eye,
As we strive to keep it floating
Ever under azure sky.

FIFTH WITCH.

I am the witch of storyland
From the realm of pleasant books;

That you have all met with me,
 I can tell from your looks.
 I rule those lovely stories
 Of fairies, knights and elves;
 If you would know more about me
 Just read my books yourselves.

SIXTH WITCH.

I am the witch of cheerfulness,
 Who make you smile and smile;
 Your work is always lighter
 If you're happy all the while.
 So, smile a bit and laugh a bit,
 Each hour of the waking day;
 You'll find that it's a sure way
 Of driving gloom away.

All bow and go off stage.

A MOTHER GOOSE HALLOWEEN

CHARACTERS

MOTHER GOOSE: *a long print dress and tall, pointed black hat.*

FOUR GIRLS: BO PEEP, MARJORIE DAW, NANCY ENDICOTT, and MISS MUFFET, *who wear print dresses, white aprons and straw hats.*

FOUR BOYS: BOY BLUE *wears a suit of blue.* HUMPTY DUMPTY *wears a tan suit and a red tie. A fat child is chosen for this part and his suit is stuffed.* TOMMY TUCKER *has an ordinary play suit and the suit of the KNAVE OF HEARTS is decorated with many paper hearts.*

The stage is trimmed in orange and black. MOTHER GOOSE enters and stands at the Center of stage. The others come in when their turns come to speak. The girls stand at the right of MOTHER GOOSE and the boys at the left.

MOTHER GOOSE.

Now, in the land of Mother Goose
Halloween is a jolly time;
All my children love to frolic
In our frosty, snappy clime.
Witches, elves and goblins
Visit us as they do you;
Now we are going to relate
Some of the things we do.

BO PEEP.

Little Bo Peep doesn't tend sheep
When Halloween comes to our land;
But instead, she searches for the elves
That are found on every hand.

BOY BLUE.

Boy Blue would not dare to sleep,
Or a black cat might waken him rudely;
So he's wide awake on each Halloween
And does his work, honest and truly.

MARJORIE DAW.

Marjorie Daw is said to be slow,
But with wonderful speed she raced,
When, by the garden and over lawns,
By a great, white ghost she was chased!

HUMPTY DUMPTY.

Humpty Dumpty has a great time
When Halloween draws near;
He plays enough silly tricks
To keep him laughing all the year.

MOTHER GOOSE.

You see, my many children
Enjoy themselves right well;
Of the glory of October
They are always glad to tell.

TOMMY TUCKER.

Tommy Tucker sings during supper
And breakfast and dinner, too;
He knows of so many funny things
That on Halloween he can do.

NANCY ENDICOTT.

Little Nancy Endicott works very hard
Lighting each Jack's funny face;
For the throne of a queen wondrous fair
She wouldn't exchange her place.

JACK HORNER.

Little Jack Horner is in his glory
When the Halloween season is nigh,
For nothing pleases him quite so much
As a piece of rich pumpkin pie.

MISS MUFFET.

No spiders or wasps frighten Miss Muffet now,
But black cats and owls catch her eye;
While goblins and elves flit everywhere
And witches go sailing on high.

MOTHER GOOSE.

My children are much like the ones
 You see near you every day;
 They like the very things you like
 And play the games you play.
 So when you think of Mother Goose
 And of her children, too,
 Just think of jolly, happy folks
 Like every one of you. [*Points to audience.*]

MAKING JACK-O'-LANTERNS

JACK	}	<i>Three school boys in ordinary school clothes. Each of them has a large pumpkin, the insides of which have been cleaned out, and a jack-knife.</i>
BILL		
HAROLD		

DISCOVERED: *The three boys seated on the floor near the Center of stage.*

JACK. How are you coming, Bill?

BILL. Not very good. I never seem to have any luck cutting the faces on these jack-o'-lanterns. Some people can make them so they look just like people, but mine always look vacant.

HAROLD. Well, they ought to look like some people, then. I heard our neighbor lady say, the other day, she never knew there were so many vacant-looking people until she moved here.

JACK. I wonder whom she could have been thinking of when she said that. Do *I* look vacant?

HAROLD. I don't believe you do. I think you have too much pumpkin on your face, right now, to be called vacant.

BILL. There! That is the best I can do. How does that face look?

He holds up the pumpkin, which has a very sorrowful looking face. The boys laugh heartily at it.

JACK. I never saw such a long face on anything that is supposed to be as jolly as a jack-o'-lantern. It looks like the new minister.

BILL. I wonder why that new minister's face is so long. He seems pleasant enough, but he certainly does look sad.

HAROLD. I suppose his face has grown long to match his sermons.

JACK. If his face gets long enough to match that one he gave last week, it will reach 'way down to his heels.

BILL. I think we would better change the subject. I know we are just in fun, but it isn't proper to speak of such a fine man as he so lightly. By the way, where are you going with your jacks?

HAROLD. I think I'll go over the tracks and scare the Widow Mitchell a little. We did that last year and had a lot of fun.

BILL. It wasn't so much fun when she told the principal about it and we all lost our recesses. Let's think of something different.

HAROLD. I'd like to do something with mine that would bring pleasure to some one instead of injury. There must be some good that can be done with jack-o'-lanterns.

JACK. I have an idea. You know those three little boys that live in the shack by the tracks. I heard the boys teasing them at school to-day, because they said they had never seen a jack-o'-lantern.

BILL. I heard that, too. It seems their teacher told each child to bring a jack-o'-lantern to school to-morrow for their Halloween party, and these children didn't know what she meant.

JACK. Where could they have been all their lives, if they don't know about jack-o'-lanterns? They surely have missed a lot of fun.

BILL. The jack-o'-lanterns belong to America and these children have not been in this country long. They felt very bad because they had no means of getting one apiece to take to school to-morrow.

JACK. My idea was to make these jack-o'-lanterns, put candles in them, and take them over to the little shack and give them to those three children. They will get lots more fun out of them than we will.

HAROLD. After I cut my hand three times making this one smile just like Mr. [*name of local young man*] when he calls on Miss [*name of local young lady*]! Those little chaps may appreciate the jack-o'-lanterns, but they won't appreciate the energy I wasted making that smile.

JACK. You always were too ambitious about doing such things as that. What do you think of my plan?

BILL. I think it is fine. We can get all the pumpkins we want over in our field, if we want to make more jack-o'-lanterns. How about you, Harold?

HAROLD. I am surely willing to take mine over, if the rest of you are. I was just fooling about not wanting to part with it, but I do hate to see that smile ruined.

JACK. Then, when they are finished, we'll go over. We are too big to be running around with silly pumpkins, anyway.

BILL. Mine is cut as well as I can get it. Let's hurry, so

we won't be late for supper. We're going to have pumpkin pie at our house.

JACK. So are we.

HAROLD. We are, too.

BILL. I know, boys. We will take our Halloween fun eating pumpkin pie, instead of fooling around with jack-o'-lanterns.

HAROLD. That's a good idea.

ALL [*together*].

Hurrah for Halloween!

Hurrah for pumpkin pie!

Through the autumn days

We will sing its praises high.

They take their jack-o'-lanterns and go off stage.

HALLOWEEN AT THE ORPHANAGE

CHARACTERS

MOTHER FARLEY: *a girl dressed as a middle-aged woman.*

THE ORPHANAGE CHILDREN: *as many children as desired are seated about the stage on small chairs or benches.*

The following children have speaking parts:

TEDDY

FRED

LUCY

ROSE

All the orphanage children wear ordinary play clothes much alike.

THE VILLAGE CHILDREN: *as many children as desired.*

These wear out-of-door clothing and bring jack-o'-lanterns and baskets with them. The following have speaking parts:

ROBERT } *These three are the largest of the village children.*
MARY } *Each of them has a basket which appears to be*
HELEN } *filled with things for the orphanage.*

DISCOVERED: THE CHILDREN seated about the stage. Some are reading, others are amusing themselves with games. MOTHER FARLEY is seated near the Center of stage darn-
ing stockings.

TEDDY. We aren't going to have any Halloween party to-
night, are we, Mother Farley?

MOTHER FARLEY. No, Teddy, we are not.

TEDDY. I wish we were. It seems as if I have waited for
Halloween all the year, just to have a party; and now we
can't have any.

MOTHER FARLEY. I am sorry you are so disappointed,
Teddy. I am disappointed, too, for Halloween has always
been a happy time at this orphanage.

LUCY. Why aren't we going to have a party?

MOTHER FARLEY. There are more children in the orphan-
age this year than there have ever been before. You
know that means more food to buy; more new shoes and
more little suits are needed. These things have cost so
much this year that the directors of the orphanage have
decided they didn't have money enough to have a party.

ROSE. Do parties cost a lot of money?

MOTHER FARLEY. They do not cost a *lot* of money, but
they *do* cost some. We would have to buy apples, and
marshmallows and—

TEDDY. O Mother Farley, don't mention any more of those
good things or I'll just cry. We had all those last year,
didn't we?

MOTHER FARLEY. Yes, we did, Teddy, and I wish you

could have them this year; but there is no use crying because we can't. We have had plenty of good food and warm clothing all the year, so we ought to be thankful.

FRED. We are thankful, Mother Farley; but you know we just can't help thinking about the fun we might be having.

LUCY. We know that, if you had your way about it, we would have a big party every holiday.

MOTHER FARLEY. I am glad you feel that way about me, my dears, for I certainly do want to do everything to make you have a happy time here. You know, sometimes the directors say I am too easy with you children.

CHILDREN. Oh, no, Mother Farley, you are just right with us.

MOTHER FARLEY. I have you on my side, anyway, haven't I? Nothing could please me more. Now, would you like to have me tell you a Halloween story?

CHILDREN [*together*]. Please do!

MOTHER FARLEY. What shall I tell you about?

ROSE. Tell us about witches and fairies.

FRED. Tell us a ghost story!

LUCY. Ghost stories always frighten the little children so they cannot sleep. Tell us a story about how the children in the village spend Halloween.

MOTHER FARLEY. It has been a long time since I was a child in the village, but I will tell you what I remember of what we use to do. All the children brought apples, candy and nuts to the town hall. There we had jack-o'-lanterns and what a jolly time there was! We played games and pranks on each other. Then we ate the lunch our mothers had prepared for us.

TEDDY. Wouldn't that be grand!

FRED. I wish I could go to a party like that, just once!

The door bell rings loudly.

Who can that be? Perhaps it is some of the directors coming to see if we have observed the Halloween ruling.

MOTHER FARLEY *goes to the door and admits* THE CHILDREN FROM THE VILLAGE.

MOTHER FARLEY. Why, children, what do you want?

ROBERT. We have permission from the directors to have our Halloween party here with the children. May we?

MOTHER FARLEY. I am delighted. My heart was broken because their evening was spoiled.

HELEN. We have brought jack-o'-lanterns, apples and candy.

MARY. At nine o'clock the ice cream man will bring ice cream and cake. We made the money at our club show.

TEDDY. Ice cream and cake! This will be a Halloween to remember.

MOTHER FARLEY. We will go to the play room and start the fun at once. This is going to be the merriest Halloween the Happy Home Orphanage has ever known.

ROSE. And you are the dearest matron any orphanage has ever known!

THE CHILDREN *gather around* MOTHER FARLEY *as the curtain drops.*

COLONIAL JACK-O'-LANTERNS

MOTHER
and
FATHER } *These parts are taken by rather tall children dressed in outdoor clothes of colonial style.*

PRUDENCE
ENDURANCE } *These girls wear plain dresses of gray or brown, long and full, with small white aprons and caps.*

INDIANS: *just the made-up faces of these are seen at the window, so that no costumes need to be especially planned.*

SCENE: *A colonial kitchen. Two large jack-o'-lanterns with candles in them are placed on the tables. A window frame is arranged at one end of the stage, behind which the INDIANS appear.*

DISCOVERED: MOTHER, FATHER, PRUDENCE and ENDURANCE. MOTHER and FATHER standing near the door.

FATHER. We must hurry, Mother. The meeting will be called.

MOTHER. I have a strange feeling that causes me to hesitate about leaving Prudence and Endurance alone while we are gone to-night. Do you think it is quite safe, Father?

FATHER. There have been no Indians around here for some time, now, except friendly ones. That terrible story from the neighboring village has upset your nerves, I think.

MOTHER. Perhaps it has, but I don't feel like leaving the girls alone.

PRUDENCE. We are not afraid, Mother. You have not been to meeting in a long time and I know you are anxious to see the new minister. If Endurance didn't have this terrible cold, we would go with you.

ENDURANCE. Do not worry about us, Mother. We will not go outside and we will keep the door barred. I am sure we shall not be bothered.

MOTHER. We must hurry, then. Be careful, won't you, girls? [*She kisses the girls and goes to the door.*]

FATHER. Good night, girls. We shall not be gone long.

GIRLS. Good night!

MOTHER and FATHER leave and the girls fasten the door.

PRUDENCE. Now we must get busy with our jack-o'-lanterns. I am sure we are going to have a delightful time to-morrow.

ENDURANCE. So am I. Aren't you glad that Mother and Father think it is perfectly all right for us to play with jack-o'-lanterns and have fun? Some of the colonial parents will not let their children even think of such things.

PRUDENCE. What a shame it is! Goodness knows there is little enough pleasure in the colony these days. I think we ought to make good use of what we do have.

The girls sit down at the table and start arranging the candles in their jack-o'-lanterns.

ENDURANCE. I can't help thinking how cleverly that servant girl fooled those Indians. She was brave as well as clever.

PRUDENCE. She said that when she saw the Indian coming to the house she didn't know what to do. Then she saw the two great brass kettles which she had just polished. In a minute she had put the two little children under the kettles and run upstairs for the rifle.

ENDURANCE. Of course, the children didn't know what the trouble was, so they moved about and cried. The Indian looked in at the window. All he saw was the two kettles creeping toward him. He fired at them, for he had a gun, too. Then the children began to cry and crawl faster.

PRUDENCE. "Him dead! Him move!" the servant girl heard the Indian say, as he turned and ran away. He will never come near that house anymore, for the Indians are very much afraid of anything they think is a spirit.

ENDURANCE. She was a very brave girl. I wonder what *we* would do, if *we* saw an Indian looking in at us?

PRUDENCE. Endurance! Don't speak of such things when we are here alone.

ENDURANCE. I won't again, for it does frighten me to think how cruel those Redmen can be. I wish Mother and Father would come home.

PRUDENCE. They will be here soon, for the evening prayer is always short. I can't get the candle to stand up straight in this lantern.

ENDURANCE. Scoop out a little place at the bottom of the pumpkin for the candle. There, that will help it to stand up, now.

PRUDENCE. I believe it will. I am glad, for I do want to have it lighted. Mine is all ready.

ENDURANCE. So is mine. Didn't I make a funny face on this one, though? [*Holds up lantern.*]

PRUDENCE. I tried to make the face on mine look happy, like a Halloween pumpkin ought. Let's light them and see how they look.

ENDURANCE. All right. I will light this twig in the fire and that will light both candles.

PRUDENCE [*exclaims*]. Endurance! The window, look!

ENDURANCE [*looking toward the window and stepping back with fright*]. Indians! O Prudence, what shall we do?

Just then an Indian warwhoop is heard outside. The door is rudely shaken.

PRUDENCE. Blow out the light, Endurance. Quick! We must not be seen, or they may shoot us.

ENDURANCE *blows out the lamp which has been used to light the room.* PRUDENCE *comes up to the pumpkin*

with a piece of punk which has been lighted and handed to her unnoticed by some one off stage.

ENDURANCE [*in a loud whisper*]. O Prudence, what are we going to do?

PRUDENCE. Sh! This is our only chance.

The warwhoops and the pounding outside have continued during the above. PRUDENCE lights the candle in each jack-o'-lantern.

PRUDENCE. Hold the pumpkin in front of your face. Hide your hands under it and walk to the window.

Each girl takes a pumpkin and walks to the window.

INDIANS [*outside*]. White spirit with fire eyes! Indian no kill spirit. Indian run. Great white spirit with fire eyes!

The whooping stops and the voices of the INDIANS become fainter and fade away. The girls sit down on the floor.

ENDURANCE. I can see them running clear over that hill a mile away. They are waving their torches and running fast. O Prudence! you have saved our lives.

PRUDENCE. You mean the *jack-o'-lanterns* have!

Rapping is heard on the door and the MOTHER'S voice calls.

MOTHER. Girls! Girls!

PRUDENCE. Just a minute, Mother! [*The girls open the door and their parents come in.*]

FATHER. Girls, have those Indians been here? Why is the light out?

MOTHER. My darlings! Are you hurt?

FATHER *lights the lamp.*

ENDURANCE. No, thanks to Prudence and our jack-o'-lanterns, we are not injured. The Indians were pounding

and whooping outside, but when Prudence lighted the jack-o'-lanterns, they were frightened away at once.

PRUDENCE. The Indians thought they were spirits.

FATHER. You were brave girls and used your heads in time of need. Those Indians will not come near *this* house again, but we must warn our neighbors of the danger they may be in.

MOTHER. First, we will say a prayer of thanksgiving to the great Father who has protected our little family.

CURTAIN

WHO WAS GUILTY?

CHARACTERS

MOTHER: *plain dress and apron.*

BILLY: *a boy of eight or nine years. He wears school clothes.*

SYLVESTER: *a first-grade boy, or one who is even younger.*

SCENE: *The kitchen. A table covered with a long tablecloth is placed near the Center of the stage. Several chairs are set about the room. When the curtain rises SYLVESTER is seen seated on the floor eating pie out of the tin with a very large spoon. He is very much sprinkled with pumpkin pie. BILLY enters from the side.*

BILLY. Hey there, Silly! What have you there?

SYLVESTER. Pie.

BILLY. Pie? And eating it out of a tin. Where did you get that pie? Did Mother give that to you, young man?

[SYLVESTER *shakes his head.*]

No, I thought not. Let me see what kind of pie it is. [He goes over near SYLVESTER.] It's pumpkin. I didn't

need even to look at the pie tin to tell that. Look at your face and hands! Give that tin to me.

[BILLY tries to take the tin away from SYLVESTER, but he refuses to let go.]

Give it to me, I say. It is nearly gone, but I know Mother wanted that pie for supper.

SYLVESTER. Good pie!

BILLY. Of course it's good, but that's no reason why *you* should eat it all. Sylvester Raphael John Gaston, give me that pie this minute!

[BILLY grabs the tin. He gets some pumpkin on his hand, but SYLVESTER crawls under the table with the pie. Just then MOTHER enters. BILLY rubs his hand across his face and in doing so leaves some of the pie on his face.]

MOTHER. I am in a terrible hurry. Our club meeting never lasted so long. I was surely glad I had baked that pie this morning, or I never would be able to get your father's supper ready in time.

Billy, bring that pie here and I will cut it. Then you can set it on the table. It is on that lower shelf under the window, where I put it to cool.

BILLY. Mother, I am awfully sorry, but I don't believe I can get that pie for you.

MOTHER. Nonsense, get that pie for me this minute. I never heard of such talk from youngsters.

BILLY. But, Mother, you see, the pie isn't where I can get it. I tried—

MOTHER [*busy at work at the table*]. William, don't say another word back, but go into the pantry and get me that pie. Do you hear me?

BILLY. But, Mother, there is no pie there.

MOTHER. No pie there! Of course there is pie there. Didn't I put it there myself? I shall have to get it myself!

[*She leaves the room. While she is gone, SYLVESTER reaches out from under the tablecloth and puts the pie tin back of BILLY.*]

BILLY [*not noticing the tin behind him*]. You'll catch it, when you come out from under there, Silly.

SYLVESTER. You'll catch it before I *do* come out of here.

[*He puts his head out from under the table as he speaks.*]

MOTHER *returns to the room.*

MOTHER. William Gaston, do you mean that you have *eaten* that whole pie? Just because you stay at home one Saturday afternoon to care for your dear little brother, you think you are entitled to eat a whole pie for lunch?

BILLY. But, Mother!

MOTHER. Don't "but Mother" *me*. I can see what you have done. There is the tin, right behind you. [*She picks up the pie tin.*] You were trying to hide this from me, weren't you?

BILLY. I didn't even know that tin was there. It wasn't there the last time I saw it.

MOTHER. When *was* the last time you saw it?

BILLY. Why, it was just a few minutes ago.

MOTHER. And was the pie on the shelf where I left it?

BILLY. No, Mother, it wasn't there. Silly—

MOTHER [*interrupting him*]. That will do. Don't make any excuses to me. Your dear little brother couldn't have done anything to justify your eating that pie. Besides,

I have told you never to call that dear child "Silly." His name is *Sylvester* and that is what he shall be called while I am around here. Do you understand?

BILLY. Yes, Mother, but Silly—I mean Sylvester Raphael John was the one that—

MOTHER. William, don't you tell me a falsehood. I know that dear little Sylvester never suggested such a naughty thing to you as to eat that pie. Now did he?

BILLY. No, he didn't mention a thing about *my* eating it, but he—

MOTHER. I *know* he would never do such a thing. If he had any say in the matter at all, he probably told you not to eat it. He didn't ask you for any pie, did he?

BILLY. He didn't *ask* me for any, but he—

MOTHER. There! I knew he didn't. It was very, very wrong of you to try to put the blame on dear little Sylvester. He—

BILLY. But, Mother, let me tell—

MOTHER. William, you know better than to interrupt when I am speaking. It is bad enough to think of you doing such a thing as eating a whole pumpkin pie that I had baked for your father's supper, without tormenting me with such behavior as this.

BILLY [*aside*]. How can I explain it to her, if I can't talk?

[*To MOTHER.*]

Mother, I didn't eat that pie.

MOTHER. Didn't eat the pie? Oh, to think that one of my own children would ever tell me a falsehood like this! What would the neighbors ever say, if they heard of it?

BILLY. But, Mother—

MOTHER. Isn't that pie on your hands and face?

BILLY. Yes, Mother, but—

MOTHER. Didn't you tell me you saw this tin a minute ago and didn't you have hold of it?

BILLY. Yes, Mother, but—

MOTHER. And haven't you been trying to tell me how dear little Sylvester put you up to such a thing? I am very sorry, William, but you must be whipped.

[She puts BILLY across her knees and spanks him. He cries heartily.]

MOTHER. Now, I must go down town and get something for dessert. I will not let you go, for you do not deserve the pleasure of going outside. I have the water ready for dear little Sylvester's bath. His clothes are laid out. You wake him up, give him his bath and dress him carefully. Do you understand?

BILLY. Yes, Mother.

MOTHER. If you have it all done nicely when I return, I will not mention this disgraceful happening to your father. Do you understand?

BILLY. Yes, Mother.

MOTHER. All right, then. *[She leaves the room and SYLVESTER crawls out from under the table. His face is covered with pumpkin pie.]*

BILLY. Clean *you* up! All I'll do is destroy the evidence in my own case. Oh, well, I might have known you'd never bring me anything but trouble. Come on, you'll get one scrubbing you won't forget and I hope you get a stomach ache besides.

BILLY goes off stage, pulling SYLVESTER by the collar.

HALLOWEEN AT THE CLUB

CHARACTERS

TED
 JACK
 BILL
 RALPH
 JERRY

These boys range from nine to fourteen years of age. They wear ordinary school clothes. Some of them are dressed rather shabbily.

MR. BROWN, *the club leader, the largest of the boys. He is dressed as a Boy Scout leader might be.*

SCENE: *The club room. Several chairs are placed about the room and there is a table in the center with magazines on it. Pictures of animals and pennants are on the wall. When the curtain rises TED and JACK are discovered seated by the table.*

TED. This looks like a pretty quiet Halloween, doesn't it, Jack? I wonder if none of the other boys are going to show up.

JACK. I didn't think this idea of having club meeting on Halloween would be very successful, but Mr. Brown insisted upon it. I suppose he thought we might get into mischief, if we were around town to-night.

TED. We surely did have a lively time last Halloween, but I have been ashamed ever since of some of the things we did. I think we might as well start telling each other ghost stories, for all the excitement there is to be around here to-night.

[BILL enters quietly.]

BILL. I think you're about six inches too big for ghost stories. Why don't we go out and have a little action?

TED. What could we do?

BILL. What could we do? Don't be such a baby, Ted. Isn't there just as much to do this Halloween as there ever has been? Aren't there just as many doorsteps that can be carried off and aren't there just as many windows to soap?

JACK. It doesn't seem right to do such things as those, now that we are club members. I use to think they were great sport, but when you consider all the trouble that is caused other people, they don't seem to be so much fun.

BILL. Don't think about the trouble, then. That is for some one else to worry over. It doesn't seem right to me for wide-awake boys to sit around on Halloween like a lot of old ladies.

[MR. BROWN *enters*].

MR. BROWN. It certainly doesn't. I should think, though, that wide-awake boys could think of something new to do besides the same old stunts that your great grandfathers did when they were boys. There is really nothing clever in just imitating what others have done.

BILL. Well, it's fun, just the same.

MR. BROWN. Then you and I haven't the same idea of fun. What do you other boys think about it?

JACK. We just said that Bill's idea of a good time didn't appeal to us, but what can we do to make it a really jolly Halloween? A regular club meeting doesn't seem hardly lively enough.

TED. I believe you have something planned for us, Mr. Brown. I believe I can see an unusually bright twinkle in your eye.

MR. BROWN. Perhaps I have, but you must wait until the other boys arrive before I tell you my plans.

JACK. I hope they hurry up, for I am getting anxious for something to happen.

BILL. So am I. I hope you have something planned that will be lots of fun.

[RALPH and JERRY enter.]

RALPH. Everything is ready, Mr. Brown. The rest of the boys are at the police station.

BILL. Police station! What have they done?

JACK. Are you at the bottom of this, Mr. Brown?

MR. BROWN. What other news do you have, boys?

JERRY. Ralph and I are to take the east side. Bill and Jack are to go over the tracks and Ted and you are to take the west side of town. First, we all have to report at the police station.

TED. Please tell us what this all means, Mr. Brown. I know it is something exciting by the way Jerry says "police station." What are we to do?

MR. BROWN. You may not think much of my idea of Halloween fun, but this is what I have planned. You know the police are always on the lookout for boys who are doing mischief on Halloween.

BILL. I know that well enough. I got caught last year and they took me right over to the station. I had to stay there until they called up my dad and he came over and got me. I hate to think of what happened after that.

JACK. No wonder Bill turned white when Jerry mentioned the station.

MR. BROWN. This year I decided that, for a change, it would be more fun to work *with* the police instead of against them; so I offered the services of the members of this club to the police captain.

TED. But what can we do?

MR. BROWN. You boys are to be divided into three groups, as Jerry told you. Some of the other members of the club will enroll themselves with each of you. You are to spend the evening in the part of town to which you were directed and watch for mischief-makers. You are to see that no windows are soaped and no damage done. What do you think of the idea?

JACK. Great! It will be just like being a real policeman.

BILL. But how can we stop the boys from doing damage, if we see them up to some prank? They won't pay any attention to us.

MR. BROWN. The police captain has agreed to furnish each of you boys with a regular police star. I believe most of the boys will pay attention to *that*. If they don't, you can just take their names. You are pretty well acquainted in town, aren't you?

JACK. Sure, we are, Mr. Brown. We know everybody here.

TED. Too bad people don't have to have licenses, like automobiles, and then we could just take their numbers.

MR. BROWN. That would be an advantage at a time like this, but I believe their names will have to do now. Are all you boys willing to try my plan?

ALL THE BOYS [*together*]. Sure we are, Mr. Brown.

BILL. This will be a different kind of a Halloween. I just know I shall look awfully important when I get that star.

MR. BROWN. I forgot to tell you part of it. After our patrol job is over, we are all to come back to the station and have a big supper that the police captain is providing for us.

BOYS. Hurrah, hurrah!

JACK. This will be *one Halloween!*

BILL. I believe the new ways of celebrating the day are much better than the old, worn out ones, after all.

HEALTH AND HALLOWEEN

CHARACTERS

THE HEALTH SPIRIT, *a girl dressed in white. Her dress and wand are trimmed with tinsel and she wears a tinsel crown.*

FROST SPIRITS, *any number of girls dressed in white. A string of tinsel is worn around each of their necks.*

CORN KERNELS, *any number of boys. Some wear tight red suits and others suits of bright yellow.*

THE APPLES, *girls in very full red and green costumes. They wear small green caps.*

THE GRAPES, *girls in bright purple costumes trimmed with green leaves.*

THE IMPS OF EXERCISE, *these boys wear sweaters and caps.*

SCENE: *An outdoor scene is represented. Foliage and autumn flowers may be used effectively with orange and black crepe paper.*

THE HEALTH SPIRIT *enters and walks to the Center Front of the stage.*

HEALTH SPIRIT. I am not the kind of a creature that you usually expect to see on Halloween, am I? Do you know who I am? I will tell you, for I want every one to become acquainted with me. I am the Health Spirit. It is I who look after your welfare every hour of the day. It is my aim to give good health to every child in this broad land; but I need the help of the children, if I am to do

that. You may wonder what I have to do with Halloween. It seems to me that this holiday is a time of particular value to health. Let me show you some of the things that come at Halloween time that are enrolled in my army of health.

The song HARVEST TIME is played as the FROST SPIRITS enter. They hold hands as they dance around the HEALTH SPIRIT and part of them pause on each side of her. Here they sing the following to the same tune:

FROST SPIRITS [*sing*].

Coming in the night time,
 When you are fast asleep,
 Covering trees and bushes,
 O'er everything we creep.
 We're the frost spirits
 That make October gay;
 We make leaves of gold and crimson
 Instead of green and gray.

Frosty days, frosty nights!
 Frosty all the time;
 We're what make October bright
 In this lovely, frosty clime.
 Frosty days, frosty nights
 Bite your hands and toes;
 We're what kill all the germs,
 Almost everybody knows.

Though we're only little,
 A world of good each can do;
 We make the air crisp
 And keep it pure for you.
 Watch for us each morn
 And when we do appear,
 Just thank the Good Health Spirit kind
 Who brings October here.

The music is repeated while the FROST SPIRITS dance about the stage in couples. After they have gone completely around the stage, they join hands to form a circle around the HEALTH SPIRIT. The circle then skips to the Right. During the last notes of the chorus they curtsy low to her and swing to the back of the stage, where they remain.

HEALTH SPIRIT. I am sure you are all familiar with the spirits that bring the early fall frosts. You will agree, I believe, that they do much to keep a community free from germs.

FROST SPIRITS *curtsy to HEALTH SPIRIT, as she turns to them.*

HEALTH SPIRIT. Now we will see some of the others who belong in my health army and in your Halloween parade.

The CORN KERNELS enter to the tune of GOOD MORNING. They march around the stage in stately manner before they pause in a straight line across the Front, where they sing the following to the same tune. They may be assisted by a chorus off stage, if desired, or by those characters who have not yet entered. [The last eight measures of music are repeated for the last four lines of song].

CORN KERNELS [*sing*].

Fields of corn are ripening now;
Each stalk with heavy ears doth bow.
Oh, there's great wealth within us now,
For 'tis October weather.

Growing more stately ever,
Failing the harvest never,
Riper, fuller, richer, better,
We grow on forever.

Feeding people o'er the earth,
 Giving to great products birth,
 We fill the farmer now with mirth,
 For 'tis October weather.

HEALTH SPIRIT. You little corn kernels are always a merry group and I don't wonder, for you certainly do a great deal of good in the world. Besides providing an important food item, there are hundreds of uses to which all parts of the corn are put. You well deserve a place in my health army and no one ever thinks of Halloween without picturing fields of cornstalks with bright orange pumpkins resting against them. Here are some little fellows we are especially fond of.

THE CORN KERNELS *go to the Rear of the stage, as the APPLES come to the Front of the stage, where they speak.*

FIRST APPLE. We are the apples that brighten your orchard in October. You probably have us picked and packed carefully away before Halloween, if you are wise, for we cannot long stand the breath of these little frost spirits. Nevertheless, we have a part in the merrymaking on that holiday.

SECOND APPLE. I am sure you have all had the pleasure of bobbing for apples. That is an old Halloween trick that nearly every one has enjoyed. Isn't it fun, when you think you have hold of an apple, and then it suddenly bobs away from you? Yes, indeed, the apple deserves a prominent place in the parade of the Halloween pleasures.

THIRD APPLE. The apple has long been closely connected with good health. The old saying, "An apple a day keeps the doctor away," has a great deal of truth in it. The

child who is fond of apples will reach for one instead of candy. His health will be greatly improved by doing this. Therefore the apple takes its place in the army of health, as well as with the Halloween brigade.

HEALTH SPIRIT. I am glad to have such willing workers as the apples in my army, for they are always willing to serve me well. There are a great many healthful ways in which my apple children are used. I hope you are acquainted with many of them.

THE APPLES *skip around to rear of stage as THE GRAPES enter.*

Every autumn the vines are rich with great clusters of purple grapes. When these grapes are properly dried, they become raisins, of which all children are fond. Valuable iron is contained in these raisins and that is just what our blood needs. Every time we eat a handful of raisins we are taking energy into our bodies.

THE GRAPES *bow low as they come to the Front of the stage, where they sing the following to the tune of CRADLE HYMN.*

GRAPES [*sing*].

In the autumn, oh, how thickly
Hang the purple clusters high;
Oh, what richness is enclosed within,
As they grow 'neath sunny sky!
Just before the first frost spirits
Find their way within the wall,
You are safely picked and gladly placed
Within easy reach of all.

The music is repeated while THE GRAPES pass around the stage with slow, swaying motion. They remain near the back of stage.

HEALTH SPIRIT. So the purple grapes take their place with the rest of my health army and with your October harvest. The last group of workers are arriving now. They are the Imps of Exercise. [THE IMPS *enter*]. You know the cool, crisp air of October is an ideal time to exercise and these imps try to get every one to do their share of it. Don't you, children?

THE IMPS OF EXERCISE *come near the front of the stage.*

FIRST IMP OF EXERCISE. That is just what we do, Health Spirit. There are many ways of exercising in a delightful way during the fall months. Long hikes in the woods are splendid and nut hunts afford lots of fun and profit.

SECOND IMP OF EXERCISE. Roller skating is great sport when the air is cool and crisp, as it is in the autumn months. Lively games of football furnish exercise for every real boy.

THIRD IMP OF EXERCISE. Exercise is necessary, if we are to build up a strong body. No matter how much good food is eaten, or how much sleep we have, we cannot have a really strong body unless we exercise. The great outdoors, where there is an abundance of fresh air, is the ideal place for exercise.

HEALTH SPIRIT. Now do you see why the Health Spirit is closely connected with your autumn holiday? I hope you will remember this connectiton and make good use of each of these blessings which we have represented for you. If you do, you will bring about not only a healthful Halloween, but a healthful every-day-of-the-year.

CURTAIN

OCTOBER

CHARACTERS

OCTOBER, *a girl in a soft brown dress trimmed with bright leaves.*

JAMES WHITCOMB RILEY, *a boy in ordinary school clothes.*

FIRE PREVENTION, *a boy who carries a large sign, "Stop waste by fire."*

REVOLUTIONARY HERO, *a boy dressed as a Revolutionary soldier.*

COLONIAL CHORUS, *as many children as desired. They wear old-fashioned costumes.*

THEODORE ROOSEVELT, *a boy wearing a wide-brimmed hat, riding breeches and boots.*

HALLOWEEN SPIRITS, *a number of children dressed in gay orange and black costumes.*

COLUMBUS, *a boy dressed in the fashion in which Columbus is pictured.*

The stage represents an autumn scene. OCTOBER stands near the Center Front.

OCTOBER. I wonder if people really appreciate all the splendid days there are in my month. Of course, every one knows I represent the great harvest time and that gay Halloween comes within my borders, but my fame does not stop there. I do not wish to be proud or vain when I speak of the glories of October, but I do think every one should know just how important in the year I am. Some of my holidays will now come before you and tell you something about themselves. Here comes the first one now.

JAMES WHITCOMB RILEY *enters and stands near OCTOBER.*

OCTOBER. This is James Whitcomb Riley, the Hoosier poet.

JAMES WHITCOMB RILEY. Yes, I am Riley, or rather, I am the spirit of Riley. I was born in Indiana on the seventh of October. Perhaps that is why I was so fond of the fall of the year and liked to write about it. Do you want me to recite a poem for you that is suited to this month? Well, I will do so. I wrote it myself. [*He recites* LITTLE ORPHAN ANNIE].

OCTOBER. Here is a member of my family that has gained fame during the last few years. She is so very important that I don't understand how people could have neglected her for so long. She is sometimes observed for a day and sometimes for a week. She should be observed everywhere the whole year around.

[*While she is speaking* FIRE PREVENTION *enters and stands beside her*].

FIRE PREVENTION. I am Fire Prevention, as you may guess from my sign. Now, don't you agree with October that I really am very important? Think of the thousands and thousands of dollars' worth of property that is destroyed every year by fires, many of which could be avoided. I have written a little poem that tells you a great deal of truth. Listen closely.

[*Recites.*]

A little blaze left to burn
 Can ruin years of labor;
 A lighted match cast aside
 May mean a homeless neighbor.
 A forest that for long years
 Has been growing big and tall
 May, in a single day or night,
 In soot and ashes fall.

The furnace that is left unchecked—
A lighted candle, too,
Can bring loss and great suffering
To every one of you.
A spark that reaches gasoline
Will set your home aflame
And cause a world of injuries—
More than I can even name.

So let us all be ready now
To make Fire Prevention Day
A time when all shall strive
With fires to do away.
Not upon that day or days alone
But each day of the year
We'll strive to save from fire
Those things we hold so dear.

OCTOBER. I do hope people will heed your warning and thank me for giving them so splendid a reminder of what they should do to prevent property loss by fire. Here is another of my children and a very popular one with every one of you. He is none other than Christopher Columbus, who claims the twelfth of October as his special day.

COLUMBUS enters and comes to the Front of the stage.

COLUMBUS. Every one in America knows all about me and how I really discovered America while searching for an all-water route to India. Nevertheless, there are a few things I am going to tell you in the words of the poet about my trip, for I believe you can all gain an example from it to follow in your own work, even though that work is not sailing.

[He recites the following slowly and with much expression.]

THE BEST HALLOWEEN BOOK

Only the skies and sea of blue,
 Only his faith to see him through,
 Only the stars to lead him right
 As he sailed on both day and night.
 Only the pleadings of frightened men
 Who longed to return to their homes again;
 Only the cry of a lone sea gull
 Answered each tremble of stern and hull.

Even the point of his compass small
 Turned away from its custom stall;
 Even the winds seemed gone astray
 As their courses changed day by day.
 Each sign that looked like land near by
 Was only a cloud on the distant sky.
 Even the light of the northern star
 Seemed to be leading to dangers far.

Only the faith that was deep in his heart
 Guided his way in this unknown part;
 But Columbus believed as few men can
 And he found for us our own fair land.

OCTOBER. I believe that my month has the honor of claiming a day almost as great as the Fourth of July. It was during the month of October that the Revolutionary War came to a close and the fact that our country was to be really independent became certain. The surrender of Burgoyne at Yorktown took place on October 19, 1777. Isn't that something to be proud of? Here is one of the brave soldiers who took part in that struggle.

THE REVOLUTIONARY SOLDIER *enters.*

REVOLUTIONARY SOLDIER. There are many things I could tell you about how we Minute men fought against the Redcoats, back in those days of the war, but instead I am going to call some of the sons and daughters of the

Revolution here to sing a song for you. The song celebrates the glory of our nation since America won her independence.

THE COLONIAL CHORUS *enters and sings* THE AMERICAN HYMN.

OCTOBER. We are very glad to have you sing for us, I am sure. Now we must hasten on with my days. I have the honor of claiming the birthday of a man who is dear to the heart of every American. He is Theodore Roosevelt. He will tell you something of what we all think of him.

THEODORE ROOSEVELT *enters and comes to Center Front of stage.*

THEODORE ROOSEVELT. My birthday is the twenty-seventh of October. I hope you will all remember it next year, for people do not like to be forgotten.

OCTOBER [*recites*].

Soldier and statesman,
Brave patriot was he;
Noted in homeland
And noted in mid-sea.
Lover of nature,
Of man and God;
A man who had trod
The far western sod

Rider and writer,
Kind father was he;
The type of manhood
Each lad longs to be.
One who most deeply
Love of country felt;
None can surpass him,
Our own Roosevelt.

THEODORE ROOSEVELT *bows*.

OCTOBER. My last holiday is none other than Halloween. You are all so familiar with it that I am sure little need be said. Some of the children will tell you what they think of that merry time.

The music of THE JOLLY WORKERS is played as THE HALLOWEEN SPIRITS enter. They march once around the stage before they pause at the Front where they sing the following to the same tune:

HALLOWEEN SPIRITS [*sing*].

There is a jolly holiday
 That we all love well;
 About its fun and frolic, too,
 We now are going to tell.
 Yes, Halloween, the time is called.
 We know you'll agree
 That it is full of pleasure
 For folks like you and me.
 Creepy ghosts and goblins
 Are seen 'most everywhere;
 While great black cats and wide-eyed owls
 Through every window stare;
 And ticktacks make you wonder
 Who can be prowling near;
 These are some of the things
 That make Halloween dear.

OCTOBER. Now, with a final tribute to my month, we will bid you adieu until next year, when we shall all return to you.

All step to the Front of the stage, where they repeat the following together:

ALL [*together*].

Hail to the month of October,
Time of plenty and praise;
To proclaim its beauty and bounty
Our voices we shall ever raise.
Hail to the month of October,
Who brings days of great renown;
Hail to the month of the harvest,
The best of the whole year round.

CURTAIN

NOVEMBER WOODS

CHARACTERS

- NOVEMBER, *a tall girl dressed in brown. The outfit is sparingly trimmed with red and orange.*
- FOUR TREES, *boys with tight suits of dark brown. They hold their arms out and up to resemble tree branches.*
- SIX LEAVES, *boys with suits trimmed with brown leaves. A cap of brown leaves.*
- FOUR NUTS, *boys with brown suits padded to make them very full.*
- SIX BITTERSWEETS, *girls with bright orange dresses.*
- SIX SUMACHS, *girls with bright red dresses trimmed with green and brown.*
- SIX SNOWFLAKES, *girls with fluffy white dresses. White headbands trimmed with tinsel.*
- FOUR SNOWBIRDS, *boys wearing gray suits trimmed with white.*
- FOUR CHILDREN, *two boys and two girls wearing outdoor clothes.*
- SCENE: *A plain stage. NOVEMBER is seen thoughtfully entering as the curtain is raised.*

NOVEMBER. I wonder if my workers are all ready to make this November a success. It seems as if this last year has gone very rapidly. I shall hardly have time to get my month ready to be seen by the time it has to appear on the stage of the year. I will call my workers here, so they will be in line to go into the woods and do their work, as soon as October calls his last elf away. Where are my trees?

THE TREES *enter*.

FIRST TREE. Here we are, November. We have lost our last leaf and are ready to take our places in the November woods.

NOVEMBER. It is well that you are ready, for I will need you soon now. Stay within my call.

THE TREES *face front and sing the following to the tune of FAREWELL TO THE FARM.*

TREES [*sing*].

We are the trees so brown and bare
That brave the crisp November air;
Oh, for our leaves we do not care,
For now it is November.

Within our boughs the buds will lie
While all the coldest months go by;
They do not wish to see the sky,
For now it is November.

NOVEMBER. Where are the leaves that fell from your boughs? I need them to blow about, if I am to make a real November day.

THE LEAVES *enter and dance about the stage. They pause near NOVEMBER.*

THE LEAVES. Here we are, November! How do you like our new dresses of fall brown?

FIRST LEAF. We are through with reds and greens this season. We shall be brown all winter.

NOVEMBER. You are dressed as you should be, for I shall soon need some crisp brown leaves to blow about. Stay here, where I may call you when your turn comes to appear before the public.

THE LEAVES. We shall be ready to do our finest dance.

THREE LEAVES *then stand on each side of NOVEMBER. They face front and sing the following to the same tune:*

THE LEAVES [*sing*].

We're the brown leaves of late fall,
We've lost our pretty colors all;
We answered to the wind's rough call,
For now it is November.

Once we were yellow gay and red;
And then nice things of us were said.
But now we're tossed about as dead,
For now it is November.

The music is repeated as THE LEAVES join arms with the one opposite them. They whirl lightly to the right, then swing apart and whirl about until they come to side of stage. Here they remain.

NOVEMBER. What else shall I place in my woods? I ought to have something to reward the children for a tramp through the woods in the fall.

THE FOUR NUTS *enter singing, adapting to the tune of*
WINTER.

NUTS [*sing*].

Four brown nuts fell from a tree,
Those four small brown nuts were we;
We're as happy as can be,
For now it is November.

NOVEMBER. Most of the nuts have been gathered long ago, so you will be a surprise to whoever finds you. Perhaps some hungry squirrel will make a meal off of you.

FIRST NUT. We were shaken off the tree by some boys, but they did not pick us up. I am glad we are to be here with November and all his helpers.

NOVEMBER. I am very glad to have you here, but so far all of my helpers have been dressed in brown. I am sure I shall be a very dreary month if I find no bright things with which to ornament my woods. The people will expect to find something bright and pretty in a November wood.

THE BITTERSWEETS *enter*. *They are holding hands and they dance once about NOVEMBER before they speak.*

THE BITTERSWEETS [*together*]. We will help make November bright for you.

NOVEMBER. I shall be very glad to have you, but I thought all the Bittersweet was picked before November.

FIRST BITTERSWEET. There are always some of us to be found in out of the way places, if people only look for us.

THE BITTERSWEETS *then face front and sing the following, adapting to the tune of COME BACK, SWEET MAY.*

BITTERSWEETS [*sing*].

Bittersweet, Bittersweet,
Left upon the vine,
We help make the woodland bright,
When the winds are sighing.

Our bright berries orange-red,
 Make the woods so bright;
 If we're left upon the vine
 We're a handsome sight!
 La la la, *etc.*

The music is repeated while they do the following exercise:

MEASURES 1-4. Each BITTERSWEET locks arm with the one next to her. They hold free arm high overhead as they skip halfway around the stage to the right.

MEASURES 5-8. Each couple join both hands with those of partner. The two couples on the right side of stage circle around each other, while those on the left side skip between the two circling couples.

MEASURES 9-12. All six join hands and circle about near the center of stage.

MEASURES 13-16. Three skip each side of NOVEMBER, curtsy, and then skip back near the leaves.

NOVEMBER. You certainly are a gay sight. I wonder if I have any more helpers like you. Do I hear the rustling of leaves?

THE SUMACHS *enter*.

THE SUMACHS [*together*]. We are here, November. May we help to make your woods bright?

NOVEMBER. You certainly may. Who are you bright creatures in such gay dresses? Some one must have told you that I needed cheer in my November woods.

FIRST SUMACH. We'll tell you who we are.

THE SUMACHS *face front and sing the following, adapting the tune of COME BACK, SWEET MAY.*

SUMACHS [*sing*].

O Sumach, O Sumach,
 With leaves green and red;
 We make the woodlands bright,
 When the flowers are dead.
 The month of cool November
 Finds us all gay and fair;
 In spite of its chilly breath,
 We all stand brightly there.
 La la la, *etc.*

They skip around stage and stand by BITTERSWEETS.

NOVEMBER. I think I am to have a very colorful month, if these helpers keep on arriving. I will surely rival June this year. Here come some creatures in pure white. They are the snowflakes. I always send down a few of them in November just to introduce them to the children.

THE SNOWFLAKES *flit lightly in. They whirl about several times before they take their places by the side of NOVEMBER. Here they sing the following, adapting the same tune.*

The snowflakes, the snowflakes
 Come flitting to earth;
 While hearts of happy children
 Are then filled with mirth.
 We do not stay so long now,
 We just have come to call;
 Oh, we think dear old November
 The best month of all.
 La la la, *etc.*

FIRST SNOWFLAKE. As soon as we are seen on the ground there are a number of little feathered friends who can be seen everywhere about. Here are some of them now.

THE SNOWBIRDS *enter singing the following, adapting the same tune.*

SNOWBIRDS [*sing*].

The snowbirds, the snowbirds
Now to you do appear;
From field and drowsy woodland
Their clear notes now you hear.
We welcome each food bit
That to us is given;
Oh, many are the good things
That kind November does!
La la la, *etc.*

The music is repeated while THE SNOWBIRDS and SNOWFLAKES do the following exercise:

MEASURES 1-4. Each SNOWBIRD joins arms with a SNOWFLAKE. They skip about in a circle on the stage.

MEASURES 5-8. The three couples from the left side go to the right side, while the three couples from the right side go to the left side. The lines pass at the Center of stage.

MEASURES 9-12. The couple at left front changes places with the couple at right back, while the couple at right front changes places with the couple at left back.

MEASURES 13-16. Center couples change places. All curtsy or bow to NOVEMBER and then skip to back of stage.

NOVEMBER. My month will not be lacking in color or life this year, I am certain. I am very proud of all you workers, for I know the children will love you all. I am sure that I shall hear it said on all sides that November is the fairest month of all.

NOVEMBER *stands at Center of stage while the others all come near the Front at the sides and even with her at the Center. In this semicircular formation all sing the following to the same tune.*

ALL [*sing*].

November, oh, November,
 The very best month of all;
 We love all seasons dearly,
 But welcome most the fall!
 Fall air is most refreshing,
 All Nature is at rest;
 Oh, do you wonder, dear November,
 That we love you best?
 La la la, *etc.*

CURTAIN

A QUIET HALLOWEEN

CHARACTERS

MARY	}	<i>Girls from ten to fourteen years of age. They wear ordinary school dresses.</i>
RITA		
FLORENCE		
HELEN		

BOB *is wrapped from head to feet in a large white sheet.*

RALPH *is dressed as a tall black witch.*

HAROLD *wears a black-cat costume and mask.*

JIM *wears a loose gray garment and a mask made like an owl's head.*

SCENE: *The living room in Mary's home. Several windows are seen about the room. Cardboard window frames*

may be made and hung out a little way from the wall. This will permit the several players to look in at the windows.

DISCOVERED: MARY and RITA seated in the room.

RITA. I am glad that we decided just to have a quiet Halloween this year. We are too big to be bobbing for apples and throwing apple peelings over our shoulders, as we used to do. It seems as if we have done the same thing every year since we were in the first grade.

MARY. I have heard so many of the girls say the same thing that I decided that a nice quiet evening at home would be better than anything else. Mother was invited to a party at the club, so I thought it would be fine to have you girls over. It always seems as if I am more grown up and really entertaining, when there is no one else at home.

RITA. It was very kind of you to ask us. I heard that the boys wanted to come, too.

MARY. Yes, they did want to come, but I told them they simply couldn't. Mother said it wasn't a very polite thing to do, but you know how boys are at a party.

RITA. Yes, they always want something to happen every minute. There would be no hopes of having a quiet evening with them around.

A knock is heard at the door.

MARY. Here are the other girls, now. I am glad they are arriving early, so we can settle down for a nice, cozy evening.

MARY goes to the door and admits FLORENCE and HELEN.
They have their coats and hats on.

HELEN. Hello, girls. Oh, it is nice and cheerful in here. The weather is rather frosty outside.

FLORENCE. Hello, Mary! and there is Rita! We are all here now.

MARY. Come in, girls, and take off your coats and hats.

RITA. Let me put them away for you. [*She takes their coats and hats off stage*].

MARY. Sit down and make yourselves comfortable. Rita and I were just saying that we thought a quiet evening at home would be lots more fun than running around the streets, or having a big party.

HELEN. I should say so. We are too big to be playing such silly pranks as we have done for the last few years.

FLORENCE. Mother said that I sounded like a young lady when I said I was going out calling, but Dad said I wouldn't sound so big if I were afraid to come home alone.

RITA. Nonsense! Men folks are always expecting girls to get excited, or faint, or something. This Halloween scare is just silly. There is no more danger of ghosts being around to-night than any other night.

MARY. I think ghosts are pretty scarce in this part of the country. I wonder if anyone ever really believed he saw a ghost.

HELEN. My Aunt Sarah declares she has seen them. She says that once in a while there is a most awful racket in her attic and at different times she has seen something white just float out of the attic window and sail away.

FLORENCE. It was rats that made that noise, of course.

HELEN. A rat isn't white and it couldn't sail out of the window, though, could it?

MARY. Now we were to have a nice, quiet evening, so let's

not start a fight over a ghost. Have some popcorn. Rita helped me pop it before you girls came. [*She passes the popcorn*].

FLORENCE. I always admire the corn you girls pop. It seems to dry up when I pop it.

RITA. What shall we do to pass the evening? Shall we play games or tell stories?

HELEN. I like to hear stories, but I don't believe I could tell one that would be very interesting.

MARY. Bob brought home a little book from the library to-night that he said was good. He said nearly all the girls at the high school had read it. I don't know how he came to bring it to me, for he never does think of such a thing; but we can see what it is like.

FLORENCE. Read some of it to us, Mary. You have a better voice than the rest of us.

MARY *gets the book from the table and sits down in a big chair. The other girls draw their chairs close to her.*

MARY [*reads from the book*]. "A long time ago an old woman lived all alone in a great house. She never was known to leave the house and no one was even seen to enter. No one in the village could learn how the old woman received her food and fuel. Yet there was always smoke coming out of her chimney and each day she set a dish of food outside for her dog. One night a man decided to watch the place all night to see if some one didn't bring supplies to the house. Just at twelve o'clock the moon became less bright. The man looked around the tree just in time to see a white figure going up the walk. It knocked three times at the door—tap-tap-tap!" [*As*

she reads the last words there is a loud "tap, tap, tap!" at the window. As the girls look toward the window, BOB flits by in his ghost costume. He pauses in front of the window, waves his arms, and shakes his head].

HELEN. Wh-wh-what was that?

FLORENCE. Did *you* see something, too? I thought I did, but I wasn't sure.

MARY. It must have been a paper that blew by the window.

RITA. I hope it was a paper, but it was big enough to wrap an automobile up in.

MARY. Don't think about it anymore and I will go on with the story. [*Reads*]. "Just as the old woman opened the door, the man heard the most awful groans."

[Terrible groans are heard by the window. The girls jump to their feet].

HELEN. There *is* something outside there. Didn't you hear that?

FLORENCE. I certainly did hear it and it makes me shiver.

MARY. It's just one limb of the old maple tree rubbing against another. Sit down and let me finish the story. [*Reads*]. "The moon fell upon the figure of the old lady when she opened the door and the man saw she was a regular witch."

[A brushing sound is heard at the window. The girls look toward the window and see RALPH, dressed as the old witch, hitting the window with a broom. When the girls jump to their feet, the figure disappears.]

HELEN. I think you would better change stories, Mary. You certainly are making those characters appear true to life.

RITA. Oh, no. I am half scared to death, but I do want to hear the rest of that story.

MARY. I am afraid our imaginations are working too hard. Sit down again and I will go on. [*Reads*]. "Right beside the old woman stood a great black cat. Its eyes were as big as saucers and its tail was bushy as a fox's. When it saw the white figure it meowed in a loud voice." *A deep voice outside the window says, "Meow, meow, meow!" As the girls jump to their feet, they see "the cat" pass in front of the window.*

HELEN. You can't tell me that I imagined I heard and saw that cat now, Mary Brennan.

MARY. That certainly was a cat and a mighty big one, but I don't believe there is anything to get alarmed over. Our new neighbors have a great big black cat and that must be it. Do sit down.

RITA. I shall have to sit down, for I am too weak to stand. You might as well go on with the story, Mary. It may keep me from screaming, if I hear a sound.

MARY. "The man crept quietly toward the house, in hopes of getting a better look inside. Just as he reached the step there was a flutter of wings over his head and a great owl called—"

[A voice outside the window goes, "Whoo-oo-oo! Whoo-oo-oo!"] [*MARY drops her book and the girls all back away from the window as the head of an owl appears above the window sill*].

MARY. O girls, I really don't know what to think of such strange things. I wanted to be brave, so you wouldn't get so scared, and pretend these things were nothing at all, but it is of no use.

RITA. I wish your father or some one would come. Oh, look!

THE GHOST *comes to one window and stands there nodding its head.*

GIRLS [*scream*]. Oh! oh!

HELEN. Look there! [*She points to another window where "the witch" stands brushing off the sill with her broom.*]

FLORENCE. I am going home. It couldn't be as scary outside as it is here.

RITA. Look at that other window! [*"The cat" and "the owl" are seen to peer into another window.*]

MARY. Oh, what shall we do? I wish Bob were here.

BOB. [*speaking from outside*]. Were you speaking of me, Sis?

MARY. O Bob, is it really you? Come right in.

BOB *enters in street clothes.*

BOB. Are you girls having a pleasant evening all by yourselves?

RITA. O Bob, we have seen the most terrible things! Ghosts and witches looked right in at that window.

FLORENCE. Yes, and a cat and an owl as big as you are looked right in and nodded at us.

HELEN. What does it all mean, Bob?

BOB. The answer to that is very simple. It means that you have offended these creatures in some way.

RITA. Oh, how could we offend a cat?

FLORENCE. Yes, or an owl or a ghost, either?

BOB. Are you girls ready to repair any injury that you did to these creatures, if I find out what caused their strange appearance?

MARY. Bob, you are acting strangely. Are you at the bottom of this?

BOB. Of course not. Why would you ask such a thing of your own brother? I am going outside and see if I can't solve this mystery. [*He leaves the room*].

HELEN. I hope some one solves it before it is time for me to go home.

FLORENCE. I don't believe I shall ever dare go by a big house alone again.

BOB *returns carrying his ghost outfit. The other boys enter, still wearing their costumes, but with their masks off.*

MARY. What does this mean?

THE OTHER GIRLS [*in turn*]. It's just those horrid boys!

BOB. I think these creatures have a word to say for themselves.

MARY. They can say all the words they wish, but we will never forgive them for the way they have frightened us.

RITA. No, nor for the way they have spoiled our nice quiet evening, either.

BOB. What was it you creatures wished to say?

RALPH. We boys were disappointed when the girls refused to let us come to their Halloween party. In fact, we felt so badly that we made up our minds that we had to get here some way.

HAROLD. Since you wouldn't let us come by the usual method, we decided upon this way of introducing ourselves.

JIM. We hope you aren't too angry with us to let us stay, for we have brought apples, nuts and candy with us, to help make the evening a merry one.

MARY [*laughing*]. I suppose we were selfish in not asking

you in the first place, so we won't be angry any longer, will we, girls?

GIRLS. No, we might as well not be.

BOYS. Hurrah! [*They start taking off their costumes.*]

MARY. But there is one thing more I want to settle. Bob, how did you happen to bring home that particular book this evening?

BOB. Why, I—I—that is, I thought you would enjoy it.

RALPH. You should have enjoyed it, for we took an hour picking out the kind that would be the most appropriate for the occasion.

MARY. I thought so. Now, let's go on with our party and, if it hasn't been the nice quiet one we planned on, at least it is one we shall not soon forget.

CURTAIN

WHO BROUGHT THE HARVEST?

CHARACTERS

SIX RAINDROPS, *boys with loose garments of soft gray material.*

SIX SUNBEAMS, *girls in bright yellow dresses made with many points and frills.*

SIX WIND ELVES, *girls with suits of light blue, with many streamers.*

SIX SOIL SOLDIERS, *boys with suits of black, and black over heads and faces with holes cut for the eyes.*

SIX KERNELS OF CORN, *boys wearing bright red suits and yellow caps. Yellow hose complete the costume.*

SIX WORKERS: *Three of these are girls who wear aprons and*

sunbonnets and three are boys who wear overalls and straw hats.

THE HARVEST SPIRIT: *a tall girl in a bright yellow dress trimmed with a great many streamers of brown, red and green. Autumn leaves are worn on her shoulders and at her waist. Her crown is made of various bright-colored leaves.*

SCENE: *The stage represents an autumn scene. Bright leaves and cornstalks are used. When the curtain rises the HARVEST SPIRIT is seen standing at the center of the stage.*

THE HARVEST SPIRIT. Once again the season of the Harvest Spirit has arrived. How proud I am, when I look about and see the results of my year's work! In the olden days the people always observed a feast day in honor of Pomona, the Goddess of the Harvest. The people have always been grateful for a bountiful crop and have been anxious to give thanks to the great Father who sent it to them. A failure of the crops would mean suffering and famine. The Harvest Festival comes near the time of our Halloween, so it is fitting that these two occasions should be celebrated together. I wonder why it always is that the little seeds that are planted grow just as they should.

THE RAINDROPS *enter and dance around* **THE HARVEST SPIRIT.**

THE RAINDROPS. We know why the little seeds grow just as they do, for we help them. If it were not for our help, I don't believe those tiny seeds ever could find their way through the soil.

THE HARVEST SPIRIT. What little gray creatures are these? Surely *you* don't look much like harvest workers.

FIRST RAINDROP. We *are* harvest workers, though. Our work began many months ago, but we are harvest workers just the same.

SECOND RAINDROP. We are the little raindrops that gave moisture to each seed that was planted in the ground. If it had not been for us, there would have been no need for harvest workers.

THE HARVEST SPIRIT. So you are the little raindrops I have heard so much about. Won't you tell me more of your work?

THE RAINDROPS *sing the following to the tune of HARVEST TIME.*

RAINDROPS [*sing*].

Softly falls each little raindrop
 On the ground below;
 We give moisture to the plants,
 Helping them to grow.
 On the hard ground we come falling,
 To each little plant we are calling,
 Through the hard earth ever seeping
 To each root we go.

The above music is repeated as THE RAINDROPS join hands and skip lightly around THE HARVEST SPIRIT. They then let go of hands and turn slowly and softly toward the sides of stage, where they drop to their knees and bury their heads in their arms. On the last notes they rise, fold their arms and remain standing in place.

THE HARVEST SPIRIT. What interesting little creatures these raindrops are! I suppose there are many other

little nature children who do as much as these to bring about a bountiful harvest.

THE SUNBEAMS *come skipping in, holding hands.*

FIRST SUNBEAM. You are right, Harvest Spirit. There are a great many nature children always working to bring successful crops to the people.

THE HARVEST SPIRIT. What bright, pretty creatures these are! Are you harvest workers, too?

FIRST SUNBEAM. Our work goes on the year round, for we are the Sunbeam children. This world would be a dreary place, indeed, if it were not for *us*. We shine to light the earth, to warm the soil and to bring health to living things.

THE HARVEST SPIRIT. I am sure every one loves the bright sunshine, but just what work do you do to bring about a bountiful harvest?

SECOND SUNBEAM. We will tell you.

THE SUNBEAMS *form a semicircle to the right of the HARVEST SPIRIT, while they sing the following to the tune of ALL THROUGH THE NIGHT.*

SUNBEAMS [*sing*].

Merry little sunbeams shine
All through the year;
Keeping nature warm and bright
All through the year.
Without us, plants would not grow,
Earth would be bare here below,
Earth children would miss us so,
All through the year.

The music is repeated as THE SUNBEAMS join hands in couples. One couple glides to each front corner and the other couple to the front center of stage. Here they let

go of hands, join their hands over their heads, and turn slowly to the right. They then move with a turning, gliding step to the side of THE RAINDROPS, where they remain.

THE HARVEST SPIRIT. How many interesting things we can learn when we have a chance to talk to the children of nature! I am sure many people never pause long enough in their busy lives to appreciate these commonplace things about them. Here come some other little folks. I suppose they, too, had a part in making this feast for Thanksgiving Day possible.

THE WIND ELVES *enter with a whirling motion. They make a "Woo-woo-o-o!" sound with their lips as they enter.*

THE HARVEST SPIRIT. These are blustering little chaps. I can guess right off that *you* are the wind elves. I have heard that mournful sound of yours many times in the tree tops.

FIRST WIND ELF. You are right. We *are* the wind elves. But why do you say that the sound of our passing is sorrowful? We are jolly little fellows who do lots of good.

SECOND WIND ELF. Sometimes we are accused of doing damage, but that is only when we get going so fast that we cannot stop. We do much more good than we do harm.

THE HARVEST SPIRIT. What work do you do besides sighing in the trees? I am sure that is the only work I have ever seen you doing.

THIRD WIND ELF. I blow the warm breath of the southland upon all the growing things. The warm air that means life and growth to many plants is carried on my wings.

FOURTH WIND ELF. I carry the moisture from the ocean and distribute it far inland. Without me the crops would die of thirst, for the little raindrops would not be strong enough to reach everywhere without my aid. The raindrops and I are very good friends, so we work together to make the whole earth a pleasanter place in which to live.

THE HARVEST SPIRIT. What a noble purpose! If mortals would all follow your example, this earth certainly would be a perfect home for all. What work do you other wind elves do? I am sure none of you busy little fellows are ever idle.

FIFTH WIND ELF. In the winter time I bring a heavy blanket of snow to lay over the ground. This keeps the little plants and seeds from being frozen by the cold blasts and from being killed by the ice.

SIXTH WIND ELF. I carry the pollen to the plants, so that all may grow and produce fruit. You see, Harvest Spirit, the wind has a great deal of work to do in order that the harvest may be bountiful.

THE HARVEST SPIRIT. I should say you do. I see it is not going to be an easy task to decide who really brings us the gift of the harvest.

WIND ELVES [*together*]. We help, but there are many other helpers, too. Woo-Woo-oo-o-o!

As they continue their "woo-oo-ing" sound, they skip around the stage and one stands by each SUNBEAM and RAINDROP.

All join in singing, adapting the following to the tune of LITTLE APRIL.

ALL [*sing*].

Sunbeams, raindrops and wind elves,
 These and others, too,
 Make a splendid harvest
 Here on the earth for you.
 Ever they are working.
 They all do their best;
 You just take care of the crop,
 They will do the rest.

Chorus:

Sunbeams, raindrops and wind elves,
 These and others, too,
 Make a splendid harvest
 Here on earth for you.

THE SIX SOIL SOLDIERS *come rushing in.*

FIRST SOIL SOLDIER. I hope you have not forgotten us, while you were speaking of the harvest workers. We are really very diligent workers, although we aren't so pretty to look at as some of the others.

THE HARVEST SPIRIT. We never judge people's work by their looks, my friends. I cannot seem to recognize you, though, as any workers I have ever seen or heard of. Tell us who you are and what you do, so we may judge whether or not you deserve a place in our army of harvest workers.

THE SIX SOIL SOLDIERS *sing the following to the tune of*
 THE JOLLY WORKERS.

SIX SOIL SOLDIERS [*sing*].

Six jolly little soldier boys,
 Of the soil we are;
 We carry the life-giving food
 To plants both near and far.
 Oh, nitrogen and minerals
 Make all the plants grow!
 Just what every seedling needs,
 Oh, that is what we know.

THE HARVEST SPIRIT. So you are the soldiers of the soil. Then, indeed, your work is important enough to give you a place among the harvest workers. Without good soil the worker could have little hope of a successful crop.

FIRST SOIL SOLDIER. Just as the other workers could not bring about a successful harvest without us, neither could we have success without them and without other workers who do their part so well.

THE HARVEST SPIRIT. I would like to see all those other workers who help bring about so bountiful a harvest.

SECOND SOIL SOLDIER. Here come some little helpers now who are very important. They will tell you of the work they do.

THE SIX KERNELS OF CORN *enter*.

THE HARVEST SPIRIT. These look familiar. Where have I seen them before?

FIRST KERNEL. We are the little kernels of corn that are planted in the spring. As soon as the soft earth covers us and the raindrops give us moisture, we begin to grow.

SECOND KERNEL. Soon we are able to raise our heads above the earth and peep out. The sun sees us at once and comes to strengthen us. Then, with the aid of warm sunshine and refreshing showers, we just grow to our heart's content.

THIRD KERNEL. We grow until we have very high stalks and bright colored tassels. Then the ears of corn appear.

THE HARVEST SPIRIT. What busy lives you lead! I see that all you workers need one another to help you along.

FOURTH KERNEL. There are other helpers who aid us, too. Here they come, now.

THE SIX WORKERS *enter, carrying hoes and rakes. They*

march around the stage, appearing to hoe as they sing the first verse of WORK FOR THE NIGHT IS COMING. They then pause near THE HARVEST SPIRIT.

THE HARVEST SPIRIT. What are you children working so busily at to-day? Surely the time for hoeing and raking is over for this year.

FIRST BOY WORKER. We are showing you how we work in the field to keep the corn and grain free from weeds. Without our work all seeds would be smothered, for they would not be strong enough to push back the many weeds that grow near them.

FIRST GIRL WORKER. We must use our rakes to make the ground smooth and free from lumps. No plant could push its way through a large lump of dirt, no matter how hard it might try.

THE HARVEST SPIRIT. I am glad to see that the children here are willing workers, for I know the many tasks their little hands can do to make the work easier for their fathers and mothers.

SECOND BOY WORKER. Our work does not only come in the springtime, for all summer there are weeds to be pulled and hoed out. We must be ever on the watch for enemies that would destroy our crops.

SECOND GIRL WORKER. We care for our gardens so that we may have vegetables for the fall and winter.

THE HARVEST SPIRIT. I see now that it would be impossible for me to select any one group of workers who make the harvest bountiful, so I must give you all credit for making a real Thanksgiving Day possible.

All join in singing the following to the tune of OCTOBER'S PARTY.

ALL [*sing*].

Workers all are needed
 To bring about success;
 To make a bountiful harvest,
 Each one does his best.
 Day by day we are striving
 To use the gifts of God,
 To bring about a harvest
 From this virgin sod.

We are workers, workers all,
 We are never shirking;
 To make our land more prosperous,
 For that we are working.
 From early in the morning
 Unto late each night
 Always we are striving
 To do what is right.

Repeat music for the following exercise:

MOVEMENT 1. THE SUNBEAM, RAINDROP, SOLDIER and KERNEL OF CORN from the back of the right side come forward and form a circle around the HARVEST SPIRIT. They then come forward and form a circle near the Front of stage. They circle around once here as before and then go off stage.

MOVEMENT 2. Each group of SUNBEAMS, RAINDROPS, *etc.*, repeat above movement until all are off stage.

MOVEMENT 3. The six workers form a circle around the HARVEST SPIRIT and, as they circle around her, they sing second verse of "Work for the Night Is Coming."

MOVEMENT 4. With the HARVEST SPIRIT leading and the children following in couples, all leave the stage.

CURTAIN

THE SPIRIT OF HALLOWEEN

CHARACTERS

THE HALLOWEEN SPIRIT, *a tall girl who wears a long, full, orange dress trimmed with black, with a wreath of autumn flowers in her hair.*

THE WITCHES, *any number of girls in long black dresses and tall black hats. Each one carries a short-handled broom.*

EIGHT GOBLINS, *four small boys and four small girls. They wear black-and-orange pointed caps and have wide sashes around their waists.*

THE GHOSTS, *any number of children completely wrapped in sheets. A white mask with holes for the eyes is worn over the face.*

THE CATS, *boys wearing black cambric suits, with pointed ears and long whiskers. Their tails are stuffed.*

SCHOOL CHILDREN, *any number of girls and boys in ordinary school clothes.*

THE STORY-TELLER, *a large girl with a good speaking voice. She is dressed as an elderly lady.*

THE PUMPKINS, *any number of children with orange paper arranged over their heads to resemble pumpkins. Large green leaves are worn on top of the head. Holes for the eyes and mouth are cut in the orange paper in jack-o'-lantern style.*

CHORUS. *If desired a chorus may be placed at one end of the platform, or the above named characters may do the singing. If the number used in each group is large enough, or if they can sing well enough, each group may sing their own song.*

The stage is attractively decorated with orange-and-black crepe paper. Paper lanterns are hung from the streamers and the letters "H-A-L-L-O-W-E-E-N" appear at the back of the stage. Soft music is played as THE HALLOWEEN SPIRIT enters and points to the letters with the black-and-orange wand she carries.

HALLOWEEN SPIRIT. H-a-l-l-o-w-e-e-n, Halloween. Oh, I am so glad that I am free once more. You have no idea how hard it is for the Halloween Spirit to have to be shut up so great a part of the year. You know it is only during this last week of October that I am allowed to come out of my hiding place to fill the world with my fun and frolic. It is strange that there is no one here to greet me upon my arrival. I hope every one hasn't forgotten me.
THE WITCHES *enter silently.*

FIRST WITCH. Indeed, we haven't forgotten you, dear Spirit of Halloween. We witches have been as anxious as you have for Halloween to come again, for that is the only time we get the attention that we deserve.

HALLOWEEN SPIRIT. I am glad to welcome you, dear witches, for you belong to Halloween celebrations. Haven't you some news to tell me about yourselves?

THE WITCHES *walk in a circle about the stage, as they sing the following to the tune of TRAMP, TRAMP, TRAMP.*

WITCHES [*sing*].

From the land of witches old
We have ventured forth to-night
To tell you of something that we witches do;
We ride far across the sky
And we sweep the moon on high,
Oh, there's a lot of things that we each do for you.

Chorus:

Watch, watch, watch!
 There's always danger
 When we witches prowl about;
 Oft on scarey Halloween,
 At your very door we're seen,
 So 'tis best for you to watch, watch out.

We tell fortunes gay and sad,
 We foretell things good and bad;
 Oh, we witches are the busiest people seen.
 But if you are not very good,
 We would grab you if you should
 But happen 'cross our path on Halloween.

FIRST WITCH [*WITCHES speak in slow, shaky voice*].

Boil and stew,
 Boil and stew,
 That is what we witches do.

SECOND WITCH.

Stew and boil,
 Stew and boil,
 Ever, ever we must toil.

THIRD WITCH.

Sailing, sailing,
 High and low;
 Everywhere we witches go.

ALL [*together*].

Never seen,
 Never seen,
 Except on jolly Halloween.

As THE WITCHES say the last words, they shake their heads sadly and then go to the back of the stage, where they remain during the remainder of the play.

HALLOWEEN SPIRIT. You witches haven't changed much in the many years I have known you, but there is always something interesting about you. You help give that "spooky" feeling to this holiday which every one delights in. I wonder where all my other little workers can be.

THE EIGHT GOBLINS *enter in couples. They dance gayly about the HALLOWEEN SPIRIT.*

HALLOWEEN SPIRIT. Well, if here aren't the little Halloween goblins. How cheerful you all look! I know you must have a jolly song and dance ready for me. Let me see if you have learned some new capers during the year.

THE EIGHT GOBLINS *step to the front of the stage, where they sing the following to the tune of YANKEE DOODLE. [They may be assisted by the chorus or other characters if desired.]*

GOBLINS [*sing*].

Oh, once in every jolly year,
There comes a time for fun;
Now's that time we love so well
For Halloween's begun.

Chorus:

Goblins, goblins in the air,
Goblins, goblins everywhere;
Up and down and all around
And so you'd best beware.

Oh, jolly fellows all are we,
With lots of fun and laughter;
We're only seen on Halloween
But never, never after.

Chorus:

The music is repeated while one couple takes its place at each corner of a square. Partners face each other.

PART I

- MEASURES 1-4. Partners join right hands and skip to the right.
- MEASURES 5-8. Partners join left hands and skip to the left.
- MEASURES 9-12. All place hands on hips and skip toward front of stage.
- MEASURES 13-16. All bow low to audience and skip back to original places.

PART II

- MEASURES 1-4. Partners shake forefinger of right hand at each other and then turn quickly about to the right.
- MEASURES 5-8. Partners shake forefinger of left hand at partner and turn quickly about to the left.
- MEASURES 9-12. All face front, place hands on hips and skip three steps away from partners.
- MEASURES 13-16. All turn and bow to partners. Then skip three steps back to place.

PART III

- MEASURES 1-4. The girl near right rear corner of stage changes places with the girl in the front left corner. All others turn about to the right as the change is being made.
- MEASURES 5-8. The girl in the left rear corner changes places with the one in the front right corner. All turn to the left as the change is being made.
- MEASURES 9-12. All grasp hand of new partner and skip away from couple opposite.
- MEASURES 13-16. All bow to original partners and skip back to place.

PART IV

MEASURES 1-4. The first ones that changed partners return to original partners in the same manner as described above.

MEASURES 5-8. Those who change partners during the second movement return to first partners.

MEASURES 9-12. The four nearest the front join hands, advance to front of stage, bow and skip to left side of stage, while those near back of stage hold hands high over heads and turn about to the right.

MEASURES 13-16. Those near back of stage repeat above movement. At the close they pass to the right side of stage, where they remain during the remainder of the number.

HALLOWEEN SPIRIT. I am pleased to see that all my goblins are as lively and happy as ever. They really do a great deal to liven up this sober 'old world. Still, they never do any real harm to people. It is only an act of kindness to make people laugh once in a while. What odd looking creatures are these coming in? Oh, it's my famous brigade of black cats! And how well they're looking!

THE BLACK CATS *enter on their hands and knees. When they reach the HALLOWEEN SPIRIT, they stand up and bow.*

FIRST BLACK CAT. We are surely glad that you have made your escape after another long year, Halloween Spirit, for it is no fun being shut up in a box as we have been. As soon as last Haloween was over, some one jerked us off the windows and curtains and tucked us away out of sight. The best authorities will tell you that a dark box is no place for a black cat.

SECOND BLACK CAT. People seem to have the foolish notion that black cats bring bad luck. That is all nonsense, for no cat will harm you if you don't hurt him first. Of course, we are Halloween cats, so it is safer to keep out of our way.

THE BLACK CATS *then drop down and walk with their hands and feet. They move about the stage, singing the following, adapting the lines to the tune of BAA, BAA, BLACK SHEEP.*

BLACK CATS [*sing*].

Black cats we,
 Black cats we.
 See how we crawl,
 See how we crawl,
 We'll all be out on Halloween;
 'Most everywhere we will be seen.
 We're working for our festive Queen,
 Don't you see?

THE BLACK CATS *then go to Center Rear of stage.*

HALLOWEEN SPIRIT. I believe you black cats have a new song, but outside of that, you look just the same as you always have. I don't believe Halloween ever could be quite the same without your gleaming eyes and your big, bushy tails. You surely help to make the jolly day the gay time that it is.

THE GHOSTS *now enter in single file. They wear stockings over their shoes, so as to make no noise. They shake their heads and make various movements with their arms, as they march around. After passing around the stage two or three times, they pause in a line across the front and speak in "ghostly voices," the following lines.*

GHOSTS [*together*].

We are ghosts of long ago
(*each line is followed by a number of "Ooo-ooo's"*)

Some of us I'm sure you know;
One in cornfields is found
To scare folks who wander round.
He lurks behind a shock of corn
And never goes away 'till morn.

THE GHOSTS *then pass around the stage, shaking their heads and wiping their eyes. They return to the front and recite the following:*

GHOSTS [*together*].

When the night is very dark
We go out on a little lark;
When you have the least fear,
We may be waiting right near.
But it's all in fun, you know,
Even when we scare you so.

THE GHOSTS *pass around the stage once more and return to the Front.*

GHOSTS [*together*].

Now we all must say adieu,
For we've much work to do.
Halloween is almost here,
So everywhere we must appear.
Good night, all, and don't be scared.
No one ill with us has fared.

THE GHOSTS *now go to the back of the stage and stand near the BLACK CATS.*

HALLOWEEN SPIRIT. I suppose there is no cause to be frightened, but I must confess that you ghosts always do give me a creepy feeling. Of course I know you are

just some of my workers who make Halloween a merry time, but I seem to forget that when I see you and hear your hollow voices. I am sure every one here knows how it would seem to meet one of you on their way through a lonely cornfield at night. Here comes a lady who has helped me out for many years. I wonder if she has something new for this Halloween.

THE STORY-TELLER *enters and stands by the HALLOWEEN SPIRIT.*

THE STORY-TELLER. I have been very anxious to see you, dear Spirit of Halloween, for I have some new things for you this season. I have worked all the year gathering stories to please the children this Halloween. I have some that are very beautiful. They are about the harvest king and the autumn elves. I have others that almost make me shiver when I tell them. They are about the cats and ghosts and goblins, such as you have here with you.

HALLOWEEN SPIRIT. A good story is a delightful part of every Halloween. Not only the children but grown-ups as well enjoy a delightful tale about this day. Later I shall have you tell me the new stories you have found, but I know all of my little workers are anxious to get to work now, so I must not keep them. What funny looking little chaps these are I see coming. I wonder who they can be?

THE PUMPKINS *enter with a lively step and pass around the stage, bowing to all they meet. They form a semi-circle near the front of the stage, where they all join in singing the following to the tune of THE JOLLY WORKERS.*

PUMPKINS [*sing*].

We're jolly little pumpkin heads,
Yes, that is what we are;
To make a little fun for you
Oh, we have traveled far.

On the green vines we were growing,
So big and fat and round;
Now we've changed to jack-o'-lanterns
To frighten the whole town.

Some of us into pies are made,
While others candles hold;
Of our good deeds of bravery
Many true tales are told.

Oh, every one is pleased with us
Wherever we do go,
For it is pumpkins just like us
Make Halloween, you know.

The music is repeated for the following dance.

MEASURES 1-4. All form a circle at Center of stage and join hands.

MEASURES 5-8. The circle spreads out as much as possible as all skip to the Right.

MEASURES 9-12. Two pumpkins join hands and skip to each corner, where they shake their heads vigorously at each other.

MEASURES 13-16. All bow to audience and skip back to place in circle.

MEASURES 1-4. All join hands and circle lightly to the left.

MEASURES 5-8. Every other one in circle steps one place ahead to form couples.

MEASURES 9-12. Partners face, join both hands, and skip across stage to change places with the couple opposite them.

MEASURES 13-16. All come near Front of stage. They bow low to audience and skip to back of stage, where they remain.

HALLOWEEN SPIRIT. It would be very hard to imagine a successful Halloween without any pumpkins. Every one enjoys seeing the familiar face of old Mr. Jack-o'-Lantern. I am sure we all enjoy those delightful pies for which the dear little pumpkins are responsible. I believe all my workers are here now, so I will give out the duties which must be done this season. The witches were here first, so I will tell you what you are to do to make this Halloween a success.

THE SCHOOL CHILDREN *enter. Some of them have tick-tacks. One has a small garden gate and the others have some object suggestive of Halloween.*

FIRST SCHOOL CHILD. I hope you haven't forgotten about us, Halloween Spirit. Surely the school children have something to do with making Halloween the happy time it is. If it wasn't for our ticktacks and harmless pranks, a lot of the fun would be missing. We know that sometimes thoughtless people do things that cause damage to other people's property, but that is not the true spirit of the season. It spoils the fun for those who suffer loss, and we are sorry to have such things done.

HALLOWEEN SPIRIT. I am glad to hear you say that, for it grieves me very much when I hear of some one who has been made unhappy on my festival by some mean prank. I certainly do think the children have a great deal

to do with Halloween, for if it were not for their fun and their parties, my day would be almost forgotten. You are welcome to a place with my workers, children.

SECOND SCHOOL CHILD. Thank you, dear Halloween Spirit. We should all sing a song of praise of your happy holiday!

THE HALLOWEEN SPIRIT *comes to the Center Front of stage. All the others move as far Front as possible. All join in singing the following to the tune of BATTLE HYMN OF THE REPUBLIC.*

ALL [*sing*].

You all have seen the different things that make up Halloween,
The ghosts and goblins, witches, cats—all have been seen;
Although there's always lots of fun, there's nothing really mean
About this joyous time.

Chorus:

Glory, glory, Halloween!

Glory, glory, Halloween!

Glory, glory, Halloween!

It is a joyous time.

WHO MADE THE PIE?

CHARACTERS

MOTHER BETSON: *a tall girl dressed as a middle-aged lady. She wears a house dress and a light apron.*

CLARA } *these two daughters of MOTHER BETSON are about*
MARIE } *twelve and fourteen years of age. They wear*
 } *dainty house dresses and light aprons.*

AUNT CLARABELLE: *a woman dressed fashionably and too young for her age.*

THE LAUNDRY BOY: *a young man in white jacket and cap.*

THE BAKERY BOY: *much the same as above.*

HORACE GRANTHERS: AUNT CLARABELLA *has designs upon him.*

ACT I

SCENE: *The BETSON Kitchen.* TIME: *The Morning of Halloween.*

DISCOVERED: MOTHER BETSON *and the two girls standing in the kitchen. There are a mixing bowl and several pie tins on the work table near where MOTHER BETSON is standing.*

MOTHER BETSON. I certainly do hate to leave without finishing these pies, for I know just how fond of them your Aunt Clarabella is, but I simply *must* hurry! Mrs. Mathews never sends for me unless she really needs me. That baby of hers would die of the croup one of these days, if it wasn't for me.

CLARA. I wouldn't worry about Aunt Clarabella, Mother, if I were you. You are always thinking of some way to please her when she comes here, but I never see her putting herself out any for us.

MARIE. Dad says that all she comes here for is to see that Horace Granthers she is so crazy over.

MOTHER BETSON. Perhaps he is right, but you mustn't speak of your aunt like that. She always spends Halloween with us because she is so fond of my pumpkin pies. I haven't quite finished them, but I must leave anyway. I'm sure that little tyke across the way is more important than whether we have pumpkin pie on Halloween or not.

CLARA. I am sure I can finish the pies, Mother. I have watched you make them so often that I believe I know just how.

MOTHER BETSON. Well, do the best you can, girls. Perhaps your aunt will come while I am gone. If she does, treat her nicely.

THE GIRLS. We will, Mother.

[MOTHER BETSON *leaves and CLARA turns to the table*].

CLARA. I didn't think to ask Mother just how far along with these pies she had got. Did you notice what she put in last?

MARIE. No, I was outside until after Mrs. Mathews left. Can't you tell by tasting it what is in it?

[CLARA *pretends to taste the contents of the mixing bowl*].

CLARA. Well, there is pumpkin in it. I am certain of that.

MARIE. Silly! You didn't need to taste it to find *that* out, did you? Let me take the spoon. [*Tastes mixture.*] Pumpkin seems to be all I can taste, but I am sure there is more in it than that. Let's look around and perhaps we can see what she has used.

CLARA. Here are some eggshells, so she must have put in the eggs.

MARIE. Yes, and the milk bottle is almost empty, so she must have put the milk in, too. What else do you put in pumpkin pie?

CLARA. Why, I don't know. There must be something else, but what do you suppose it is?

MARIE. That pumpkin looks awfully light-colored. Mother's pies are always dark. I have heard Aunt Clarabella say that is why she likes them. She just can't eat *light* pumpkin pie.

CLARA. I know what is missing. I don't understand why I didn't think of it sooner. It's the spice.

MARIE. Spice, sure enough. That is all it needs. I know right where the spices are, too.

CLARA. Well, you find them, and we'll hurry along. She'll be here before we even have the pies in the oven.

A knock is heard and the LAUNDRY BOY enters.

LAUNDRY BOY. Laundry, laundry, ma'am.

CLARA. Bring it right in the other room and I will look over the list and pay you. Mother left the money for you.

THE LAUNDRY BOY and CLARA leave the room.

MARIE. I may as well go right ahead with these pies, for Clara always visits half an hour with that fellow when Mother isn't around. [*Stirs the mixture.*] Now we were all ready for the spice. I wonder what spices Mother uses. I suppose it doesn't make much difference, so long as it makes the pies dark. [*She goes to the shelf and returns with several small tin boxes.*] Here is some allspice. That ought to be good. [*She puts in a spoonful.*] Pepper. I never heard of putting pepper in pie, but Aunt Clarabella likes lots of it on her potatoes and meat, so I suppose one teaspoonful won't hurt. "Celery salt," it says on this box. I like celery salt, so I am going to put enough in so you can taste it. Nutmeg is good, too, so here goes a big spoonful of that. Now I will stir it all up a little and see if it looks more like it does when Mother makes it.

THE LAUNDRY BOY and CLARA return to the kitchen.

LAUNDRY BOY. Thank you, Miss Clara. I must hurry along.

CLARA. Thank you, Robert. We are glad to have such prompt laundry service.



MARIE. Robert, humph! It's a good thing Mother didn't hear that, for she has no use for that laundry boy since the time he left her towels at Mrs. Goodrich's house and that lady said she never saw so many holes in one package in her life.

THE LAUNDRY BOY *leaves and* CLARA *comes over to the table.*

CLARA. How are you getting along with the pie?

Just then a small bell is heard outside and the BAKERY BOY appears at the door.

BAKERY BOY. Any bakery this morning, ma'am?

MARIE. Oh, Mother said I could pick out some things to take to that Halloween party to-night. We are each to take something.

CLARA. Run out to the wagon and pick out what you want. You have your own money, haven't you?

MARIE. Yes, and Mother said I might use it for things for this party. I know there will be some good cakes on the wagon this morning.

MARIE *and the BAKERY BOY leave the room.*

CLARA. Now, I must hurry up with these pies. It is almost time for Aunt Clarabella to be here and I know Mother won't get home for hours. It always takes such a time to bring that baby out of one of those croupy spells. I see Marie has found all the spices for me. I won't take long to put them in now. Let's see. I believe Mother puts in quite a bit of ginger. [*She picks up one tin and puts several teaspoons of the contents into the mixture*]. This is the cinnamon. I think Mother uses quite a bit of that. Cayene pepper. I don't remember hearing Mother say she used that, but I believe a little of it won't hurt. Aunt

Clarabella likes lots of spice in her pies and I do want her to say this one is as good as she ever ate. [CLARA puts in several teaspoonfuls from each box.] Now I will mix it all and put it into these crusts. [She does so.] The oven is hot, so they will be baked in no time.

[If there is an oven arranged on the stage, the pies are placed in it. If not, the pies are carried off stage.]

CLARA. Now, that is all done. I must get the kitchen cleaned up.

MARIE enters, carrying a large sack.

MARIE. I bought the best things. I know the girls will all be delighted with them. Are the pies all made?

CLARA. The pies are in the oven, but you must help me with the rest of the kitchen work. [The door bell rings.] There is the door bell now.

MARIE. Yes, and it is Aunt Clarabella at the front door. Come, we must let her in.

CURTAIN

ACT II

The kitchen furniture is removed and a sofa and easy chair are placed on the stage. When the curtain rises, AUNT CLARABELLA and MARIE are seated and CLARA is standing near them.

AUNT CLARABELLA. I am certainly sorry that your mother was called away so suddenly, but I do hope she will be able to do the baby some good. I would be perfectly helpless around an infant.

CLARA [aside]. Or anywhere else, for that matter.

MARIE. Mother hated to leave, but she told us to entertain you in here until she came.

AUNT CLARABELLA. She did.

CLARA. What she meant was that you were not to think of doing any work, if we didn't have it all done. She just wanted you to rest after your ride.

AUNT CLARABELLA. Oh, I wouldn't know where to start at housework. I am perfectly helpless about the house. I hope your mother won't be kept so long at the neighbor's that she won't be able to make one of those lovely pies of hers for supper. My visit wouldn't be the same without a piece of one of your mother's famous pie.

CLARA. You won't be disappointed about the pies, Aunt Clarabella. They are baked and on the shelf waiting for you to have a piece of them whenever you wish. I believe some one is coming up the walk.

MARIE. It is Horace Granthers. He must have known you were here, Aunt Clarabella.

AUNT CLARABELLA. That young scamp! He just follows me around every time I come here. You girls just go on with your work and I will entertain him.

CLARA. We will do that, if you don't mind. Remember, you can help yourself to the pie whenever you wish. We are going out in the garden to get some vegetables.

AUNT CLARABELLA. Run along and take your time, so you select nice firm ones.

The girls leave and the door bell rings. AUNT CLARABELLA goes to the door and ushers in HORACE GRANTHERS. He wears large spectacles and carries a bouquet of somewhat wilted flowers in his hand.

AUNT CLARABELLA. Why, Horace! Dear Horace! How did it happen that you chanced over when I was here?

HORACE GRANTHERS. Yes, hello, yes, I say! That is, you

know I knew they knew you were coming and Mrs. Betson mentioned the fact the other day, so I came because you were here on purpose.

AUNT CLARABELLA. Oh, I am so flattered! What a beautiful bouquet you have!

HORACE GRANTHERS. They aren't so pretty as they were, for the frost bit them a little last week. They were beauties last fall, but they don't hardly pay to raise. I sold only about four dollars' worth this year.

AUNT CLARABELLA. But they are pretty to look at. I am very fond of those kinds of flowers.

HORACE GRANTHERS. Are you? If I had known that, I would have brought you some. I am taking these over to Bill Watson. I promised him something out of the garden when he plowed it for me for nothing.

AUNT CLARABELLA [*settling back in chair*]. Oh!

HORACE GRANTHERS. Vegetables are more profitable to raise. You can sell them, as a rule, and if you can't sell them, you can eat them. I am powerfully fond of good things to eat.

AUNT CLARABELLA. So am I. I can cook some really good things, too.

HORACE GRANTHERS. You can? I have always said the wife I marry must be a good cook. Of course, I don't want her to be wasteful, but she must be able to cook.

AUNT CLARABELLA. You have the right idea. A woman who cannot cook is not a fit wife for any man. Would you like to sample some of my cooking?

HORACE GRANTHERS. You haven't been doing any cooking since you came here to-day, have you?

AUNT CLARABELLA. Well, you see Mrs. Betson was called suddenly over to Mrs. Mathews', so I wanted to help out

a little. I just made a few pumpkin pies. They always have pumpkin pie here on Halloween.

HORACE GRANTHERS. That was right kind of you, I must say. I like a woman that has a little ambition about her. It shows that she has brains and is willing to use them.

AUNT CLARABELLA. Then would you like to try a piece of my pie? Of course, it probably isn't as good as I usually make, for I had to hurry and some of the ingredients aren't quite the same as I have at home.

HORACE GRANTHERS. I should be delighted to have a piece of pie made by such dainty white hands. It will certainly be a treat to an old bachelor like myself.

[AUNT CLARABELLA *leaves the room.*]

So she really can cook and she is willing to work. If I had known that, I would have asked her to marry me long ago, but I always thought she was more of a frivolous nature.

[AUNT CLARABELLA *returns with a large piece of pumpkin pie on a little plate. She hands the plate and a fork to him.*]

AUNT CLARABELLA. Here it is, Horace. I do hope you like it.

HORACE GRANTHERS. It looks lovely. It is so nice and dark. I adore dark pumpkin pie.

AUNT CLARABELLA. So do I. I always use lots of spice in my baking.

HORACE *cuts off a large piece and puts it into his mouth. A queer expression crosses his face. In a moment he jumps to his feet, drops the pie and dances around the room.*

AUNT CLARABELLA. Horace, why Horace! What ails you? What is the matter? Is there something wrong with that pie?

HORACE GRANTHERS [*angrily*]. Wrong with you? You try one of your Halloween pranks on *me*, will you? I've a notion to sue you for internal injuries! You have half killed me with your brainless pranks! Bah! Such a woman! [*Aside.*] To think that I might have married the fiend!

HORACE GRANTHERS *grabs his hat and leaves the room just as* MOTHER BETSON *and the girls enter.*

MOTHER BETSON. Clarabella, I am so glad to see you! Why, what is the matter? Where is Mr. Granthers going in such a hurry?

AUNT CLARABELLA. Wherever he is going I am going, too. Such a trick as you had planned for me! No wonder I was to help myself to your old pie! It's an outrage. An outrage, I say!

She grabs her hat and suitcase and leaves, slamming the door behind her. MOTHER BETSON *drops on the sofa.*

MOTHER BETSON. Can some one explain this outburst? That is one of the shortest visits she ever made here.

CLARA. I heard Aunt Clarabella go into the pantry and get a piece of pie. She came back and gave it to Horace and all of a sudden he was yelling and shouting something about a prank she played on him. Then he grabbed his hat and went out.

MOTHER BETSON. There can be nothing wrong with that pie. All you had to do was to put it into the tin and watch it bake. I even had the spice in.

THE GIRLS [*together*]. You had the *spice* in?

CLARA. I put in lots more spice. I didn't know you had put in any.

MARIE. Why, Clara, *I* had put in the spice. I put in lots of it, because Aunt Clarabella likes nice, *dark* pumpkin pies.

MOTHER BETSON [*laughing*]. I think then, to be brief, that Clarabella *spiced* Horace. Well, accidents will happen. We'll send her a note of explanation and let it go at that.

CURTAIN

THE MONTH OF STORY-BOOKS

CHARACTERS

THE QUEEN OF THE MONTH: *her long white dress is trimmed with numerous folds of colored paper arranged to represent books. Her crown and girdle have books drawn upon them.*

MOTHER GOOSE: *long, full, print dress, and tall peaked hat and shawl.*

BO PEEP: *she wears a white apron over her blue gingham dress and a wide-brimmed straw hat and carries a crook.*

BOY BLUE: *entire suit of blue play clothes. He carries a horn.*

JACK: *blue overalls, light blouse and straw hat. He carries a water pail.*

JILL: *gingham dress and half socks.*

MISS MUFFET: *a white apron over a pink dress. She carries a dish and a spoon.*

LITTLE JACK HORNER: *blue trousers, light blouse and red tie. He carries a pie.*

THE FAIRY OF THE GOLDEN TOUCH: *her dress is of soft*

yellow and her crown is of gold metal paper.

THE FAIRY GODMOTHER: *she wears a soft, flowing dress of gray.*

THE ROSE FAIRY: *a tight green blouse and a skirt made of layers of ruffled petals. A stem with leaves and buds on it is worn around the waist and at the neck. A small green cap trimmed with rose leaves completes the costume.*

THE FAIRY OF THE POOR: *her dress and crown are of silver. She carries a silver wand with a star on the end of it.*

THE FAIRY OF THE WOODS: *her dress and crown are of bright green. She carries a green wand trimmed with silver leaves.*

THE FAIRY OF THE HOME: *she wears a long, white dress of soft material.*

SIX KNIGHTS: *boys as nearly the same size as possible are chosen. They wear red suits with silver trimming to represent armor. Their red caps have long black plumes and they carry long swords.*

INDIAN BOY: *regular Indian suit.*

SOLDIER: *a boy dressed in the uniform of the World War.*

ADVENTURE: *boy in a careless appearing pirate suit.*

COLONIAL GIRL: *her long dress has a very full skirt and a tight waist. She wears a powdered wig.*

NATURE: *she wears a green dress trimmed with gay flowers. Her headband is of bright flowers.*

BIOGRAPHY: *girl in full dark skirt and white waist.*

THE SPIRIT OF JAMES WHITCOMB RILEY: *a boy in a dark suit with the name of Riley worn across his shoulder.*

THE SPIRIT OF EUGENE FIELD: *same as above except the name of Field is worn.*

THE SPIRIT OF LONGFELLOW: *same as above with appropriate name.*

THE SPIRIT OF ALICE CARY: *this girl wears a white dress and has her name on a band.*

THE SPIRIT OF PHOEBE CARY: *same as above.*

THE SPIRIT OF CELIA THAXTER: *same as above.*

SCENE: *The scene is that of a reading room in the library. Such signs as "Please be quiet" are seen about the walls. Reading tables and chairs are provided. THE QUEEN OF THE MONTH enters thoughtfully.*

THE QUEEN OF THE MONTH. Once more it is October, the month of story-books. Soon the children will be flocking to my library, eager to find a good book to pass away the time during the chilly evenings. Children often neglect reading during the warm summer, but during October all the story-book people come to life again and are ready to entertain every one the whole winter through. To-day they are all ready to begin their work and are coming here before me. Sometimes it seems as if the children didn't care for books as much as they use to. It would be terrible if they ever should stop reading altogether. I must see what books are to be left on the shelf this year. Perhaps, now, some of the books I have thought were just the thing are getting rather out of date. I wonder how it would be if I should discard all the old works and start in with brand new volumes.

MOTHER GOOSE *enters and stands by* THE QUEEN OF THE MONTH.

MOTHER GOOSE. Forgive me, Queen of the Reading Realm,

for overhearing what you just said, but as I was very much interested in your remarks, I could not refrain from commenting on them.

THE QUEEN OF THE MONTH. There is nothing to forgive, I am sure. If people choose to express their thoughts aloud they cannot hope but they will be overheard. Maybe your comments on this subject will aid me. What are they?

MOTHER GOOSE. I heard you say something about discarding all the old books and putting new ones in their place. That would be a sad mistake, for, although there are some very fine modern books, still the old stories should be read by all. They are good for the imagination and for the heart. My children here would be very sad if they were to be enjoyed no more by the people.

THE QUEEN OF THE MONTH. I know who you are now. You are Mother Goose. Do you have any of your children with you?

MOTHER GOOSE. I have a few of them here. Come in, children, the Queen wishes to speak with you. [*The last sentence is addressed to the MOTHER GOOSE CHILDREN off stage.*]

MOTHER GOOSE CHILDREN [*together*]. We're coming, Mother Goose. [*They enter.*]

THE QUEEN OF THE MONTH. So you are Mother Goose's children. I have often read about you and recited your verses, but I never even hoped to see you. Tell me something about yourselves and why you want the children to read and love you.

MOTHER GOOSE CHILDREN [*together*]. We shall be glad to do so.

THE MOTHER GOOSE CHILDREN *form a semicircle around* MOTHER GOOSE *and* THE QUEEN OF THE MONTH. *Here*

they sing the following to the tune of TRAMP, TRAMP, TRAMP.

MOTHER GOOSE CHILDREN [*sing*].

In the land of childhood verse
We shall always want our place,
For all the children love our little rhymes;
 We are taught to children small,
 We are dearly loved by all.
With our antics children have good times.

Chorus:

Cheer, cheer, cheer, we then for Mother Goose!
Have the children learn her rhymes;
They will love her just the same
As a host of grown-ups do,
Who with joy have said her rhymes a host of times.

BOY BLUE.

I hope I never lose my place
 In any child's heart;
What would Mother Goose's book be
 Without Boy Blue's part?

BO PEEP.

While I am searching for my sheep
 Out upon the plain,
I want the children to read of me
 Again and then again.

THE QUEEN OF THE MONTH. I suppose your children feel as these do, Mother Goose. I believe I shall leave their rhymes on my list. I will see what other books I can discharge.

MOTHER GOOSE CHILDREN. We are very glad that we may stay, Queen. Thank you very much.

They go off stage. JACK and JILL are carrying the water

pail, JACK HORNER is eating his pie; MISS MUFFET is eating from her dish, BOY BLUE blows on his horn while BO PEEP appears to drive sheep. MOTHER GOOSE follows them off.

THE QUEEN OF THE MONTH. I am sure the children would miss all their funny little happenings if they were to be taken away from them. I must find some other means of arousing interest in my books than by taking away some of their famous characters. Who are these lovely creatures coming here?

THE SIX FAIRIES *come dancing in, holding hands. They circle around THE QUEEN OF THE MONTH as they sing the following to the same tune.*

SIX FAIRIES [*sing*].

In the land of story books
 We're the little fairies gay
 That fill the pages of the books with grace and charm;
 All the children like the tales
 Telling the good deeds we do;
 If they love us truly they will do no harm.

Chorus:

Read, read, read, about the fairies
 And the wondrous good they do;
 If you read all of our books
 And teach other children to,
 Then no one shall take the book away from you.

FIRST FAIRY. I am the Fairy of the Golden Touch. I teach a lesson of unselfishness to all who read my story.

SECOND FAIRY. I am the Fairy Godmother who brings the good gifts to the christenings of many. There are stories of my visits to Princesses and Princes. There are many

interesting stories about me that I would like to have every one read.

THIRD FAIRY. I am the Rose Fairy. I teach a lesson of love and kindness by the stories into which I am woven. My stories may be old ones, but the enjoyment of them and the lesson in them will always last.

FOURTH FAIRY. I am the Fairy of the Poor. By my magic wand I bring plenty to those who are in need. I teach a lesson of kindness and respect for people of all ages and in all positions.

FIFTH FAIRY. I am the Fairy of the Woods. I teach the children to love nature, for, by my power, the flowers and trees and animals are able to speak a language that can be understood by all.

SIXTH FAIRY. I am the fairy of the home. I bring love and understanding to the members of the household. It is through my power that they do the little deeds of kindness that makes our lives worth living.

THE QUEEN OF THE MONTH. I never knew there were so many different varieties of fairy stories. No wonder the children never tire of hearing of you. I see plainly it would be impossible to do away with such fine reading material as you are. I hope all the children appreciate your stories and read them often.

FIRST FAIRY. We are glad to be allowed to remain, Queen. Here are some friends of ours whose pages are generally as well worn as our own.

THE SIX KNIGHTS *enter, one after another. They march around the stage once.*

THE QUEEN OF THE MONTH. I believe these are knights of the olden days. What boy's heart doesn't throb as he reads

of their daring adventures? Do the children still delight in reading about you?

FIRST KNIGHT. The children still like our stories very much, for we teach them lessons of bravery, truthfulness and chivalry while we entertain them.

SECOND KNIGHT. Our adventures include those of war and those of peace. Nowhere in our stories will you find fighting for the mere gain or glory of it, but always we used our arms to protect or defend where it was necessary.

THE QUEEN OF THE MONTH. If you are so popular with the children, it would be foolish to try to replace you with something better. You may be sure of your place in the library.

SIX KNIGHTS [*together*]. We are very glad, Queen.

THREE KNIGHTS *stand each side of* THE QUEEN OF THE MONTH, *where they sing the following to the same tune.*

THREE KNIGHTS [*sing*].

Now you have heard all about
Us bold knights of other days;
You have thought we were a splendid kind of men.
We have fought hard for the right,
We have helped those in distress,
Dangers to be met were many then.

Chorus:

Read, read, read about our deeds;
They will thrill you to the core;
You will marvel at our work,
From your duty you'll not shirk,
If you read these famous hero stories more.

The above music is repeated while THE KNIGHTS *and* FAIRIES *do the following exercise.*

MOVEMENT 1. The FAIRIES come up to the KNIGHTS and curtsy. The KNIGHTS bow low.

MOVEMENT 2. The KNIGHTS offer their right arms and the FAIRIES place their hands on them. They then march in couples around the stage, those on the right side turning to the right at Front and those on the left side turning to the left.

MOVEMENT 3. Back of the QUEEN the couples change sides and arrange themselves as at beginning.

MOVEMENT 4. Couples join right hands and turn once to the right.

MOVEMENT 5. Couples join left hands and turn once to the left.

MOVEMENT 6. FAIRIES change partners with those opposite them. KNIGHTS bow and FAIRIES curtsy when the change is made.

MOVEMENT 7. The KNIGHTS offer their arms. FAIRIES place hand on KNIGHT'S arm and all march around in a circle.

MOVEMENT 8. They reverse the direction of the line of march and go off stage.

THE QUEEN OF THE MONTH. The people certainly are fortunate in having such wonderful characters to read about. It is a wonder there are enough books in the world to supply the demand.

THE INDIAN BOY, *the* SOLDIER, ADVENTURE, *the* COLONIAL GIRL, NATURE, *and* BIOGRAPHY *enter*.

INDIAN BOY. I hope you are not thinking of doing away with Indian stories, Queen. Every boy delights in reading of the lives and deeds of our braves. Every girl en-

joys the stories of Indian home life. A library would be dull indeed if all the Indian stories and legends were taken away. Every American child should have plenty of them at his command.

THE QUEEN OF THE MONTH. Do not worry, little Indian Boy, I am too fond of your stories to think of removing any of them from the hands of my children.

SOLDIER. My stories of heroism and patriotism help to make better citizens of the children. All of my stories are not of actual warfare but many deal with bravery in time of peace as well as in time of war.

ADVENTURE. I am pleading for the cause of the books of adventure. Grown-ups and children alike delight in my thrilling tales. *Treasure Island* and *Robin Hood* and scores of others are members of my family. We do not wish to be removed from the library shelves.

THE QUEEN OF THE MONTH. You shall not be removed, either. Stories of patriotism and adventure always have their place in the Realm of Reading.

SOLDIER AND ADVENTURE. We are very glad, for we should miss the hands of the children sorely.

COLONIAL GIRL. I tell of the happenings in this country when it was very new. I tell of Pilgrims and Quakers, of the French and the Dutch. My books are called colonial stories and they faithfully portray life in those times. They are interesting and educational. I hope we are not to be removed.

THE QUEEN OF THE MONTH. Certainly not. Children must know something of the hardships the early pioneers suffered, something of the bravery they showed, and something of the happy spirit with which they endured all, if they are to appreciate this country as they find it in their

time. We could never do without the stories of early American life.

BIOGRAPHY. I go hand in hand with the colonial stories, only my happenings come down nearer the modern day. I am the biographies of the great men who have made our free land possible.

THE QUEEN OF THE MONTH. What I have said about Colonial stories is true of you, too. We always need you with us.

NATURE. I take those who read me by the hand and lead them to the great open out-of-doors. I am the stories of nature that deal with birds, flowers and every living thing. I teach all to respect the great things of nature and to give thanks to the One who has created all.

THE QUEEN OF THE MONTH. Then certainly your place here is secure. We need much of your type of work.

All join hands and dance about THE QUEEN OF THE MONTH; singing, "We are so glad we are still to be read by the children. We are so glad." They then dance off stage.

THE QUEEN OF THE MONTH. I never realized how much these stories liked to be read. They seem like real people.

The SIX SPIRITS OF POETRY enter and stand near THE QUEEN OF THE MONTH.

THE SPIRIT OF EUGENE FIELD. I hope it is not poetry that you consider not necessary for the reading public. I should feel very bad if my "Rock-a-By Lady" and "The Sugar Plum Tree" were to be forgotten. [*He recites one verse from one of these poems.*]

THE QUEEN OF THE MONTH. I could not take the words of

Eugene Field away from the public if I wished. They love you too dearly.

THE SPIRIT OF JAMES WHITCOMB RILEY. I, too, would hate to have my "Raggedy Man" and "That Old Sweetheart of Mine" pass into obscurity. People always enjoyed those, as they have others of my poems. [*He recites part of one of these.*]

THE SPIRIT OF LONGFELLOW. My "Children's Hour" and "The Village Blacksmith" have been read for so long that I would feel very sad if folks were to care for them no longer.

THE QUEEN OF THE MONTH. Poetry is always dear to the heart of every reader and the works of you poets will last forever.

THE SPIRIT OF ALICE CARY. My sister and I wrote our poems chiefly for the delight of the children. I am sure they will not forsake us now.

THE SPIRIT OF PHŒBE CARY. The many grown-ups who have read us with pleasure will join us in asking you to allow us to remain within their reach.

One of the above recites a verse from one of her poems.

THE QUEEN OF THE MONTH. Alice and Phœbe Cary may rest assured that their poems will ever be read and loved by the public. We have another character to hear from yet.

THE SPIRIT OF CELIA THAXTER. I can only repeat what the others have said. I want to be read and loved by the children all over the country, just as my "Sandpiper" and "Spring" have been read and loved for the past year.

[*She recites part of THE SANDPIPER.*]

THE QUEEN OF THE MONTH. I never realized what a won-

derful collection of reading material is within reach of every one. I see now that it was a very foolish idea I had that it could be improved upon. Every book shall remain in its place, for I am sure, after the people have seen you who made those books possible, they will be more eager than ever to read your books. I'm proud of you all.

All the characters return to the stage. THE QUEEN OF THE MONTH stands in the center as they all join in singing the following to the same tune.

ALL [*sing*]:

In the land of story-books
 You will find us ever ready
 To give joy to all of those who read of us;
 If you read us all in turn
 You will surely, surely learn
 Of the great amount of good that each one of us does.

Chorus:

Read, read, read our stories through,
 Read our gay and solemn lines;
 If you'll read us all in turn
 You will surely, surely, learn
 Of the great amount of good that each one of us does.

HAPPY HALLOWEEN

[For three little children for speaking parts and as many others as desired. They may wear costumes or colors appropriate to Halloween, and carry as many of the things mentioned as convenient. A real black cat will add greatly to the fun, if some child can be induced to bring such a pet. It may simply be held in the child's arms. Make the last lines as "spooky" as possible.]

ALL.

Halloween's the time for fun:

FIRST CHILD.

Indoors, all the fires boasting—
 To their crackling, hark!
 Snappy chestnuts turning, roasting,
 Big marshmallows burning, toasting,
 While we children play at “ghosting.”

ALL [*stealing about*].

On the stairways—in the corners—
 Oh—so—dark!

ALL.

Halloween's the time for fun:

SECOND CHILD.

Outdoors, jack-o'-lanterns blinking,
 And to show them how,
 Happy little stars all winking,
 Hush! There goes a witch, I'm thinking;
 Ho! It's just our black cat slinking.

ALL [*imitating cat*].

By, with his Me-ow! Me-owing,
 Me—me—ow!

ALL. Halloween's the time for fun:

THIRD CHILD.

Indoors, outdoors, something's doing
 Everywhere about;
 Mischief on all sides is brewing,
 Witches with their broomsticks shooing,
 Spooks and goblins all “Hoo-hooing!”

ALL [*stealing about*].

They will get you, if you
 Don't—watch—out!

MARCH, DANCES, DRILL

MARCH OF THE SCARECROWS

Any number of boys are dressed as scarecrows. They wear torn hats and coats and trousers with numerous patches on them. Straw is tied in the coat sleeves so that the hands are partly covered. They march with jerky steps and all movements are of a jerky nature.

The music of THE LITTLE SANDMAN is played as the scarecrows enter. [Omit chorus in songs.]

MOVEMENT 1. The scarecrows march across the front of stage with very high steps. As they reach the opposite side, the leader turns suddenly around and faces in the opposite direction. The others do the same. The last one in line now becomes the leader.

MOVEMENT 2. All mark time in their places during the next four measures. All face front and with high steps back to near the back of the stage.

MOVEMENT 3. Every other one turns to the right and the others to the left, so partners are facing. Right arms are extended and shaken limply.

MOVEMENT 4. Left arms are extended at side and shaken. Then both arms are extended and with short steps the scarecrows turn about in place.

MOVEMENT 5. Scarecrows place hand on shoulder of partner and advance three steps toward the front of stage, they bow low to audience.

MOVEMENT 6. All face back of stage. All place hand on shoulder of partner and return to back of stage.

MOVEMENT 7. Partners face. They extend both arms forward and shake them.

MOVEMENT 8. All face front and march to the front of the stage, where the first verse of the song is sung to the same tune.

ALL [*sing*].

Hark! there's a scarecrow coming,
Hark to his echoing tread;
Hark! there's a scarecrow coming
With straw for arms and head.

Out in the cornfield lonely,
He's been standing since the spring;
But now the bright October
Rest to him does bring.

MOVEMENT 1. The first one in line turns to right and the second one to left, etc. Those who have turned to the left of stage take two steps toward the back of the stage.

MOVEMENT 2. Those who turned to the right bend stiffly forward and in a stooped position move around the stage, while the other line marks time in place.

MOVEMENT 3. When the line from the right comes up the left side of stage, it crosses the stage to the back of the line that faces left. This left line then straightens shoulders very straight and marches around the stage with high steps. When it reaches the center of the right side of stage, it walk across the stage in front of the other line.

MOVEMENT 4. Beginning with the one at the right of the line, one at a time those in the back line advance and stand directly in front of the one that was in front of him. A very stiff appearance is kept while this change is being made.

MOVEMENT 5. Beginning with the one at the left of the line, one at a time, those who are now in the back line, advance to the front of the other line.

MOVEMENT 6. All together the back line advances so the scarecrows in this line are even with the others. Partners face, bow, and then face front again.

MOVEMENT 7. All extend arms to the front, shake heads jerkily and turn about in place.

MOVEMENT 8. All face front and advance to front of stage, where they sing the second verse.

ALL [*sing*].

Hark! there's a scarecrow marching
Out 'neath the harvest moon;
Hark! there's a scarecrow marching
Where snow will cover soon.
Oh, see his clothes are ragged—
The wind has made them so;
About his coat doth flutter
Wherever he may go.

MOVEMENT 1. All face right and place both hands on the shoulders of the one directly in front. All march around stage to the right. When the front left corner is reached, all turn about and face in opposite direction. This time both hands are placed on the hips.

MOVEMENT 2. The body is swayed gently as the scarecrows move around the stage with a step in which they swing their feet ahead of them as they walk. When they reach the right front of stage, they straighten up very stiffly, drop hands to the side and march straight across the stage. When the leader reaches front left corner he pauses.

MOVEMENT 3. All face front, place hands on hips and bend first to the right and then to the left.

MOVEMENT 4. All face partners. They join both hands and swing hands first to the right and then to the left. All face front and bow.

MOVEMENT 5. Those on the left half of line face right and those on the right end of line face left. Those on the left take two steps toward the back of stage, while the others mark time.

MOVEMENT 6. Both lines march around the stage and meet at center back in couples.

MOVEMENT 7. Each couple comes to the center front of stage. The one on the right side goes to the front left corner and the one on the left side goes to the front right corner.

MOVEMENT 8. The above movement continues until all are in a straight line across the front of stage. They then sing the last verse of the song.

ALL [*sing*].

See! there's a scarecrow bowing,
Bowling to each of you;
Full well he's done the good work
That he was charged to do.
Watcher of corn and gardens,
Tender of wheat and rye;
There's a scarecrow bowing, see!
Bowling a fond good-by.

As the last lines of the song are sung, the scarecrows bow low to the audience. They then turn to the right, place their hands on the shoulders of the one in front of them, and repeat the last four lines of the song as they march around the stage and off.

DANCE OF INDIAN SUMMER

PART I

This dance may be given by any even number of dancers. Either all girls or part boys and girls may be used. The girls wear full, ruffled dresses of brown, orange, yellow and green. The boys wear straight suits of the same colors.

The music of NOVEMBER, is played rather slowly for the dance.

MOVEMENT 1. All join hands and form a circle. The boys are on the left of their partners. All step sideways with the left foot. Hop and swing the right foot forward. Hop to the right and swing the left foot toward the center of circle.

MOVEMENT 2. All slide to the right and swing the left foot toward center of circle. Slide again to the right and swing right foot away from the center of circle.

MOVEMENT 3. All let go of hands. Place hands on hips and take around in place with four steps to the right. Bow to partner and turn about again, this time to the left.

MOVEMENT 4. All join hands with partner and skip about in circle to the right. Every other couple turns about in place and bows to the couple behind them, who pause.

MOVEMENT 5. The two girls join their left hands and the boys join their right hands over the joined hands of the girls. All skip to left.

MOVEMENT 6. The two girls join their right hands and the boys join their left hands. All move to the right. These last two movements are done by each group of four at the same time.

MOVEMENT 7. Both boys and girls let go of hands and place both hands on their hips. Each takes four sliding steps in a different direction.

MOVEMENT 8. All glide into circle formation, join hands, advance to near center of circle and bow low.

PART II

MOVEMENT 1. All skip about in circle to left. Then raise hands gracefully overhead and turn about in place.

MOVEMENT 2. Partners join hands and skip toward corners of stage. The boys extend their hands toward the girls as if ready to take something from them, and the girls extend their hands in the air, as if they were picking apples or grapes.

MOVEMENT 3. Partners then join inside hands and skip back to place in the circle, where all join hands and skip to the right.

MOVEMENT 4. The girls skip across the circle and join hands with the boys on the opposite side. Each couple skips about in place. The boys bow low and the girls curtsy.

MOVEMENT 5. The boys place both hands on hips and turn slowly about in place, while the girls take hold of each side of their skirts and dance about the boy to the right. The boy turns to the left.

MOVEMENT 6. The boy now turns to the right and the girl dances to the left. When the circle has been completed they join both hands and skip across stage to exchange places with the couple directly opposite them.

MOVEMENT 7. Girls return to original partners. Boys bow and girls curtsy when the old partners meet.

MOVEMENT 8. All return to places in the circle, join hands and dance lightly to the right.

PART III

MOVEMENT 1. The boys join hands and circle to the right at the center of the stage, while the girls dance to the front of stage and curtsy to audience.

MOVEMENT 2. The girls extend their arms over their heads and turn about in place, while the boys face front and bow low. The girls return to their place in the circle. All join hands.

MOVEMENT 3. The four at the right side of the circle leave the others and form a small circle at the right, while the others form a circle at the left. Each dancer keeps skipping to the right as the circle is being formed.

MOVEMENT 4. Members of both circles advance to the center of circle and bow to dancer opposite them. The circle on the right side of stage then circles to the left, while the one on the left side of stage then circles to the right.

MOVEMENT 5. The circles circle nearer the center of stage. The one from the right goes behind the one from the left and circles around it returning to its own side. A sliding step is used by the dancers as they circle about the other circle.

MOVEMENT 6. The same movement is repeated as above, only the circle from the right circles in front of the one from the left and then returns to its own side.

MOVEMENT 7. The girl nearest the side of stage lets go of the hand of the boy to the right and in a line they skip back to the center of stage where they form a circle and skip to right.

MOVEMENT 8. Those at front of stage let go of hands so

that a semicircle is formed. All skip toward front of stage and bow to audience.

A few measures of the music is repeated as the dancers skip off the stage.

THE CLOTHESPIN QUICKSTEP

Eight boys dressed in tight tan suits. Streamers of orange and black are worn around the neck.

All steps are of the quick, jerky order.

THE CLOTHESPINS enter to any march music and do the following exercise.

PART I

MOVEMENT 1. The CLOTHESPINS enter and form a line across the front of stage. Their arms are held stiffly down at their sides. They bow.

MOVEMENT 2. Every other one turns to the right so that partners are facing. They bow. All turn and face back of stage.

MOVEMENT 3. Beginning with the second in line, every other one steps toward back of stage two steps. Here they bow jerkily to right and left.

MOVEMENT 4. Those who remained in place now step in back of the others and face front.

MOVEMENT 5. Those in back line bow low to the right, while those in the front line bow low to the left.

MOVEMENT 6. Those in the back line face right and those in the front line face left. Both lines start marching in the direction they are facing.

MOVEMENT 7. Both lines turn toward side of stage and march down sides to front.

MOVEMENT 8. The line from the left goes to the center of stage and pauses. The line from the right forms a spiral by going in and out around each member of the left line.

MOVEMENT 9. The line from the left continues across the front of stage. It advances down right side two steps, turns right and forms a line across the center of stage. The right line marches down the side and forms a spiral at center of stage by going in and out around each member of the other line.

MOVEMENT 10. All march around to form a straight line across the front.

The music ceases.

Here they all recite the following:

ALL [*together*].

Eight little clothespins are we.

Folks give us a task very heavy;

All the clothes we hold

In the heat and the cold.

If we went on a strike, where'd you be?

PART II

The music is resumed.

MOVEMENT 1. The four to the left turn right and those to the right turn left. The lines pass, train fashion, with the line from the right on the outside.

MOVEMENT 2. Both lines march around the stage and meet at center rear in couples.

MOVEMENT 3. The first couple advances toward the front to center of stage. From center of stage the couple goes diagonally to front right corner, where they pause.

MOVEMENT 4. The second couple advances to the center of stage and then to front left corner, cutting diagonally from center.

MOVEMENT 5. The third couple advances to center and then to the rear right corner.

MOVEMENT 6. The fourth couple advances to center and then to rear left corner.

MOVEMENT 7. The couples in the front right corner and the rear left corner advance to center of stage. The four join hands and circle to the right. They then form a straight line facing front at center rear of stage.

MOVEMENT 8. The couples in the front left corner and rear right corner repeat movements above. They stand in front of the first group at close of movement.

MOVEMENT 9. Both lines advance to the front.

MOVEMENT 10. One line is formed across the front of stage. All bow low and recite the following:

ALL [*together*].

A lady once hung a rug on the line,
She pushed us all on, indeed, very fine;
She gave us a rap,
Each clothespin went snap!
Then for her nice rug she did pine.

PART III

MOVEMENT 1. All turn right. Place hands on shoulder of preceding one in line.

MOVEMENT 2. The line marches to right of stage, then turns left and winds to left side of stage. The line then goes back to the left side of stage where it again turns left and returns to the left side. This completes the "S" as shown below:

MOVEMENT 3. The line turns right and marches across the rear of stage. It then turns left and forms an "S" to the front.

MOVEMENT 4. All form line across front, face front, and bow.

MOVEMENT 5. Mark time in place, right, left, etc. Lift feet high and bend knees with each step.

MOVEMENT 6. All turn to the left and mark time.

MOVEMENT 7. All march in single file down left side of stage and across back of stage.

MOVEMENT 8. The line advances to front with high step. They clap hands on hips as they advance.

MOVEMENT 9. All turn around once in position at front. They clap hands over head at each quarter turn.

MOVEMENT 10. All face front and bow low.

They recite the following:

ALL [*together*].

Right now we must leave you, we fear,
We have too much work to be playing here.
"Good Morning!" we'll say,
On your next washday,
As we swing in the air so clear.

All turn left, march once around stage and off.

FROLICSOME FAIRIES

FOUR GIRLS and FOUR BOYS take part in the dance. THE GIRLS wear green crepe paper dresses. The skirts have several ruffled rows of green on them and the waists are quite plain. Large pumpkin leaves and yellow blossoms are worn on the shoulders and around the waist. THE

Boys wear suits of bright yellow with some green trimming. When the curtain rises the four couples are on the stage. Two couples are on the right side and two are on the left. THE BOYS are on the outside. All are in plain view of the audience.

MUSIC: LITTLE MISS ECHO.

PART I

MEASURES 1-4. Partners join right hands and turn to the right.

MEASURES 5-8. Partners join right hands and turn to the left.

MEASURES 9-12. Partners join hands and turn to the right.

MEASURES 13-16. Partners join hands and turn to the left.

MEASURE 17. Place hands on hip. Place the inside foot out to the side with a tap.

MEASURE 18. Bring inside foot back into position with a tap.

MEASURE 19. Repeat Measure 17.

MEASURE 20. Repeat Measure 18.

MEASURES 21-22. Keeping hands on hips skip sidewise three steps toward back of stage.

MEASURES 23-24. Jump up in air once [be certain all jump at same time].

MEASURE 25. Repeat Measure 17, bringing foot toward front of stage.

MEASURE 26. Repeat Measure 18, bringing foot toward front of stage.

MEASURE 27. Repeat Measure 25.

MEASURE 28. Repeat Measure 26.

MEASURES 29-30. Repeat Measures 21-23, skipping toward front of stage.

MEASURES 31-32. Bow to partners.

PART II

MEASURES 1-4. Partners shake forefinger of right hand at each other.

MEASURES 5-8. Partners shake forefinger of left hand at each other.

MEASURES 9-12. Partners shake forefinger of right hand at each other.

MEASURES 13-16. Partners shake forefinger of left hand at each other.

MEASURES 17-32. Repeat Measures 17-32 of Part I.

PART III

MEASURES 1-4. Girls change places with the girl on the same side of stage.

MEASURES 5-8. Shake forefinger of right hand at new partner.

MEASURES 9-12. Girls change back to original partners. Each shakes finger at new partner.

MEASURES 13-16. Partners join hands and turn once to the right.

MEASURES 17-32. Repeat Measures 17-32 of Part I.

PART IV

MEASURES 1-4. All face front and sidestep away from partner three steps.

MEASURES 5-8. Turn head toward partner and shake fist at him.

MEASURES 9-12. Sidestep back to partner and face him.

MEASURES 13-16. Shake fist at partner, turning around to the right as you do so.

MEASURES 17-32. Repeat Measures 17-32 of Part I.

PART V

MEASURES 1-4. Tip head and lean far to the right. Extend right hand toward partner.

MEASURES 5-8. Tip head and lean far to the left. Extend the left hand toward partner.

MEASURES 9-12. Join both hands with those of partner and turn once to the right.

MEASURES 13-16. Each couple turns and circles once to the left.

MEASURES 17-32. Repeat Measures 17-32 of Part I.

PART VI

The music is repeated as the couples, beginning with the one in the front left corner, march once around stage and off.

PANTOMIMES

THE BOY WHO DISAPPEARED

[*A pantomime for any number of children*]

SCENE: *A plain stage setting to represent a street. THE READER is off stage. She stands near enough to the curtain, to be plainly heard by those in the audience.*

READER.

This is the boy who, upon Halloween,
Wandered away and never more was seen.

A boy walks slowly across stage and off at the other side.

READER.

This is the witch, so solemn and black,
Who never would let the boy come back.

A witch in a long black dress and a tall black hat walks across the stage.

READER.

This is the ghost, in robes of white,
Who last saw the boy, on that Halloween night.

A figure wrapped in white goes across the stage.

READER.

This is the jack-o'-lantern, smiling so gay,
That saw the little boy carried away.

A boy goes across the stage carrying a large lighted jack-o'-lantern.

READER.

This is the owl from up in the tree
That told the story all to me.

A child goes across the stage wearing a mask like an owl.

READER.

This is the bat who flies at night;
He was a witness to the sight.

A child goes across the stage carrying a large picture of a bat.

READER.

This was the cause of the whole affair:
For, while peacefully on the fence he sat,
That little boy came walking along
And pulled the tail of a Halloween cat.

A child enters with either a live black cat or a picture of one.

READER.

So, now, each and every year,
When Halloween time draws near,
If you but go out on a windy night,
The moan of that boy you will hear.

TEN LITTLE GOBLIN ELVES

[For ten children who wear bright caps made of black and orange crepe paper. They may wear colored masks, if desired.]

Enter THE FIRST GOBLIN ELF.

FIRST GOBLIN ELF.

One little goblin elf,
Standing all alone;
One little goblin elf,
The loneliest ever known.

THE SECOND GOBLIN ELF enters and stands by the side of the FIRST.

SECOND GOBLIN ELF.

Two little goblin elves
Having lots of fun;
We have lots of work to do,
Now that Halloween's begun.

Enter THE THIRD GOBLIN ELF.

THIRD GOBLIN ELF.

Three little goblin elves,
Always bright and gay;
We chase away the gloom
All the livelong day.

Enter THE FOURTH GOBLIN ELF.

FOURTH GOBLIN ELF.

Four little goblin elves,
Standing in a row;
All the Halloween secrets
All of them know.

Enter THE FIFTH GOBLIN ELF.

FIFTH GOBLIN ELF.

Five little goblin elves,
Dancing, oh, so merry!
Right around your doorstep,
This very night we tarry.

Enter THE SIXTH GOBLIN ELF.

SIXTH GOBLIN ELF.

Six little goblin elves,
Ready to stroll about;
We'll be all ready to scare
Whoever ventures out.

Enter THE SEVENTH GOBLIN ELF.

SEVENTH GOBLIN ELF.

Seven little goblin elves,
Flitting here and there;
We can travel on the ground
Or sail through the air.

Enter THE EIGHTH GOBLIN ELF.

EIGHTH GOBLIN ELF.

Eight little goblin elves,
Ready for adventure;
We know all the secrets
Of old Dame Nature.

Enter THE NINTH GOBLIN ELF.

NINTH GOBLIN ELF.

Nine little goblin elves
That you all should know;
We scatter sunshine
Wherever we go.

Enter THE TENTH GOBLIN ELF.

TENTH GOBLIN ELF.

Ten little goblin elves
Standing straight and tall;
We bring a jolly Halloween.
To one and all.

ALL [*together*]. Ten little goblin elves,

That is what we are;
To bring a jolly time to you,
We have traveled far.
We like to see you smiling,
For we know that's the way
To make for happy living,
Every single night and day.

All the GOBLIN ELVES face to the right. Each places his right hand on the shoulder of the one in front of him and in this formation they march once around the stage and off. One of the Halloween songs from this book may be sung by them at this time.

CRIPPLED JIM'S HALLOWEEN

[A Pantomime for any number of children].

The first scene shows Jim, a pale, thin boy, seated at a table. He has a pair of crutches by the side of the chair and one foot is bandaged and set on a chair in front of him. Some books and a game are on the table beside him, but he is not paying any attention to them. He appears to be very lonely. The reader is off stage, but in a place where she can be heard clearly by the audience.

READER. It is early in the evening of Halloween. That festival will mean little to poor crippled Jim this year, for he cannot run or frolic with the other children. Some weeks ago a speeding automobile crushed his foot and so, to-night, while the others are having fun, he must stay at home alone. Even his mother is gone, for she works for a rich family and to-night they are having a grand party for the children of the neighborhood.

JIM picks up a book, but soon sets it aside.

READER. Even the story-books which Jim usually finds so delightful fail to arouse his interest to-night. Perhaps his mind keeps wandering to that great party where so many costumed figures gather together, or maybe it goes to the schoolroom, where he knows his own friends are assembled for their Halloween party.

JIM takes a game from the table, but soon sets that aside.

READER. The children and his grown-up friends have not forgotten Jim while he has been forced to stay at home. They have brought him many interesting games and written him many letters, but to-night everything seems dull. It is hard to make such things as these take the place of jack-o'-lanterns and ghosts.

JIM leans back in the chair and closes his eyes.

READER. Jim wishes that he could go to sleep, for then Halloween would pass sooner and he does not believe he would be so lonely, if it were over. He closes his eyes and tries hard to go to sleep, but he does not succeed. Every tick of the clock sounds in his ears and the ticks seem to be a long time apart.

Sounds are heard outside.

READER. Suddenly there is the sound of many footsteps outside. Jim sits up with a start. Who can it be? No one ever calls at his house in the evening, and it is too early for his mother to come home. He seems to be half frightened, as he rivets his glance on the door.

The door suddenly opens and the children come in. Some have jack-o'-lanterns, some have baskets of apples, and others have large paper sacks. Some of the children have funny masks on.

READER. Then the door opens and the children from his own school enter. "You couldn't come to the party, Jim," they are saying to him, "so we are bringing the party to you. Now we shall all have a better time."

The children put down their packages of apples and other good things. Never had a Halloween passed so quickly and so happily for crippled Jim.

SONGS

GLAD HALLOWEEN

Adapt tune of NOVEMBER.

Glad Halloween, we welcome you,
This bright October night;
Your ghosts and goblins, oh, so drear,
Are a most welcome sight!

We like the cooling breezes
Your festival does bring,
The praises of your holiday
We're always glad to sing.

May ever your gay colors
Be seen in wind and field,
A harvest rich and bountiful
May you forever yield.

YOU'RE WELCOME

Adapt tune, COME BACK, SWEET MAY. Omit chorus

You're welcome, you're welcome
To be with us to-night;
We hope that we can please
Each kind friend in sight.
In each of our numbers
We will do our best
To make you all happy,
Your smiles to arrest.

You're welcome, you're welcome,
 On this Halloween;
 And we hope that quite often
 With us you will be seen.
 So watch out now for witches
 And goblins, too, and elves,
 Who will really be but
 Our own happy selves.

SPOOKS

Tune: TRAMP, TRAMP, TRAMP

Some of the singers are dressed as ghosts and others carry pumpkins, cats, owls, etc.

From the land of make-believe
 Comes a merry little band
 That scatters lots of fun where'er they go!
 They're the funny little folks
 That you see on Halloween,
 And you're always glad to welcome them, I know.

Chorus:

Spooks, spooks, spooks! they all are coming;
 Everywhere you see them now.
 And before you realize,
 They'll be springing a surprise
 That will surely frighten every one of you.

Silent we as shadows creep,
 When you're very fast asleep;
 So when Halloween arrives we're always here!

We fill the air with laughter
 That's remembered for long after
 We have taken wings and flown far, far away.

Chorus:

AUTUMN MOON

Tune: MOUNT VERNON BELLS

Softly in the heavens ling'ring,
 Hangs the harvest moon;
 Far unto the westward moving,
 Moving, fading, all too soon.
 In its clear light treasures brightest
 All about, we see;
 Telling us of the Great Spirit,
 Who doth care for you and me.

Chorus:

Dear autumn moon,
 Soon from us you'll part.
 Harvest moon and autumn season,
 Ever dear unto my heart.

Brightly from the heavens falling,
 Thy silver sheet of light,
 With pearly splendor softly shining,
 Shining every harvest night.
 What can be thy power so binding,
 In thy light so clear?
 Round my heart its charm entwining,
 Harvest moon, forever dear.

'TIS HALLOWEEN

[For any number of boys, dressed as negroes.]

Tune: OLD FOLKS AT HOME

'Way down de street at night I'se wandered
 Scared as can be;
 Dere's funny noises dat I'se hearing,
 Dere's funny sights I see.
 All day de wind am just a-howling
 Through each trembling tree;
 Seems like as if a million creatures
 Am jus' a-chasing after me.

Chorus:

All de world am topsy turvey
 As can be plainly seen;
 De secret deép I'm go'n' to tell you
 It's Jolly Halloween.

Dar is a punkin on de gatepost
 Dat smiles at me;
 A ghost in robes of snowy whitest
 I'm certain dat I see;
 A ticktack on a window near me,
 Makes me shiver more;
 My shakin' knees will be well pleased
 When dis queer night is o'er.

HALLOWEEN SOUNDS

Tune: OLD BLACK JOE

Weird are the sounds from everywhere to-night;
 Weird seems each thing that comes within our sight,

This is the night of goblins old and new.
I hear the night winds call their ghostly, "Oo-oo-ooo!"

Chorus:

They're calling, they're calling,
Every goblin's voice I hear;
They all are making merry this one night of the year.
Weird are the sounds made by every apple bough;
Weird is the creak of each garden gate now;
Echoes each tread upon the frosty walk;
So weird the air we're most afraid to even talk.

Chorus:

Quick as a wink the boys dart here and there,
Costumes of white and suits of black they wear;
Frightened the people who meet them on their way
But still they smile, for it is Halloween so gay.

THE BOY AND THE OWL

Tune: GOOD MORNING

A great gray owl sat up in a tree
And all around the woods he could see.
His eyes were as big and round as the moon;
He sat there blinking from night until noon.

A fair little boy walked under the tree
And up above the owl he did see.
He thought that owl looked so very wise,
Some questions he'd ask about his eyes.

"Why do you gaze about you so?
Is there anything that you don't know?"

Have you seen all the goblins and elves?
 Won't you tell me something about yourself?"

The owl stared on without reply;
 He only sat there and blinked his eye.
 So the boy walked off without a word,
 For he didn't believe the owl had heard.

But the old owl kept his place in the tree
 And still he blinks down at you and me.
 Just look up in the tree on Halloween
 And the old owl there can still be seen.

GOOD-BY, HALLOWEEN!

Tune: MAYPOLE DANCE

Good-by, witches, good-by, witches,
 We're through with you for now.
 Halloween is over now, over now,
 And so we say good-by!

Good-by, goblins, good-by, goblins,
 We're through with you for now.
 Halloween is over now, over now,
 And so we say good-by!

Good-by, ghost folks, good-by, ghost folks,
 We're through with you for now.
 Halloween is over now, over now,
 And so we say good-by.

Good old pumpkin pie, good old pumpkin pie,
 We'll not say good-by to you.
 Halloween is over now, over now,
 But we won't say good-by!

Good night, dear friends, good night, dear friends,
 We'll say good night to you.
 Halloween is over now, over now,
 And so we will say good-by.

Repeat last verse.

ON HALLOWEEN

Tune: YANKEE DOODLE

Brother and I went down the street
 On one spooky Halloween;
 We saw a lot of great black cats
 And some ghosts in between.

Chorus:

Goodness gracious, how we ran!
 Goodness gracious, granny;
 I never knew that clumsy boys
 With feet could be so handy.

A white thing peeped behind a fence!
 My heart 'most stopped dead
 When it stood up and threw at me
 It's awful ghostly head.

[Repeat chorus after each verse]

A big owl winked so very stern
 'Way up in our maple tree;
 I thought it funny till he flew
 Right down and lit on me.

We heard a very mournful sound,
 'Twas like an awful groan;

I thought it was a broken bough
Till it jumped up with a groan.

A jack-o'-lantern shed a light
Right across our way;
But the terrible grin upon its face
I remember to this day.

OH, WHAT A JOLLY TIME!

Tune: ROBIN SONG

Halloween is here again,
Halloween is here again!
And oh, what a jolly time!
Halloween is here again.

The pumpkins are golden,
Gathered is the ripened grain;
And oh, what a jolly time;
It's harvest time again.

The grapes are ripe and purple
Hanging low upon the vine;
And oh, we're very happy when
It's jolly harvest time!

The cornshocks in the field
Are all standing row on row;
And oh, what a jolly time!
It's autumn, autumn now.

With jack-o'-lanterns grinning
Out from every window pane!
And oh, what a jolly time!
It's Halloween again.

Ghosts and goblins are about,
Witches, too, are standing near;
And oh, what a jolly time,
When Halloween is here!

The woods are gold and crimson
Truly gorgeous to be seen;
And oh, it is a jolly time,
For now 'tis Halloween!

Every school boy and girl
Dances now with great delight;
And oh, what a jolly time!
For 'tis Halloween to-night.

Each of the dancers may carry a large picture of some autumn product mentioned in the song and the singers may march lightly around the stage, as they sing.

HALLOWEEN

Tune: HALLOWEEN

One day we took some pumpkins,
And cut the insides out;
And then we cut out noses,
And eyes and teeth and mouth.

We boys each got a candle,
And fastened it inside;
That made a Jack-o'-lantern—
And lots of fun, beside.

SUMMER'S GONE

Tune: WINTER'S GONE

Summer's gone, summer's gone,
Lovely autumn hastens on.
Nuts are ripening—sing,
Autumn now is king.

Frosty breeze, falling leaves,
No more humming bees.
Pumpkins round, now are found,
Halloween's around.

PARTIES, SOCIALS, GAMES

THE HALLOWEEN PARTY

Much of what is said regarding the decorations for a Halloween social (page 155) applies equally to a Halloween party. The invitations may be made at home by pasting black witches on orange paper and writing the invitation with black ink. Cats and owls may take the place of witches on some of the invitations.

If it is to be a costume party, the invitation should state the fact. In this case the invitations are mailed early enough to enable all to arrange a costume without unnecessary hurry. Halloween is probably the most appropriate time of all the year for a mask party. Ghost, witch, cat and owl costumes are comparatively easy to make and add much to the gayety of the part. "Harvest queen" and "pumpkin" costumes are also very attractive. Costumes may be made of good quality crepe paper or cambric. Directions for making complete costumes may be found in the costume books published by the manufacturers of crepe paper, or costumes may be rented for the occasion.

The home may be decorated somewhat as described for the Halloween social. Small paper or candy pumpkins may be used to support the place cards and paper pumpkin baskets are used for the nut and candy cups. Paper napkins with Halloween designs may be used. If the party is for children, the Halloween designed crepe paper tablecloths are suitable and very attractive.

The following suggestions will help make the party a merry one.

HALLOWEEN PUZZLE

The word "Halloween" is written, one letter under another, down one side of the paper. On the opposite side of the paper the word is also written, but the last letter is written on the first line, the next to the last letter on the next line, etc. The guests are to supply letters to form a word. The one who forms all the words first is given a prize. To make the contest a little more difficult, the number of letters that must be in each word may be specified. The number should be three, four or five. The following shows the way the paper will appear when handed to the guest.

H	.....	N
A	.....	E
L	.....	E
L	.....	W
O	.....	O
W	.....	L
E	.....	L
E	.....	A
N	.....	H

If desired quotation marks may be inserted in the proper place. Such words as 'ere may be used with this.

MURDER

All lights are turned out. One person is told beforehand that, when the lights are turned out, he is to grab some one around the throat. All are told that, if they are grabbed, they are to scream loudly. As soon as the victim has been grabbed, the one who grabs her returns to his place. The lights are then turned on by the one in charge. The others guess who did the grabbing and who the victim was. The two who guess correctly are in charge next time and tell

the person who is to be the next grabber when to start. By having the three people move around the room, the guests will become confused as to who leave their places and the grabber will not be so easily guessed.

WITCHES' PIE

All are seated. Each person in turn names some fruit or vegetable. If one names anything which is commonly used in pie, he must go to the center of the circle. When six are at the center, the "witches' pie" is declared baked and those at the center are called upon to do some stunt. Such stunts as the following may be used.

1. Crawl backwards on your hands and feet and bellow like a cow.
2. Each of the six is given a cracker to eat. The first one who can whistle after having eaten his cracker may leave the circle.
3. Make three statements about your neighbor on the right.
4. Pretend you are Mother Goose and ride through the air on a broomstick.
5. Give an illustration of a darkey doing the Charleston.
6. Hoot like an owl, meow like a cat, moan like a ghost and talk like a witch.
7. Fly around the room like a bat.
8. Sing the chorus of "Yankee Doodle."

SCRAMBLED CHARACTERS

Mix the letters of several words that have something to do with Halloween and give a small prize to the one who arranges the letters correctly first. The following list may be used.

nipmupks.....	pumpkins
togshs.....	ghosts
hetiwsc.....	witches
pelaps.....	apples
sact.....	cats
aickktcts.....	ticktacks
lonbiggs.....	goblins
rksanlocts.....	cornstalks

THE WITCH'S GIFT

Each player receives a piece of paper upon which he is told to write his name. He then places the paper in a box. All draw out papers. If a player receives the paper with his own name on it, he may draw again. The player is then to write the thing which the Halloween witch should bring to the player whose name appears on the paper. These are later read aloud. Humorous things should be mentioned, but nothing which will cause embarrassment, or hurt the feelings of anyone should be mentioned.

HALLOWEEN PACKING

Each player names some article which was taken on a trip. The article which the first one names must begin with "H." The one which the next one names must begin with "A," etc. The only restriction as to the article is that it must be of a size that will go in an ordinary trunk. If the player cannot name an article in the time allowed, he must pay a forfeit. These forfeits are later redeemed by some suitable stunt.

SELECTING PARTNERS

A number of paper witches are provided. The heads are cut off of them and distributed among the girls. The lower

parts of the witches are given to the boys. All then compare their figures and the two who have the parts that make one perfect witch are partners for the evening.

Another novel way of selecting one's partner is by providing a large dish of uncooked navy beans. A girl is given a ruler with which she dips into the dish and draws out as many beans as possible. A boy is then given the ruler and he draws out as many beans as he can. As soon as a girl draws out as many beans as the boy, she becomes his partner; and when the boy draws out as many beans as the girl, they become partners. This continues until all are paired off.

REFRESHMENTS

The following refreshments are suitable for a Halloween party.

Deviled eggs on lettuce leaves

Nut and date sandwiches

Coffee or

Fruit punch

Sponge cake with fudge frosting

Chocolate chip ice cream

or

Lemon ice

THE HALLOWEEN SOCIAL

Halloween is an ideal time for sponsoring a social, either by a school or a church. It is a time equally suitable for granges and lodges to have social parties.

The advertisements of the event may be made of orange paper. Lettering is done in black India ink, or with a printing press such as is used with the primary children of most schools. Pictures of witches, cats, owls, etc., are used on each poster. The advertisements should give some hint of

what is to take place at the social, but most not give entire information. If the undertaking is to be a money-making affair, considerable advertising should be done.

The room in which the social is held is attractively decorated in orange and black. Crepe paper curtains of those colors are placed on the windows. These curtains are made by using inch-wide strips of alternate colors. Each strip is held tightly in the left hand and pinched together in places one inch apart, first to the right and then to the left. This gives the strip the appearance of being composed of numerous circular pieces of paper and is very attractive when placed at the window. The valences and tie-backs are made of orange paper and are decorated with black cats, witches and owls.

Streamers of black and orange crepe paper are strung across the room. Orange and green balloons are hung from these streamers. The touch of green will give a little different and a very attractive touch to the room. If balloons are not available, Chinese lanterns of the same colors may be made and hung from the streamers.

The centerpiece of the room is composed of a great pumpkin, made of crepe paper. Sections of the crepe paper are cut and then sewed together, to give the pumpkin the proper shape. Green leaves are near the top of it. The pumpkin is stuffed with cotton or paper.

A broom dressed up as a witch is placed in one corner of the room and a ghost occupies another corner. The lights should be rather dim throughout the room, except on the stage, where footlights afford the best light. If footlights cannot be had, a light placed on each side of the stage near the front affords the best light. A light behind the actors makes their faces appear dark.

If it is a school social, attractive posters made by the children are placed about the walls. The background of these posters should be black, orange or green. Witches and cats are placed in the windows.

The sides and back of the stage have cornstalks arranged along them to represent the cornfield. Pumpkins are placed between the cornstalks and a scarecrow completes the scene. A full moon is hung above the Center Back of stage.

Besides the admission charge, which entitles one to see the program, there are various appropriate ways of making money at a Halloween social. Below are listed a number that have proven successful.

THE CANDY GUESS

A pint jar is filled with black and orange candy beans. The number of beans in the jar is written on a slip, placed in a small sealed envelope and put in the jar. Each player is then asked to guess how many candies are enclosed. A charge of five or ten cents is made for each guess. When the social is nearly over the jar is opened, the slip taken out, and the player who has guessed the nearest number, wins the jar of candy.

WITCHES' BOOTH

A witches' booth may be provided in one corner of the room. Three girls dressed as witches are seated within this. One person enters at a time and extends his palm to each of the three who tell him something of his future. The girls wear masks, so they will not be recognized. If there are but few girls, one witch will suffice.

The fortunes may be something like the following and they may be written on slips of paper beforehand, if desired.

1. Your future is full of ups and downs. It looks as if you might have to pump much water.

2. You are lucky in love. That is why you have never married.

3. Watch your step this winter. Icy roads are forecast.

4. Speak courteously to the next dark complexioned person you meet, but don't believe anything that person tells you.

5. I see money involved in your future. You may operate a cash register soon.

A large number of foolish futures such as the above may be prepared.

THE HEADLESS GHOST

A great many small articles have been collected and wrapped, as they would be for an ordinary grab bag. One person wrapped in white is placed in a booth. A ten-cent charge is made of those who wish to see the headless ghost. When the player enters the booth, the ghost is seen to be holding something at its side. Suddenly it tosses the package to the visitor. The package contains the article he is to receive for his money. An entrance and an exit should be arranged in this booth, so the visitors may just pass through in front of the ghost.

HARVEST PICTURE

A medium-sized, framed harvest picture is selected. Numerous small pumpkins are cut from paper and the number of seeds supposed to be in each pumpkin is written on the back of them. One pumpkin which has the same number on it as one of the other pumpkins is fastened on the back of the picture.

The small pumpkins are then sold among the audience.

Each person is allowed to pick out the number he wishes. When the pumpkins are all sold, the one is taken from the back of the picture. The person having the pumpkin with the same number on it as is on the one on the back of the picture, receives the picture.

REFRESHMENTS

Candy and popcorn balls are sold by the children throughout the evening. Taffy apples are always a popular item.

Doughnuts, pumpkin pie and coffee are sold at a lunch stand. These can be furnished by the parents if it is a school social. Sunshine cake with fudge frosting and chocolate ice cream may also be sold.

HALLOWEEN GAMES

TAG THE WITCH

One child is chosen for the witch, but the others do not know which one it is. The one in charge of the game does the selecting. The one in charge tells a story, while all move in a circle around her. When she says "Tag the witch," the one who has been chosen for the witch calls, "Help! help!" and starts to run to the chosen goal. When the others discover which one the witch is, they pursue her. The one who catches her is in charge of the next game. She whispers something into each one's ear, but she tells the one who is to be the witch that she is to be the one to call, "Help! help!"

ROLL THE BEANS

White chalk lines are drawn on the floor or strips of white paper laid down to mark the lines. Four children are given rulers and a jelly bean. The bean is placed at one end of the

line. Two start from one side and two from the other. The one that rolls the bean over the line to the opposite end of it first, wins that game. As many games are played as there are sets of four. The winners of the games then play to determine the championship. The bean must touch every part of the line. The length of the line depends upon the size of the children, but usually about six feet is correct. For larger children, curves and angles may be inserted in the lines, but care must be taken to make each of the four lines as difficult to travel as the others, so all players will have a fair chance. A box of jelly beans is given as a prize to the winner.

TREASURE HUNT

Black and orange candies, candy pumpkins, witches, cats, etc., are hidden about the room. The children are given a certain length of time in which to look for the candy. Those having the fewest pieces at the end of that time are given additional ones. The one having the most pieces is given a candy pig.

FORTUNE TELLING

A number of fortunes are written on pieces of paper and dropped in a box. A number of small sticks have thread tied to the end of them and a pin that has been bent almost in two is placed on the end of the thread or cord. A number of these are given to the children at once and all try to fish out a fortune. When one gets his fortune he reads it aloud and gives his fishing rod to some one else.

CAT TAIL

Another old game is to have a large cat made of paper and pinned on the curtain. Each child is blindfolded in

turn and given a paper tail and a pin. The one who pins the tail nearest the place where it belongs is given a prize.

APPLE GAME

An apple is hung from a cord suspended in the doorway. Each child attempts to take a bite of the apple without touching it with his hands. Those who succeed in doing so are given a taffy apple. After the contest is over, those who have not succeeded in getting a bite are also given the apple for a consolation prize.

BOBBING FOR APPLES

Bobbing for apples is a favorite Halloween sport. Apples are placed in a tub of water and players must catch them with their teeth with hands held behind. This practice may be varied by hanging the apples in a doorway or from the ceiling. Tiny sacks of flour hung up with the apples add to the fun, as the players are apt to be hit in the face with the flour sacks. This may be used as a fortune telling game, by pinning to each apple a tiny note in which is written a rhyme.

APPLE-SEED GAME

The Apple-Seed Game is also a fortune telling game. The seeds are previously soaked in water and then flavored with spices, or sweetened with sugar, rolled in pepper or dipped in vinegar, etc. Each seed is then wrapped in tissue paper and passed to the guests. Each one must taste the seed in the paper he chooses, to see what may be the disposition of his future mate, sweet, sour, quick tempered, etc.

BLOWING OUT THE CANDLE

Blowing out the Candle is an old game for this occasion. A lighted candle is placed upon a table. One of the players

is blindfolded, turned around once or twice and then told to blow out the candle.

THE RING CAKE

The Ring Cake is always enjoyed for a Halloween party. A finger ring, a thimble, a key and a dime, one or all of these, may be baked in a cake. The ones who draw the pieces of the cake containing these articles learn their fate thus: The ring stands for a wedding, the thimble for work, the dime for wealth, the key for a journey.

DIGGING FOR NUGGETS

“Digging for Nuggets” is the name of a favorite game. Place in a tub of sand, if it can be obtained, bits of candy wrapped in tissue paper, as many as there are players to take part. With each piece is a “fortune” written on a tiny slip of paper. The players are supplied with little wooden paddles, with which to “dig” for the “nuggets.” When all the “nuggets” have been found, the fortunes may be read by the finders.

HALLOWEEN HIDE-AND-SEEK

A Halloween pastime that occasions much jollity is the “Halloween Hide-and-Seek” game. Various articles appropriate to the occasion are concealed about the house, such as cardboard witches, owls, jack-o’-lanterns, black cats, bats, for the players to find. A score is kept of each one’s findings, witches to count 5; owls, 4; jack-o’-lanterns, 3, etc. There is also a white cat hidden and whoever finds this will have to forfeit 10 on the score card. Prizes of rag dolls or paste-board dolls of Halloween types may be given.

MIND-READING

The Mind Reading Game will puzzle young heads until

the trick is shown. One of the players, Alice, we may call her, is to leave the room and the hostess tells the other guests that when she returns she will be able to read the thoughts of those present. The players choose some object which the absent one is to discover. Suppose they decide upon a picture. When Alice returns, the hostess asks her a number of questions, to which she replies. For instance:

“Is it the table?”

“No.”

“Is it the piano?”

“No.”

“Is it the bookcase?”

“No.”

“Is it the fireplace?”

“No.”

“Is it the radio?”

“No.”

“Is it the picture?”

“Yes.”

The players are usually completely mystified. The hostess explains that it was agreed between herself and Alice that when she mentioned an object that was stationary, such as the wall or the fireplace, the second object named after this would be the right one.

THE PERILOUS PATH

A very old game is played with enjoyment by boys and girls and may be called “The Perilous Path.” The goal is at one end of the room and between it and the players are strewn on the floor various objects such as sofa pillows, cushions, footstools, etc. The contestants are admitted one by one, and shown the pathway with the obstructions to the

goal. Then the contestant is blindfolded, turned about several times and told to start on the "perilous path." Others in the secret have stepped ahead quietly and they remove the obstructions. When the contestant reaches the goal the blindfold is removed and he sees that his way was clear. Then he sits down to watch the next contestant travel the same "perilous path." The fun consists in the high stepping and groping movements of the contestants.

COSTUME CONTEST

Halloween parties may be enlivened by requesting guests to come in costumes as witches, gnomes, pixies, black cats, owls, etc., and wearing masks. Then a guessing contest may be held, all participating, in the effort to determine the identity of the others. The ones having the highest scores may be given prizes of fairy wands, pasteboard owls, witches, etc.

THE CONSPIRATORS

Another mind reading game may be played with two "conspirators" working together. One whom we shall call George claims to be a mind reader and asks for a test. The other, whom we may call Henry, suggests that the guests each write a few words on a piece of paper to be offered as tests. The pieces of paper are placed with the writing downward on the table, Henry being careful to place his paper last, or in a manner agreed upon previously with George and not noticeable to other players. George already knows what Henry is to write. He is careful to pick up Henry's paper last. He closes his eyes and picks a paper from the table and places it on his forehead, the blank side toward the audience. Then he appears to read from the paper what Henry has written. Henry at once acknowledges this as his writing. George opens his eyes and glances casually at the writing as if to

verify the message. He reads what is written there, and uses these words for the next "reading," etc., Henry's being read last.

The players usually are completely mystified as to how the trick is performed.

FORTUNES

Fortune telling games have been used in Halloween celebrations from time immemorial. "Fortunes," that is, bits of verse or jokes, may be written in milk or in lemon juice to make the writing invisible. One is passed to each guest, who cannot see the writing. Presented to the "witch," who may be disguised and costumed comically for the part, she reads them after passing them over a candle flame, which turns the letters brown or at least makes the writing visible. There will usually be one player adapted to this part more than others, who may have the happy faculty of "telling fortunes" in fun.

Another fortune telling game is played by searching for hidden articles. A ring indicates marriage, a thimble work, a key a journey, a penny wealth.

GUESS WHO

Guess Who is a game that will entertain Halloween guests. A sheet or curtain is hung before the company. An aperture is made just large enough for a pair of eyes to look through. Under the direction of a master of ceremonies one of a group behind the curtain then looks through. It is for the company seated on the other side to guess whose eyes looked through the aperture. Each may write a guess, and when several have looked through, tally of the guesses may be made and prizes awarded for the high scores.

THE BABY SHOW

The Baby Show can be relied upon to make merriment. Each one of a group brings his baby picture. The baby pictures are arranged on a table with numbers attached. It is for the guests to guess whom the pictures represent and prizes are given for the guesses nearest right. Also a prize may be given for the prettiest baby. The prizes should be rattles, dolls, toys, etc.

SNAPDRAGON

Snapdragon is an old pastime for Halloween. A little brandy or alcohol is placed in a dish and ignited. Care should be taken to have the dish in the center of a bare table, so as to avoid fire hazard. When the alcohol flames up, lights are put out and salt is sprinkled in the dish. The resulting flame imparts an intense pallor to the faces of those around it. Raisins and candied fruits are then thrown into the dish and the group snaps for them with their fingers. Prizes may be awarded the successful "snappers."

PEANUT OR BEAN HUNT

Peanut or Bean Hunt is another prize hunt game. Peanuts or beans are hidden about the room in every conceivable place for guests to find. Prizes awarded for high scores may be paper witches, black cats, ghosts and goblins, etc.

HALLOWEEN PROGRAMS

HALLOWEEN AT DANA

LOIS E. DANN, *Dana Avenue School, Columbus, Ohio*

Things are so weird
From what I've heard,
I'm skeered out in the dark,
A skinny witch,
Goblins and sich
Are settin' in the park.
I've got the shakes
And my heart quakes
For what I might have seen.
'Kase any spook
Might stage a fluke
On the night of Halloween.

With little or no foundation, the greatest variety of shocks and surprises are eagerly anticipated for Halloween. It is a time of imagination and mystery. There seems to be in the air of October, whether the days be bright and snappy or dark and gloomy, something which suggests the time of owls and black cats and pumpkin heads.

The question is sure to come, "When are we going to have our party?"

Now teachers, sometimes, are sluggish individuals and are engrossed in many things. The first reaction is probably, "Oh, why do we have to bother about Halloween?"

The question of the children is insistent and continues to

bob up in different places. Broad hints are given concerning the costumes that will appear that Friday afternoon, and soon the problem is not *shall* we have a party, but *when* and *how* shall it be? Halloween is an established event at Dana.

USE HAND-ME-DOWNS

The matter of prime importance is costuming. That may sound extravagant at this time, but the problem is solved with enthusiasm. Of course, some mothers make something brand new, but there is a wealth of hand-me-downs and things are joyously shared. I don't know anything which shows so much surprising individuality as the appearance of some of the children. Boys are dressed as girls. Girls are dressed as boys. Father's old clothes make happy tramps, or perhaps one would do better to label them as scarecrows. There are many clowns and fairies. Young and old are depicted, as well as the halt and blind. Each wears a false face.

It seemed for a time as though there was no way to get around the necessity of spending real money on the face or "domino." The old idea of using a paper bag drawn over the head with a pumpkin face cut in it was suggested. One year a whole room made a grotesque procession with every one so masked. Some of the sacks stood a foot above the height of the child and made him appear comically out of proportion.

STILLNESS REIGNS

Outwardly the teachers are about as wild as the pupils. They meet their schools in the hall and pass to the classroom. The children take any seat except their own. A solemn stillness reigns, because no one wants to be betrayed by his voice or laugh. Sometimes the masked teachers exchange rooms. Sometimes a tall girl acts as teacher. *Everything is mystery.*

When everything is ready, if the weather is fine, we have a long parade—out through the front door, winding in and out across the grounds and in again through another door. Sometimes the line of march takes us about the block. No one is invited, but all along the way are delighted spectators.

Often we go through the building visiting each room, so that we can see the decorations. The cuttings and arrangements have been the work of the boys and girls and have afforded great joy in the doing. The stillness which I mentioned at first has long passed. The mob laughs and stamps. We used to have horns and whirligigs—but we are wiser now.

Each class drops out of line when their classroom is reached. And then the party is the teacher's problem. Generally it is a party without eating. There is great fun in bringing each child to the front of the room and guessing his identity—which by this time is no secret. Splendid effects are admired. Often there are stories told as we learn how the parts were assembled.

Fortunately there is not much time left now. We tell riddles and play games suggested by some child or something planned by the teacher. I always like to have handkerchief brownies. They work so nicely with the story of the "Shoemaker and the Elves."

I will tell you how I make the dolls, although I doubt whether I make them correctly. Tie a knot in each corner of the handkerchief. Take adjacent corners in each hand and twirl the handkerchief until the two stiff "legs" meet. This meeting, of course, is the "hips" and a pin should be stuck through to hold it firmly. The other knots are the "arms." Halfway between make the "head" by tying a black thread around a loop of the handkerchief. The girl wears a short tissue paper skirt and the boy a sash. In a darkened

room the white dollies show, while the black thread, by which you manipulate the dance, does not. Every one learns how to make brownies and they are a feature of the home festivities.

There is a well-established belief that teachers are old and don't know how to have any fun. After the Fall party I have seen a new look of understanding and fellowship in brown eyes and blue which amply pays for any trouble the party has been.

—*The Ohio Teacher*

A HALLOWEEN CORNER

EDNA STEEN, *New Paltz, New York*

Halloween! What a time in the lives of children! Witches—Jack-o'-Lanterns—FUN! In the third grade we decided to have an extra amount of fun; we should have a "Halloween Corner" and in it a witch, cats, owls, bats, jack-o'-lanterns and a moon; and a tree to house the birds and animals, and a brewing kettle to complete a witch's happiness. Sixteen boys and girls, each eager to create a part, gave impetus to the work.

The witch was to be made of corn stalks supplied by a farmer-father. Three pumpkins were donated, and the days for actual work arrived, with socialized periods and each child solving his problem.

Plain yellow pumpkins became grinning or sober jack-o'-lanterns. Cardboard found itself being pencilled into weird looking cats, owls, or bats. After much self-criticism, boys and girls snip-snipped them into life. The brewing kettle and the moon took shape in a similar way.

Animals, birds, and moon were then painted. A silvery moon, black cats with orange eyes and whiskers, black owls with orange eyes, or orange owls with black eyes, as the fancy suited a child. Bats ran true to type and grew realistic in their blackness. The brewing kettle was painted a dull black with a gorgeous blue, red, and orange flame glowing up its side.

Cornstalks gradually took the shape of a witch after strong cord had developed a waistline and a stronger cord had separated head from neck. A black cardboard hat sat at a "witching angle" on her head, and cornstalk arms held a witch's stick.

Owing to limited time, a tree standard, with natural

branches, was made by the student teacher. A couple of children were "tree specialists," covering the standard with wrapping paper "bark," then painting the "trunk" and branches a dark brown.

Each child—or groups of two—had a part to do in the making of the corner. Suggestions or help were freely given each other if necessary and each had a voice in the final arrangement of things. Halloween was a reality in the third-grade room.

—*The School Arts Magazine*

A SUGGESTED PROGRAM

FOR A

HALLOWEEN ENTERTAINMENT

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THE STORY OF HALLOWEEN

The story of Halloween takes us into very old times, into what we call prehistoric times, in fact, when another race lived in the British Isles. These people were called Celts. Among them was a religious order known as the Druids, who were physicians and sages and even magicians, as well as priests. They worshipped a sun god whom they called Baal and sacrificial fires were kindled in his honor. A festival which these Druidic priests celebrated in the late fall was called Samhain, which means, "the end of summer." It was in the nature of a harvest festival and the modern practice in England and in our country of making bonfires to celebrate Halloween harks back to the ancient custom of fire worship of these pagan priests.

One of the superstitions that have come down the ages was that on this night of the harvest festival spirits of the dead were allowed to walk abroad. It was thought also that fairies, sprites, goblins and gnomes came from their haunts in the forests on this night and played mischievous pranks. The people believed that the sacred fires acted as a charm to keep away evil spirits and evil spells. Thus the custom of kindling bonfires at the time of the harvest festival continued among the English people long after the Druids had been driven out of the country. Beliefs still prevalent among the peasantry of Scotland, Ireland and Wales concerning elves and fairies supposed to inhabit forests and glens are traditions of the old Celtic superstitions.

Fire worship in fact has characterized the religious rites of primitive peoples generally and the Roman harvest festival

was the occasion of the burning of sacrificial fires. The deities of fire and water were supposed to be propitiated in this manner, Pomona was the mythical goddess of the harvest and the festival was held in her honor. The winter store of apples and nuts were opened at this time. The Roman festival has also influenced the customs of our Halloween celebration and thus we have games and pastimes which feature apples and nuts, as well as bonfires.

When Christianity was introduced into England the church changed the names of the old pagan festivals. The harvest festival formerly known as Samhain, was called All Hallow Eve, because it occurred on the eve of All Saints' Day, which was November first. Thus the name of Halloween is taken from the date.

The pagan rites and practices of an earlier era are recalled to-day only in the fun and frolic of the boys and girls who delight in games and pastimes appropriate to the occasion. Fortune telling, spooky costumes, bonfires, jack-o'-lanterns, witches and black cats, all and sundry and many other odd conceits are but humorous echoes of forgotten superstitions and the customs growing out of them. The variety and comic weirdness of the harmless pastimes characteristic of the Halloween celebration make this occasion the jolliest in the list of annual special days. Modern enlightenment has done away with the old superstitious fictions and follies in all but the flavor they lend to this delightful playtime of the harvest season.



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