

DENISON'S PLAYS

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T. S. DENISON & COMPANY
PUBLISHERS CHICAGO

DENISON'S ACTING PLAYS

Partial List of Successful and Popular Plays. Large Catalogue Free.
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DRAMAS, COMEDIES, ENTERTAINMENTS, Etc.

	M.	F.
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High School Freshman, 3 acts, 2 hrs. (25c)	12	
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Indian Days, 1 hr. (50c)	5	2

	M.	F.
In Plum Valley, 4 acts, 2¼ hrs. (25c)	6	4
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Jayville Junction, 1½ hrs. (25c)	14	17
Kicked Out of College, 3 acts, 2¼ hrs. (25c)	10	9
Kingdom of Heart's Content, 3 acts, 2¼ hrs. (25c)	6	12
Laughing Cure, 2 acts, 1¾ hrs. (25c)	4	5
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Little Buckshot, 3 acts, 2¼ hrs. (25c)	7	4
Lodge of Kye Tyes, 1 hr. (25c)	13	
Man from Borneo, 3 acts, 2 hrs. (25c)	5	2
Mirandy's Minstrels. (25c)	Optnl.	
Mrs. Tubbs of Shantytown, 3 acts, 2¼ hrs. (25c)	4	7
New Woman, 3 acts, 1 hr.	3	6
Old Maid's Club, 1½ hrs. (25c)	2	16
Old Oaken Bucket, 4 acts, 2 hrs. (25c)	8	6
Old School at Hick'ry Holler, 1¼ hrs. (25c)	12	9
On the Little Big Horn, 4 acts, 2½ hrs. (25c)	10	4
Out in the Streets, 3 acts, 1 hr. (25c)	6	4
Parlor Matches, 2 acts, 1½ hrs. (25c)	4	5
Poor Married Man, 3 acts, 2 hrs. (25c)	4	4
Prairie Rose, 4 acts, 2½ h. (25c)	7	4
Rummage Sale, 50 min.	4	10
Rustic Romeo, 2 acts, 2¼ hrs. (25c)	10	12
Savageland, 2 acts, 2¼ hrs. (50c)	5	5
School Ma'am, 4 acts, 1¾ hrs.	6	5
Scrap of Paper, 3 acts, 2 hrs.	6	6
Sewing for the Heathen, 40 min.	9	
Southern Cinderella, 3 acts, 2 hrs. (25c)	7	
Star Bright, 3 acts, 2½ h. (25c)	6	5
Teacher, Kin I Go Home? 2 scenes, 35 min.	7	3
Those Dreadful Twins, 3 acts, 2 hrs. (25c)	6	4
Thread of Destiny, 3 acts, 2½ hrs. (25c)	9	16
Tony, the Convict, 5 acts, 2¼ hrs. (25c)	7	4
Town Marshal, 4 acts, 2¼ hrs. (25c)	6	3
Trial of Hearts, 4 acts, 2¼ hrs. (25c)	6	18
Trip to Storyland, 1¼ hrs. (25c)	17	23
Uncle Josh, 4 acts, 2¼ hrs. (25c)	8	3
Under Blue Skies, 4 acts, 2 hrs. (25c)	7	10
Under the Laurels, 5 acts, 2 hrs.	6	4
When the Circus Came to Town, 3 acts, 2¼ hrs. (25c)	5	3

T. S. DENISON & COMPANY, Publishers, 154 W. Randolph St., Chicago

RUTH



RUTH AND NAOMI.

RUTH

A BIBLICAL DRAMA IN THREE ACTS

BY

ANNABEL LAWRENCE

"Entreat me not to leave thee,
And to return from following after thee
For whither thou goest, I will go,
And where thou lodgest, I will lodge;
Thy people shall be my people,
And thy God, my God;
Where thou dlest, will I die,
And there will I be buried,
The Lord do so to me,
And more also,
If aught but death part thee and me."

—Ruth.



CHICAGO
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RUTH

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CHARACTERS.

BOAZ.....	<i>A Wealthy Hebrew</i>
ELIMELECH.....	<i>Brother of Boaz</i>
MAHLON.....	<i>Elder Son of Elimelech</i>
CHILION.....	<i>Younger Son of Elimelech</i>
BENJAMIN.....	<i>Chief Servant of Boaz</i>
PRIEST.....	<i>Officer of the Temple</i>
GROOMSMAN.....	<i>Master of Wedding Festivities</i>
RUTH } ORPHA }	<i>Moabite Women</i>
NAOMI.....	<i>Wife of Elimelech</i>
NEIGHBOR WOMEN, VIRGINS, AND FRIENDS OF BRIDEGROOM.	

Note:—The characters of Elimelech and the Priest may be played by the same person, as may also Mahlon, Benjamin and the Groomsman, thus reducing the cast of principal characters to 4 males and 3 females.

ACT FIRST. The home in Bethlehem. Naomi is distressed because of the famine. Elimelech and family decide to flee into Moab.

ACT SECOND. A flower garden in Moab. Plans are made for a double wedding. Three widows. Ruth refuses to leave Naomi, and accompanies her to Bethlehem.

ACT THIRD. Home of the wealthy Boaz in Bethlehem. Ruth gleanes in the barley field of Boaz. Marriage of Boaz and Ruth.

TIME—*When the Judges Ruled over Israel.*

PLACE—*The Holy Land.*

TIME OF PLAYING—*About One and Three-quarter hours.*

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STORY OF THE PLAY.

Elimelech, a certain Hebrew of Bethlehem-Judah, because of the famine in the land of Canaan, takes his wife, Naomi, and their sons, Mahlon and Chilion, and goes to sojourn in the country of Moab.

Elimelech dies in Moab. Mahlon and Chilion marry Moabite women. Mahlon marries Ruth, and Chilion weds Orpha. Later Mahlon and Chilion die, and Naomi is bereft of husband and sons.

After ten years Naomi receives word that the famine in Canaan is ended and decides to return to Bethlehem. She talks with her daughters-in-law concerning the matter and advises each of them to return unto the house of her mother. Orpha goes back to her people, but Ruth steadfastly refuses to leave Naomi and makes the journey with her to Bethlehem.

Naomi has a kinsman of the family of Elimelech, named Boaz, a mighty man of wealth dwelling in Bethlehem. Ruth goes to glean in the barley field of Boaz. While engaged with her work, she is reproached by one of the reapers. Boaz passing that way, rebukes the man and shows kindness to the young woman. Returning to his house, he summons his Chief Servant and makes inquiry concerning the new gleaner. When informed that she is the daughter-in-law of Naomi, he sends for Ruth, speaks kindly to her and tells her to continue in his field until the end of harvest time.

When the barley season is over, the reapers and the maidens have a night of feasting. After the feast, Boaz confers with his Chief Servant and tells him that according to the custom in Israel, as a near kinsman of Naomi, it is his intention to redeem the land that was Elimelech's, and to take unto himself Ruth, the Moabitess, to be his lawful wife.

Naomi's bitterness turns to joy when Boaz and Ruth are married. From this union is born Obed, the ancestor of David, in whose line the promised Messiah is to come into the world to redeem the people from their sins.

SYNOPSIS FOR PROGRAM.

ACT FIRST.

SCENE I—The Home in Bethlehem. Naomi weeps because of the famine in Canaan. Elimelech decides to take his family and flee into Moab beyond Jordan.

SCENE II—Three days later. The family prepares to leave Bethlehem. Boaz and neighbor women make a farewell visit.

ACT SECOND.

SCENE I—A Flower Garden in Moab. Happy lovers. Mahlon and Ruth, Chilion and Orpha plan a double wedding. Naomi grieves over the death of her husband.

SCENE II—Some time later. The three widows.

SCENE III—Ruth and Orpha in the flower garden. Naomi brings news that the famine in Canaan is over. She tells her daughters-in-law of her intention of going back to Bethlehem, and advises each of them to return unto her mother's house. Orpha returns to her people. Ruth clings to Naomi, "Entreat me not to leave thee," and together they make the journey to Bethlehem; Naomi having sojourned in Moab about ten years.

ACT THIRD.

SCENE I—Home of the Wealthy Boaz in Bethlehem. Returning from the field, Boaz displays an angry temper because one of the reapers has rudely rebuked a maiden who is gleaning. He summons his Chief Servant and demands an explanation; discovers that the maiden is Ruth, the widow of his nephew, Mahlon, and gives orders that she be permitted to glean undisturbed. He talks kindly with Ruth, and tells her to continue in his field until the end of the barley season.

SCENE II—Several weeks later. Night of the harvest feast. Boaz confers with his Chief Servant regarding Ruth; confesses his love for her, and his intention of making her his wife.

SCENE III—The Wedding Night. Friends of the Bridegroom making merry. Bridegroom and Friends go forth to claim the bride. The Ten Virgins waiting for the coming of the Bridegroom. The marriage ceremony.

From this union is born Obed, the ancestor of David, in whose line the promised Messiah shall come into the world to redeem the people from their sins.

COSTUMES AND CHARACTERISTICS.

Care should be taken in preparing the costumes for this play with a view to obtaining the long, graceful lines of the loose, flowing garments of the ancient Hebrews. Illustrations of such costumes may easily be found in Bible story books, at church and public libraries.

Edward Robinson, in his Bible Dictionary, says: "The chief garments of the Hebrews were the tunic or inner garment, and the mantle or outer garment. The tunic was of linen and worn close to the body, it had wide and open sleeves and reached below the knees; that worn by females reached to the ankles. The upper garments or mantle was a piece of cloth nearly square, and two or three yards in length and breadth, which was wrapped around the body or tied over the shoulders. Between these two garments, the Hebrews sometimes wore a third, a long and wide robe or tunic, without sleeves. The head was usually bare, or covered by a fold of the outer mantle. The priests wore a sacred turban. Veils were an article of female dress. Women wore a variety of plain and ornamented head-dresses.

"The wealthy delighted in white raiment. Garments of mourning were dark brown or black. The Hebrews used a variety of colors for their gayer and more costly dresses. Blue, scarlet and purple are most frequently referred to, the first being a sacred color.

"In Isaiah iii:16-23, mention is made of the decorations common to the Hebrew women; among which are included tunics, embroidered vests, wide, flowing mantles, girdles,

veils, caps of network, and metallic ornaments for the ears and nose, for the neck, arms, fingers and ankles; also crimping-pins and mirrors.

“Sandals are usually intended where ‘shoes’ are spoken of in our version. The ordinary sandal is a mere sole, of leather or wood, fastened to the bottom of the foot by thongs, one passing around the great toe and over the fore part of the foot, and the other around the ankle. The sandals of females were frequently much ornamented.”

BOAZ—Aged 45. A man of dignified bearing; strong, kind, and masterly. Dark hair to shoulders; dark goatee; dark robe with long mantle. Sandals.

ELIMELECH—Kind-hearted, religious old man. Long white hair and whiskers; dark robe and mantle, sandals and staff.

MAHLON—Aged 20. In Act First—Blue tunic, blouse, girdle, short cape over shoulders; cap without bill; sandals.

In Act Second—Long robe and long mantle; dark hair worn to shoulders.

CHILION—Costume same as for Mahlon, but of contrasting color.

BENJAMIN—Aged 40. As Chief Servant, he is obedient, patient, loyal, and gifted with a sense of humor. He wears short tunic with waterpot attached to belt; short mantle; staff; long hair.

PRIEST—Elderly man with long white hair and whiskers; Loose-fitting robe of dark cloth with light-colored bands crossed over front and back of blouse; no mantle; light-colored band of cloth is used as girdle and has two long streamers down front of skirt; he wears turban and sandals, and carries scroll.

GROOMSMAN—Aged 40. A kindly man, possessed of the qualities of a leader. He wears long robe and mantle of blue or scarlet.

RUTH—Aged 20. In Act Second, Scene I, she is a vivacious maiden, wearing white robe and mantle; hair flowing with gold or silver band around head; bracelets, rings and other ornaments; sandals.

In other scenes, she is the widow, dignified and religious, wearing black garments; strings of coins (the widow's dowry) across front of cap; necklace of coins—beads may be substituted for coins. (See frontispiece). The widow's headdress is a closefitting, stiff, black cap about six inches high with black veil draped over it and hanging down back, but not over face.

For wedding, see description of costume, Act Third, Scene III.

ORPHA—Aged 18. Attractive and gracious, but very modest and reserved. Costumes same as for Ruth—In Act Second her robe should be pink or blue, black for the widow.

NAOMI—In Act First, aged 50. Gentle matron with gray hair, gray robe and mantle; veil over head reaching to hips. Sandals.

In Act Second, aged 60. White hair; wrinkled face, and mourning garments.

For wedding scene, Naomi wears gray, same as in Act First.

FRIENDS OF THE BRIDEGROOM—Young men wearing long robes and mantles. If possible, use colors of blue, scarlet and purple.

VIRGINS—Young ladies wearing white robes, mantles and veils.

BRIDESMAIDS—Young ladies wearing white robes and mantles; hair flowing with garlands of flowers on heads; carrying flowers.

NEIGHBOR WOMEN—Costumes similar to Naomi's, but may be of various colors.

LIST OF PROPERTIES.

ACT I.

Medium sized table.

Cupboard.

Bench.

Two plain chairs.

Two candles in candlestick.

Dark tablecloth.

Earthenware vessels, steins, etc.
 Waterpot. (May be large, dark vase with handles.)
 Stacks of folded clothing for bundles.
 Packages for neighbor women.
 Two cruses, for oil and wine. (Small, dark vases with handles.)
 Staff for Elimelech. (Rod or stick five or six feet long.)

ACT II.

Green curtains (if preferred).
 Green coverings for cupboard and table.
 Green covering for bench if desired.
 Palms, ferns and blooming plants.
 Extra benches or tables for plants (optional).
 Bunch of flowers (may be artificial) for Ruth.
 Wreath for Naomi's head.

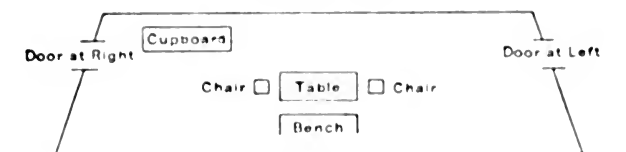
ACT III.

Handsome coverings for table and cupboard.
 Two or more candelabras with candles.
 Fur rug for bench.
 Fur rugs for floor, if desired.
 Two upholstered chairs (pulpit chairs will serve).
 Staff for Benjamin.
 Bundle of barley (any kind of grain) for Ruth.

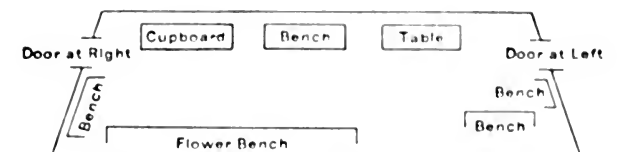
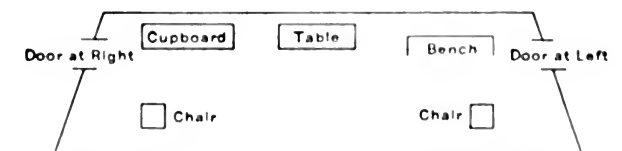
THE WEDDING SCENE.

Canopy (umbrella) trimmed with crepe paper and spangles.
 Raised seat under canopy.
 Garlands of flowers for Boaz, Ruth and Bridesmaids.
 Ornaments for Ruth.
 Face veil for Ruth. (Chiffon or cheesecloth.)
 Beads for Boaz.
 Half-candles in low candlesticks for Ten Virgins.
 Torches for Friends of Bridegroom.
 Gong—to be off stage.
 Scroll for the Priest. (May be small, mounted map or calendar.)

SCENE PLOT.



ACT I—The Home in Bethlehem.

ACT II—A Flower Garden in Moab.
(Extra benches suggested for flower pots.)

ACT III—Home of Boaz in Bethlehem.

STAGE DIRECTIONS.

R. means right of stage; *C.*, center; *L.*, left. The actor is supposed to be facing the audience.

NOTICE TO AMATEURS.

This dramatization of the beautiful Bible story of "Ruth" is arranged especially for the use of religious organizations, such as Sunday Schools, Missionary, Temperance and Young People's Societies, Young Women's Christian Associations and churches, as well as for schools and colleges.

It is suggested that costumes for the male characters may be borrowed from clergymen or from Masonic bodies, and those for the female characters from members of vested choirs.

However, when not otherwise available, and for persons not wishing to incur the expense of making the costumes, suitable garments may be improvised by using dark skirts with dark shirts and belts for men, and for women full skirts with blouses and girdles or sashes of the desired colors. Shawls and scarfs may be used as mantles for the women, and big shawls or capes as mantles for the men. The sandals may be made of pasteboard with dark cloth straps and worn over white hosiery, or they may be omitted entirely.

The white robes, mantles and veils for the Ten Virgins may be made of cheesecloth.

It will be observed that the cupboard, table and bench used in the first scene are retained on the stage throughout the play, thus simplifying the settings. Different effects, however, are easily obtained by using the various coverings suggested for the furniture, and changing position of table and bench. The cupboard may remain stationary, or be removed if desired.

In the flower garden scene (see Scene Plot) it is suggested that extra benches may be used for holding flower pots. However, the pots may be arranged on the floor without benches, and the effect still be attractive.

Wherever possible, make use of earthenware vessels, urns, steins and waterpots, such as are usually seen in Bible pictures. Crockery ware and large, dark vases with handles may be utilized for this purpose and will tend to give the necessary Oriental touch to the various scenes.

For *al fresco* productions, this play may be easily staged on the lawn or campus.

RUTH

ACT I.

SCENE I: *The home in Bethlehem. Dark curtains hang at back of stage; plain table, bench and two plain chairs stand at C.; cloth of dark color, two burning candles, teapot and stein on table; cupboard at R. in rear; empty vessels in cupboard. Lights out. Doleful music takes up curtain.*

Enter NAOMI from R. She goes to cupboard, takes up vessels one after another, looks into each and turns it upside down; shakes head sadly, puts vessels on table; walks to and fro, wringing her hands in despair, pauses at C.

NAOMI—

'Tis night and time for the evening meal;
I care not for myself, if there be no food,
But for my husband and my sons,
It breaks my heart to see them hungry.

(Clasps hands and looks upward.)

How long, O Lord, must this endure? *(Weeps.)*

Enter MAHLON from R.

MAHLON *(entering hastily)*—

I am glad thou art here, mother! *(Stops suddenly.)*

NAOMI *(turning toward him)*—

Would that I were not here, my son,
For as the Lord thy God liveth
I have not a morsel for thee.

(Goes toward table, indicates empty vessels, sinks down upon bench with arms and head on table and weeps; MAHLON steps beside her and lays hand upon her head.)

Enter CHILION from R.

CHILION—

Mother, I'm hungry!

(Stops, then goes toward NAOMI and sits beside her.)

Why art thou troubled? *(Tries to console her.)*

Enter ELIMELECH from R. Seeing NAOMI weeping he pauses and thinks; looks at empty vessels on table; indicates that he understands the cause of her grief and attempts to comfort her.

ELIMELECH—

Naomi, beloved wife of my youth,
 And Mahlon and Chilion, my two sons,
 I would have speech with you
 Concerning a matter that lieth heavily on my heart;
 I speak of the famine in the land of Canaan.
 Would that it might please God to stay the curse
 That is sorely oppressing the children of Israel;
 But even now the lean hand of want hath reached out
 And caught our native city of Bethlehem
 In its cruel grasp.
 If we stay here we starve!
 I am minded to take my wife and sons
 And go over into the land of Moab.

MAHLON—

Mayhap the famine extendeth there, father.

ELIMELECH—

Not so, Mahlon, as I have heard,
 For a messenger from Moab
 Hath told me that in his country
 The people have bread to eat.

NAOMI—

The place lieth eastward beyond Jordan;
 'Tis a long, long journey;
 How should we ever travel so far?

CHILION—

On our feet, mother sweet! (*All smile.*)
 But fear not; when thou art aweary
 We shall carry thee in our arms.

(*NAOMI pats him on shoulder and smiles.*)

ELIMELECH—

True, the journey is a long one;
 But with courage in our hearts,

And faith in our God,
We may hope to reach the land in safety.

(*NAOMI weeps.*)

Thou knowest, Naomi, how it grieves my heart
That I must take thee away from Canaan,
And away from thy kinspeople in Israel,
To dwell among strangers in a far country,
And yet, mayhap the Lord will bless us,
And give increase to our flocks and herds,
Till he shall remove the curse from His people,
And we shall return joyfully to Bethlehem.

(*NAOMI looks up and smiles.*)

Let us put our trust in Jehovah,

(*Raises hands toward heaven, the others bow heads.*)

Who is able to keep us and feed us,
And bring us into the land of Moab.

(*Soft music and slow curtain.*)

SCENE II: *Same as Scene I. The home in Bethlehem. Three days later. Table and bench pushed back against wall; several vessels on table; stacks of folded clothing on table and bench ready to tie into bundles. ELIMELECH is discovered at table packing vessels between clothing. Knock on L. door.*

Enter BOAZ from L.

ELIMELECH (*boycing*)—

The Lord bless thee.

BOAZ (*boycing*)—

The Lord be with thee. (*Steps nearer.*)

I have heard, Elimelech,
That thou art preparing to leave Canaan,
And art going to sojourn in the land of Moab.

ELIMELECH—

Yes, Brother Boaz, it is even so
As thou hast heard.

Enter NAOMI from R.

BOAZ (*bowing in response to NAOMI'S curtsey*)—

It troubleth my soul, Naomi,
That thou shouldst depart
From thy native Bethlehem.

NAOMI—

As the Lord willeth, my brother,
So shall it be.

BOAZ (*turning to ELIMELECH*)—

But when the famine is over, Elimelech,
We shall expect thee to return.

Knock on L. door. NAOMI goes to door. The men step aside where they may not be seen readily by any one entering. Several women come in; they carry packages which they place on table; one after another the women hug and kiss NAOMI; two of them turn aside and wipe tears from their eyes.

FIRST WOMAN—

We are come, Naomi,
To bid thee farewell.

(Several women busy themselves at table making bundles.)

SECOND WOMAN—

And we have dressed a kid
That thou shouldst take it
For food upon the way.

THIRD WOMAN—

And I have fetched a cruse of oil,
That thou mayest anoint thy feet
When they are sore and weary from travel.

(Gives cruse to NAOMI.)

FOURTH WOMAN (*producing small-sized vase with handle*)

And I have fetched a little wine,
Lest thou shouldst fall ill by the wayside.

(Gives vase to NAOMI.)

(In the meantime the women at the table have been picking up the folded clothes from the bench and stacking them on table; one woman has a stack so high that they begin falling off; she picks them up and replaces them; they fall off again and again upon the bench and upon the floor. The two men, who have been amusing themselves watching the women, now step forward and offer assistance in picking up things. The women, surprised at the presence of the men, become very dignified and begin curtseying to the men one after another. At this point MAHLON and CHILION enter quickly from R., but seeing what is going on, they place hands over mouths and step back, then peek through the half-opened door. When the last woman begins curtseying, let the curtain fall.)

CURTAIN.

ACT II.

SCENE I: A flower garden in Moab. Same furniture as in Act I. Chairs may be removed if desired. To simplify the setting, cupboard and table need not be removed, but may be covered with green cloth, and flowers and plants placed upon them. Table stands at L. in rear. Bench at L. in front. Green curtains at back of stage would be effective. Palms, ferns and blooming plants should be used in profusion. It is suggested that extra benches may be used for holding pots of flowers. (See Scene Plot.)

Lively music takes up curtain. MAHLON and RUTH are discovered in the garden at L. MAHLON gives RUTH bunch of flowers. She smells them, thrusts them under MAHLON'S nose and toys with them while he makes love to her. Their attention is attracted by talking and laughter off stage at R.

ORPHA and CHILION enter laughing. RUTH waves at them. As they approach she thrusts her flowers under the nose of each.

ORPHA (laughing)—

What thinkest thou, Ruth,
Of this young man?

He is hardly of age yet,
 And two years younger than Mahlon,
 But he hath said that we must be married
 Before Mahlon and thou shalt wed.
 What thinkest thou of that? (*All laugh.*)

MAHLON (*looking at ORPHA*)—

Methinks Chilion hath wise thoughts
 For one so young.
 Howbeit, I am the elder son,
 And right of choice belongeth to me;
 But let us consider the thing. (*Thinks a moment.*)
 What think ye of a double wedding?

CHILION (*delightedly*)—

Naught else could please me more.
 When shall it be, Orpha? (*Takes her hand.*)

MAHLON—

When shall it be, Ruth?

(*Takes her hand. RUTH thrust her flowers under MAHLON'S nose. The two couples walk toward L. and talk in low tones. NAOMI enters from R. Unseen by the others she looks upon their happiness and smiles, then, indicating her mourning garments, buries her face in her hands and weeps.*)

ORPHA (*turning and seeing NAOMI*)—

Behold, the mother is come!

(*RUTH and MAHLON go to NAOMI. MAHLON takes her hands from her face.*)

MAHLON (*gently*)—

Why grieve us with thy weeping?
 We would comfort thee.

(*NAOMI lifts her head. CHILION and ORPHA approach. CHILION stands beside NAOMI and tries to console her.*)

NAOMI (*looking at CHILION*)—

It is for thy father I mourn.

CHILION (*sadly*)—

True, father is no longer with us,
But he was good, and full of years,
And it pleased God to take him.

RUTH (*tenderly*)—

Dry thy tears, sweet mother,
And weep no more. (*Kisses NAOMI.*)

MAHLON—

Hath not the Lord blessed thee
With two strong sons?
And hath He not left them unto thee
As the staff of thine old age?
We would not have thee mourn.

NAOMI (*reaching out a hand toward each of the sons; they take her hands.*)

God bless my sons, I dry my tears,
“The Lord gave, and the Lord hath taken away,
Blessed be the name of the Lord.”

(*NAOMI looks from one to another and smiles. RUTH takes her by the hand and leads her toward the bench. Soft music.*)

RUTH—

We are glad thou art come.

(*Thrusts her flowers under NAOMI'S nose and sits beside her on the bench.*)

Thou shalt make merry with us
Here in the flower garden.

(*Begins making a garland of her flowers. The others bring her more flowers. Have the ready-made garland convenient and ORPHA can slip it into RUTH'S lap. RUTH fastens a few of her flowers to it, then places it on NAOMI'S head.*)

Behold our Mother Queen! (*All smile upon NAOMI.*)

CURTAIN.

SCENE II: *Same as Scene I. The flower garden. Sometime later. NAOMI is discovered sitting on bench and weeping. She arises and walks to and fro. Doleful music. She pauses at L. with back toward R., buries face in hands and sobs audibly.*

ORPHA *enters from R., and seeing NAOMI weeping, buries her face in hands and weeps loudly. NAOMI turns and seeing ORPHA distressed, goes to her, puts her arms about the girl and tries to comfort her.*

NAOMI—

Orpha, my daughter, it grieveth me much
Because thou art so sad.

ORPHA—

Never again shall I be happy,
For God hath taken away my husband,
Who was thy son, Chilion.

NAOMI—

Do I not know all the sadness of thine heart?
Yea, and more, for years ago,
When first I came into the land of Moab,
God took away my husband—and now
My sons also have died.

(Lays her head on ORPHA'S shoulder and weeps.)

Enter RUTH from L. She looks upon NAOMI and ORPHA, who are weeping in each other's arms, goes to them and gathers them both in her arms. They all weep silently a moment, then separate slightly, still weeping.

RUTH—

My mother, Naomi, and my sister, Orpha,
Doth not my heart share your grief?
For God hath taken my husband also.

NAOMI—

Yea, Ruth, my child, thou art very young
To be afflicted with so great a sorrow.

RUTH—

Mother beloved, thou speakest true;
But God is merciful to all,

And we sorrow not as those who have no hope,
Let us lift up our faces toward the hills,

(Looks upward.)

Whence cometh our help.

(All look upward and raise hands toward heaven. Soft music and curtain.)

SCENE III: *Same as Scene II. The flower garden. RUTH and ORPHA in mourning garments discovered at L. engaged in love conversation. Note and then RUTH stoops to pluck a flower. NAOMI enters from R. and hastens toward the young women. RUTH, observing NAOMI'S excitement, drops her flowers and reaches out both hands to take NAOMI'S.*

RUTH—

What message dost thou bring, sweet mother?

NAOMI *(excitedly)*—

I have heard how the Lord hath visited his people,
In giving them bread.

ORPHA—

And dost thou think of leaving Moab
And returning unto thy people?

NAOMI—

Thou hast said, my daughter;
And for that reason let us talk together.
Lo, these many years have I been sojourning
In the land of Moab—ten long years!
My husband and my sons have died here;
And now that I am growing old
My heart yearns for mine own kinsmen,
And I am minded to return unto them.
To go back and dwell in Bethlehem.

ORPHA—

And wilt thou leave us thus bereaved?

RUTH—

Sweet mother, tarry yet awhile;
We would not have thee go.

NAOMI—

My children, ye know what love I bear you ;
 And how it grieveth me to leave ;
 Yet it were better for you
 To remain in the land of Moab,
 The place where ye were born,
 And where your kinsmen live,
 Than to go with me into Canaan
 And dwell among strangers.

(The daughters are troubled and turn aside weeping.)

Go, therefore, and return each of you
 Unto her mother's house ;
 May the Lord deal kindly with you,
 As ye have dealt with the dead and with me.
 If it please God, I would that ye marry again ;
 And if so, may ye find rest, each of you,
 In the house of her husband.

(NAOMI kisses ORPHA and RUTH and they lift up their voices and weep.)

RUTH and ORPHA *(in unison)*—

Nay, but we will go with thee
 Unto thy people.

NAOMI—

Not so, my daughters, turn ye again,
 And God grant that each of you
 May find rest in her mother's house.
 It grieveth me that the hand of the Lord
 Is gone forth against me,
 And now in mine old age I am left alone ;
 Alone, for I have no near relative,
 And I must return unto my kinsmen empty. *(Weeps.)*

ORPHA *(embraces and kisses NAOMI)*—

Farewell, sweet mother, be it as thou wilt.
 Unto mine own people I now return ;
 Farewell, and peace be with thee.

(ORPHA kisses NAOMI and also kisses RUTH, drops head in hands and starts out L. NAOMI and RUTH watch her

sadly as she leaves them. ORPHA turns back to RUTH, indicating that RUTH go with her. RUTH shakes her head and throws her arms about NAOMI'S neck. NAOMI'S arms quickly encircle the girl. They hold each other tightly while ORPHA passes out. At door ORPHA turns back, shakes head sadly, buries face in hands and exits. RUTH and NAOMI weep on each other's shoulder.)

NAOMI (indicating the way ORPHA has gone)—

Behold! Thy sister-in-law has gone back
Unto her people and unto her god;
Return thou after thy sister-in-law.

RUTH (still clinging to NAOMI, makes her strong and convincing speech)—

“Entreat me not to leave thee,
And to return from following after thee;
For whither thou goest, I will go,
And where thou lodgest, I will lodge;
Thy people shall be my people,
And thy God my God;
Where thou diest, will I die,
And there will I be buried.
The Lord do so to me,
And more also,
If aught but death part thee and me.”

CURTAIN.

ACT III.

SCENE I: Home of the wealthy BOAZ in Bethlehem. The cupboard and table in last act may be utilized by throwing handsome coverings over same. Cover bench with fur rug. Place table at rear C., bench at rear L.; replace the plain chairs with upholstered ones. Pulpit chairs will serve nicely. Waterpot and stein should be on table. If desired, use fur rugs on floor. Two or three palms or ferns might be shown.

ENTER BOAZ *from R.*

BOAZ (*enters in a rage and looks about*)—

Benjamin not here?

Methinks my Chief Servant is growing indolent!

It hath been sometime now

Since I did summon him

To come into my presence. (*Goes to L. and looks out.*)

If I mistake not, he is approaching;

Yea, he is hastening this way.

(*Paces the floor impatiently.*)

Enter BENJAMIN from L.

BENJAMIN (*bowing*)—

Thou didst send for me, my lord?

BOAZ (*exhibiting anger*)—

Even so. I would have speech with thee

Concerning a matter that happened today

In the barley field.

Occasion took me thence

At an early hour;

I bethought me to go and see

How the maidens were faring

About their gleaning.

And whilst I was standing by,

And looking upon the harvest,

I beheld one of the reapers,

Methinks he is called Jacob,

Attempting to reproach a maiden

And forbidding her to glean after him.

His conduct angered me and I rebuked him,

And commanded him to return to his reaping.

BENJAMIN—

Well done, my lord!

I, too, have rebuked Jacob

For unseemly conduct.

BOAZ (*surprised*)—

Why hast thou not told me?

Thou knowest I have charged the young men

To be watchful and kind in their conduct
 Toward the maidens in the field.
 Now I call thee to an accounting
 Of thy stewardship;
 Why wast thou absent at early morn,
 When I had set thee over the reapers?
 Hadst thou been there,
 My wrath had been spared.

BENJAMIN (*bowing very low*)—

Have patience with me, my lord,
 I entreat thee, have patience,
 And harken unto my words:
 One of the reapers fell ill today,
 And I must needs depart
 And minister unto him.
 And thus Jacob took advantage.

BOAZ (*more calmly*)—

Thy reason is sufficient.

(BENJAMIN *bows very low and makes as if to leave.*)

Hold, Benjamin, there is more I would know:
 Tell me about this maiden.
 She seemeth to be a stranger,
 And withal a comely young person.
 Whose damsel is this?

BENJAMIN—

It is the young woman
 That came with Naomi
 Out of the land of Moab;
 And she hath said unto us:
 "Let me glean, I pray you,
 And gather after the reapers
 Among the sheaves."
 So we permitted her,
 And she hath continued gleaning
 From the morning until now.

BOAZ (*aside*)—

It must be Ruth, the Moabitess,
The widow of my nephew, Mahlon.

(*To BENJAMIN.*)

Let her glean, I pray you,
And do not reproach her;
Let fall some handfuls on purpose;
Let her glean and rebuke her not.
And now return to thy overseeing,
And speak to the damsel
That she come to me;
I would have speech with her.

BENJAMIN (*bowing*)—

Even so, my lord;
Thy will shall be obeyed.

(*BENJAMIN bows low and exits L. BOAZ, still exhibiting anger, draws his mantle about him, folds arms and paces floor. Suitable music should be played. As he walks he relaxes, unfolds arms and gradually becomes calm. Knock on L. door.*)

BOAZ—

Enter.

Enter RUTH from L. She comes in timidly with arm full of barley and bows very low.

BOAZ—

Arise, and hearken unto me, my daughter.

(*As RUTH lifts herself up she looks at BOAZ, seems surprised and steps backward.*)

Ah, thou dost recognize me.

RUTH (*bowing low*)—

Yea, my lord, thou art the man
Who showed me much kindness
In the field today,
When one of the reapers
Reproached me for gleaning.
May the Lord bless thee.

BOAZ (*bowing*)—

As thou wilt, my daughter.
 And now hearken unto my words:
 I would not have thee go to glean
 In a field that belongeth to another man;
 I pray thee to abide in my field
 And stay close by the maidens who glean there;
 And follow thou after them;
 And when thou art athirst
 Go to the vessels and drink
 Of the water the young men have drawn.

RUTH (*bowing*)—

Most noble sir, thou art truly kind;
 Why have I found favor in thy sight?
 Why art thou so kind to me?
 I am only a stranger here.

BOAZ—

It hath been fully shown to me
 All the kindness thou hast done
 Unto thy mother-in-law,
 Since the death of thine husband;
 How thou hast left thy father and mother,
 And the land of thy nativity,
 Where the people worship idols,
 And art come into the land of Canaan
 To serve the true God;
 May the Lord bless thee, my daughter,
 Even the God of Israel,
 And give reward for thy labor.

RUTH (*bowing*)—

Thou hast comforted me,
 And hast spoken kindly unto me;
 May the Lord bless thee. (*BOAZ bows slowly.*)

CURTAIN.

SCENE II: *Same as Scene I. Home of BOAZ. Several weeks later. Night of the harvest feast. Use lighted candles in candelabras. Lively music, talking and laughter is*

heard behind the scenes, echoes from the feasting revelers. As the curtain goes up the music and noise ceases.

Enter BENJAMIN from L.

BENJAMIN (*looking around in surprise*)—

Ah, the master not here!

Yet, if I mistake not,

He bid me meet him here

After the feast.

'Tis strange that he should summon me

At this hour of the night. (*Has an idea.*)

Methinks I know the reason.

For after the feast

I beheld Boaz and Ruth

Standing aside,

And having speech together.

My master loveth the damsel! (*Chuckles to himself.*)

But the hour groweth late

And I ought to be abed. (*Sinks into an easy chair.*)

Rest thee, Benjamin,

Till the master cometh.

(*Leans back, yawns, closes eyes, now and then snores loudly. Soft music.*)

Enter BOAZ from R.

BOAZ (*merely glancing at BENJAMIN, walks across stage toward a chair at L., speaking as he goes*)—

What kept thee so late, Benjamin? (*No answer.*)

What kept thee so late?

(*Louder. No answer. BOAZ draws his chair up beside BENJAMIN, sits down and seizes him by the arm.*)

Speak to me, Benjamin. (*BENJAMIN snores loudly.*)

Asleep? Thou sluggard!

(*BOAZ laughs, stands and looks down upon BENJAMIN, who snores again.*)

A little more sleep,

A little more slumber.

(*Thinks.*)

But he must awaken

And harken unto me.

(*Shakes BENJAMIN, who snores, yawns and stretches.*)

BENJAMIN (*sleepily*)—

What wilt thou, my lord?

BOAZ (*shaking him*)—

I will that thou shouldst awaken.

BENJAMIN (*wide awake and apologetic*)—

Forgive me, my lord. (*Stands quickly and bows.*)

Sleep hath overtaken me unawares;

Forgive, I entreat thee, forgive.

BOAZ (*smiling*)—

I forgive, now sit thee down.

(*Motions BENJAMIN to resume his seat. Both sit down.*)

Benjamin, thou art my Chief Servant,

Wherefore, harken unto me!

Tomorrow there is to be sold in the market-place,

Hard by the city gate, a parcel of land

Which did belong to my kinsman, Elimelech;

Naomi, which was his wife, and is come again

Out of the country of Moab,

Selleth the land;

And whoso buyeth the field of Naomi

Must also take unto himself

Ruth, the Moabitess,

The daughter-in-law of Naomi,

To be his lawful wife.

And the elders and the people

Shall be witnesses thereof.

Understandest thou this?

BENJAMIN (*nodding*)—

Yea, my lord.

And has a kinsman so agreed?

BOAZ (*stands, folds arms, paces the floor in thought, then steps beside BENJAMIN, who also rises*)—

Harken, and thou shalt know.

There is a kinsman nearer than I,

Who should redeem the land

And marry the widow of my nephew;

But he hath said unto me
That he could not redeem it,
And hath asked me to buy the land;
And, according to the custom
Concerning redeeming and changing,
He drew off his shoe
And gave it to his neighbor.

BENJAMIN—

And wilt thou redeem the land,
And marry the young woman?

BOAZ—

That is my duty, as next of kin,
And likewise my pleasure.

BENJAMIN (*offering his hand*)—

May the Lord bless thee and thy wife;
And give increase to thy flocks and herds,
And make thee a mighty man in Israel.

BOAZ (*shaking BENJAMIN'S hand*)—

May it be even so, Benjamin,
As thou hast said.

CURTAIN.

SCENE III: *Same as Scene II. The home of BOAZ. Decorate with ferns, palms and flowers. At the center of the stage, a canopy should be arranged, under which the bride and bridegroom sit or stand during the simple ceremony. According to Hastings this canopy formed the most interesting feature at a Jewish wedding. It was erected in the center of the room where the guests were to assemble, and was made of palm branches and embroidered cloth. It was suggestive of the dome above the pulpit and gave to the wedding the appearance of a coronation. Also, newly wedded persons of both sexes wore crowns or garlands on their wedding day. A suitable and attractive canopy may be made with a large umbrella, such as is used on delivery wagons. This could be covered with dark green crepe paper, trimmed with spangles or tinsel and decorated with leafy branches or trailing vines. Directly under the canopy*

should be placed a raised seat, back of which palms and flowers should be banked. Many burning candles should be used. In this scene RUTH appears, "in full splendor of bridal array." She wears white robe, white mantle over shoulders, hair flowing, thin veil over head that falls down the back nearly to feet; a garland of flowers on head over veil; the face veil of the bride is fastened over the face just below the eyes and reaches down front to the feet. The veil and mantle may be decked with gold or silver spangles. She wears an ornamented girdle, bracelets, beads and other ornaments.

The bridegroom appears "in splendid attire." His robe may be black and his mantle of blue, scarlet or purple. He wears an ornamented girdle, strings of beads about his neck and a garland of flowers upon his head. The groomsmen and "friends of the bridegroom" may also wear mantles of color. There should be nine friends.

The Ten Virgins wear white robes, mantles and veils. The friends of the bridegroom assemble about the canopy, but not under it, some sitting on the floor, others standing about engaged in low conversation.

GROOMSMAN—

Behold, 'tis the wedding night!
 Ye friends of the bridegroom, arise, (All stand.)
 For soon the beloved must join us,
 We must have his company yet awhile,
 Before we lead him forth to claim his bride.

FIRST FRIEND—

Yea, we must have him!

ALL (in unison)—

The bridegroom! The bridegroom!
 We must have the bridegroom!

GROOMSMAN—

Then who will arise and follow me?
 Come with me to bring him forth!

FIRST FRIEND (stepping forward and bowing)—

I am come, my friend, to follow thee.

SECOND FRIEND (*stepping forward and bowing*)—
And I am come to bring the bridegroom forth.

(*The three exeunt R.*)

THE OTHERS (*in unison*)—
The bridegroom! The bridegroom!
We must have the bridegroom!

THIRD FRIEND (*coming forward and addressing the others*)—

Yea, the words they speak are true;
For the hour draweth nigh and now is
When the Royal Bridegroom
Shall lead forth the bride
Into his own house,
Accompanied by the Virgins that follow her.

FOURTH FRIEND—

And the nuptial songs are finished;
It was but a little while ago
I heard the Virgins singing,
And these were the words they sang:
(*Recite with much feeling.*)

“The voice of my beloved, behold he cometh,
Leaping upon the mountains,
Skipping upon the hills.

My beloved is like a roe or a young hart:
Behold he standeth behind our wall,
He looketh in at the windows,
He glanceth through the lattice.

My beloved spake and said unto me:
‘Rise up, my love, my fair one,
And come away.

For lo, the winter is past;
The rain is over and gone;
The flowers appear on the earth;
The time of the singing of birds is come,
The voice of the turtle-dove is heard in our land;

The fig tree ripeneth her green figs,
 And the vines are in blossom;
 They give forth their fragrance.
 Arise, my love, my fair one,
 And come away." (*Gong sounds off stage.*)

FIFTH FRIEND—

Harken, the bridegroom approacheth!

Enter Bridegroom and others.

(The garlanded bridegroom and groomsman enter, followed by the other two friends. They walk once around the canopy, then the bridegroom takes his seat beneath it.)

GROOMSMAN—

Behold, O Friends, the worthy bridegroom,
 With the crown wherewith his mother hath crowned
 him
 In the day of his espousals,
 And in the day of the gladness of his heart!

THE FRIENDS (*in unison*)—

The bridegroom! The bridegroom!
 All hail to the bridegroom!

BOAZ (*standing and bowing this way and that*)—

Blessings on my friends;
 For ye do honor me tonight
 With your worthy presence;
 And my heart rejoices to know
 That ye shall accompany me
 Unto the home of my bride;
 And after the wedding is over
 Here ye shall abide for seven days,
 Rejoicing with me in feasting and song,
 And the telling and solving of riddles.

THE FRIENDS (*gathering about the canopy*)—

The riddle! The riddle!
 Put forth the riddle!

BOAZ (*lifting his hand for silence*)—

Do ye not know how it is written
 That the mighty Sampson, upon his nuptial day,

Put forth this riddle unto his friends:

“Out of the eater came forth food;

Out of the strong came forth sweetness.”

(FRIENDS *nod to one another.*)

And they could not within the seven days

Of the wedding feast declare it unto him.

(*All nod understandingly.*)

The riddle I now put forth is this:

“Who is it that looketh forth as the morning,

Fair as the moon, pure as the sun,

Terrible as an army with banners?”

(*The FRIENDS begin thinking, now and then one smiles, others shake heads doubtfully.*)

Whoso can declare this riddle unto me,

Within the seven days of the feast,

To him will I give thirty linen garments;

But if ye cannot declare it

Ye shall give to me thirty linen garments.

(*Resumes his seat. Gong sounds off stage.*)

GROOMSMAN (*stepping forward*)—

’Tis time to light our torches

And go forth to claim the bride.

(*All stand. GROOMSMAN goes to R. door and some one off stage gives him two burning torches. He returns and gives one to FIRST FRIEND, the other eight friends go to R. door and each in turn is given a burning torch. GROOMSMAN and FIRST FRIEND step beside the canopy and BOAZ steps down and takes his place between them. A procession is formed as the others fall in line by twos; all march to music once around the canopy and then off at L.*)

Enter the TEN VIRGINS from R. The VIRGINS carry lighted half-candles in low candlesticks, representing the ancient lamp, march across the stage by twos, then disperse, some sitting, other standing about in groups and conversing, but each carefully guarding her light.

FIRST VIRGIN—

It seemeth so like a tale that is told.

TWO VIRGINS (*in unison*)—

What seemeth so?

FIRST VIRGIN—

This marriage of Boaz and Ruth.
'Twas but a little while ago
That she was a poor gleaner
Out in the barley field;
And tonight she weds the master,
The wealthy Boaz.

SECOND VIRGIN—

She is a worthy woman,
And we should rejoice with her
Upon this her marriage day.

THIRD VIRGIN—

Methinks her love for Naomi
Passeth all understanding.
And since the death of Naomi's husband,
And also the two sons,
The daughter-in-law which loveth her
Hath been better than seven sons.

FOURTH VIRGIN (*going to L. door and looking out*)—

The hour of midnight draweth nigh;
Let us arise and trim our lamps,
Lest the bridegroom when he cometh
Should not find us watching.

(*Gong off stage at L. strikes twelve.*)

VIRGINS (*in unison, suddenly lifting fingers and listening*)—

Hark!

(*As the last stroke sounds the PRIEST enters from L., and, standing in the doorway, speaks very solemnly.*)

PRIEST—

Behold, the bridegroom cometh,
Go ye out to meet him.

(The VIRGINS arise, examine their lights and form a procession by twos; march to the music across stage and off at L. After a brief pause the wedding march begins.)

Enter wedding party from R. First in the procession come the TEN VIRGINS carrying their lighted candles. They enter by twos, march to center in front of canopy, separate and march diagonally to R. and L., each couple following the last until they stand, five at each end facing the center; next enter the TEN FRIENDS of the bridegroom, carrying torches. They march in same manner as VIRGINS and take their places at each end of stage, standing directly behind the VIRGINS. Then the PRIEST enters with scroll in hand, walks past the front of canopy and stands at left of it. BOAZ and RUTH follow, she leaning upon his arm. They stand under canopy, facing audience. NAOMI and bridesmaid enter and stand at right of canopy. Any number of bridesmaids may be used. The PRIEST steps in front of canopy, facing bridal party, and holds open scroll in hands as if reading; lays scroll aside and reaches out both hands above the heads of BOAZ and RUTH. The others bow heads. Soft music continues during the silent ceremony. Let curtain fall slowly while all heads are bowed as if in prayer.

CURTAIN.

By Way of the Secret Passage

By LINDSEY BARBEE.

Price 25 Cents

Comedy-drama in 3 acts, 1 male, 11 females. Time, about 2 hours. The character of John Harvey can easily be assumed by either of the two most desirable to have a man in the cast. Time, 1 1/2 hours. **Scene 1**—Interior. **Characters**: Mrs. Sherman, the hostess; Betty, Brew, her niece; Ruth, Alice, and Rita, guests; Henry, a maid; Madame Brew, of revolutionary days; Annette, Caroline, and Elizabeth, her daughters; Wenonah, an Indian maid; John Harvey, of the Patriot army.

SYNOPSIS

Act I—Betty's engagement dance on Christmas night. The portrait of Mrs. Elizabeth Brew, Betty's great great grandmother. The story of Mistress Elizabeth's romantic career. Guests of the happy pair haunt the room each Christmas night. Rita falls asleep in a chair and dreams a dream.

Act II—Scene 1—The dream of long ago. John Harvey gains an interview with his lady love. The secret passage is made known to Mistress Elizabeth and the marked man is put into her hands. Shots, pursuit and the secret passage. **Scene 2**—Where is Elizabeth? The mysterious tapping. Elizabeth makes a dramatic entrance and brings astounding news.

Act III—Rita awakes. Betty's puzzling absence is discussed. Another mysterious tapping. "He's waiting for me at the end of the secret passage, the same as in the long, long ago."

Abbu San of Old Japan

By WALTER BEN HARE.

Price 25 Cents

Comedy-drama in 2 acts, 15 females. Time, about 2 hours. **Scene**: A simple interior. **Characters**: Abbu San, daughter of his majesty, Duchess Fuji-no, Lady Yu-giri, Mist of the Evening, O Matsuka San and O Kiku San, maids of honor, Ohano, wife of the bandit chief, Natsu-no, hostess of the inn "Million Welcomes," Okuku, sister of the Ox, a porter at the inn, Umi, Sada and Yasa, peasant maids, Henrietta Dash, an American newswriter, Aunt Paradise, a black mammy, Madam Masago, manager of the players, Ono, her maid of all work.

An absolute novelty in play construction, bristling with incidents and sparkling with comedy. The play is presented after the fashion of "The Yellow Jacket," the stage hands changing scenery in full view of the audience and the manager explaining the action and introducing the different characters from her seat at the side. The star part is particularly suited to the temperament of a pretty little ingenue, the characters of Fuji-no and Mist of the Evening call for heavy and effective dramatic work and old Aunt Paradise who longs for "ole Virginny" is a comedy creation of especial note. Dances and song numbers from Mikado are called for by the text but these may be given or not at the pleasure of the manager. A picturesque and very effective dramatic entertainment with a distinct plot that will interest and amuse any audience. Suitable for schools, colleges, clubs or churches.

T. S. DENISON & COMPANY, Publishers

154 W. Randolph Street, CHICAGO

Mrs. Tubbs of Shantytown

By WALTER BEN HARE.

Price, 25 Cents

Comedy-drama in 3 acts; 4 males, 7 females (5 are children). Time, 2¼ hours. Scene: 1 interior. Characters: Mrs. Tubbs, the sunshine of Shantytown. Miss Clingie Vine, her lady boarder, real genteel. Mrs. Hickey, a neighbor who hates gossip. Maydelle Campbell, the young school teacher. Simon Rubbels, the corner grocery man. Tom Riordan, the census taker. Queenie, aged twelve. Methusalem, aged eleven. Billy, aged seven. Victoria, aged three. Elmira, aged ten.

SYNOPSIS.

Act I.—Mrs. Mollie Tubbs and her happy little family in Shantytown. The pretty, young school teacher and the Census Taker have a disagreement. Mrs. Tubbs as first aid to Cupid. Mrs. Hickey expresses her opinion of Simon Rubbels. Miss Clingie Vine has her census taken. "My maw was a Virginia Hamm, and whenever we had company, papaw always wore full evening garbage." Bad news from Kansas. "There ain't no way too far for a mother's love. I'm going to my boy."

Act II.—A month later. Mrs. Tubbs returns. Simon Rubbels decides to find a wife. "If he ain't a red-headed hippopotamus, there never was one on this green earth." A Shantytown high jinks with song and menagerie. Clingie Vine decides to be a siren. The light in the window for Jimmie. "I've got my babies, and I've got their love, and all the money in the world can't take that from me, so Mr. Simon Rubbels, the honorable Mrs. Tubbs respectfully declines your offer of matrimony."

Act III.—A Shantytown Thanksgiving. Mrs. Hickey brings the news and Miss Vine inherits a fortune. Mr. Rubbels worries Mrs. Tubbs again. "You kin turn me out in the streets tomorrow, but tonight this house belongs to me. Now there's the door and there's your hat. I won't detain you no longer." Miss Vine and the good looking grocery boy. "Jimmie, my boy, my boy!" The return of the Prodigal Son. "I reckon I'm the happiest woman in the United States of America. My cup runneth over, my cup runneth over!"

MRS. TUBBS SAYS:

"Clingie's certainly a long time makin' up her mind, but when she's sot a steam shovel himself couldn't unset her."

"I hope and I trust, and when a person hopes and trusts fer a thing they generally git it. Everything is bound to come out right some time."

"I ain't goin' to worry. There ain't no use in h'ist'n' your umbrella until it begins to rain."

"I jest do what I have to do and make the best of it. Mr. Tubbs used to say that my voice would scare anything, so I jest try to make it scare the blues."

"Bibulous? Bibulous, Theodore Tubbs, bibulous? Why, mister, that man didn't know no more about the Bible than my sister's cat's tail. And what's more, I ain't got no sister."

"Men is men the hull world over, and it seems jest like it's a man's nature to do that which they oughtn't to do, and to leave undone them things they ought to have did. That's Scripture."

"What difference does money make? If you've got your youth and your strength and your love, that's worth all the money that was ever made in this whole world."

"Love your country and stand up fer it to the last ditch. Poor folks can love their country jest the same as rich ones. And better."

"Keep smiling."

T. S. DENISON & COMPANY, Publishers
154 W. Randolph Street, CHICAGO

Macbeth à la Mode

By WALTER BEN HARE.

Price, 25 Cents

School basketta line, (10 boys, 10 girls, 10 female teachers, teachers, students, etc.) with only a few lines. Time, 1 1/2 hours. Not overly respected, notably a "Gent" who is "well known" with plenty of remaining scholars. Plot: "The Macbeths" is the social leader of the Senior Class. With the friendliness of the "entertainers" "Three Witches" who prophesy that he will pass the class and become elected to a class office and will play on the football team. The first two prophesies are fulfilled and in Act II, Lady Macbeth, the mother, arranges for her to play on the football team. Considering the captain, Macbeth, she to the witches for further prophecies and learns that he will improve and that will. He goes, returning with the ball, and the "entertainers" are looking for a "captain" for the own team. (Contains five songs: "Fairwell, My Love," "Fairwell, 'Tis all," "The Senior Class," "Music and Laughter," and "Good Night," all sung to college airs.) This play is very humorous and particularly adapted for schools.

THE WITCHES' CHANT

Round about the children go
Mathematics you just know,
Let X equal the coefficient,
When will Y be thirty-one?
Drop that in the next man,
Tell me, pray, how does it run?
Double, double, toil and trouble,
Mathematics makes them trouble.
Fillet of a fenny snake,
In the cauldron boil and bubble,
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Biology makes him fit and pliable,
Thirteen hours a week in Latin,
Latin, Greek and German, too,
Fifty pages make a few,
And to thicken up the stewery,
Take two chapters English History,
Physic, French and Good Latin.

Spect on hour or each or get,
All my things from my eye to three,
Study to do and chemistry,
In the books when you should
be in,
Write on English twelve pages
a day,
Work at night and Sunday too,
Outside of that you must do,
Next day, when you're on the
floor,
Two per springs exam you
do,
Double, double, toil and trouble,
Hell's blood 's full of trouble,
God it with a Freshman's blood,
Then the charm is thick and
good,
By the pricking of my thumbs,
Something wicked this way
comes.

Reminiscences of the Donation Party

By JESSIE A. KELLEY.

Price, 25 Cents

The soliloquy of a minister's wife, with tableaux. For 40 or more characters, but, if desired, the number is optional and it can be presented with a smaller cast. Time about 75 minutes. The wife at the side of the stage recounts the many amusing incidents of the party, tells who attended and what they brought, etc. The characters appear in pantomime. This entertainment is unique. It fills the demand for something that can be put on "at the last moment." It eliminates the usual long preparations required in producing a play, no parts to memorize and it can be played on any platform. Highly humorous, replete with local hits and strongly recommended for church societies.

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Parlor Matches

By WALTER BEN HARE.

Price, 25 Cents

An engaging comedy of society, 2 acts; 4 males, 5 females. Time, 1½ hours. Scene: 1 simple interior. Characters: Vance Trelford, a professional hero, who doesn't want to be engaged. Don Radey, his cousin, a serious young man, engaged, thank you. Ferdinand Poppleton, a frivolous young man, likewise engaged. Jorkes, the butler, who may or may not be engaged. Mrs. Seltoon, who believes in engagements. Margaret Seltoon, her elder daughter, engaged to Mr. Radey. Suzanne Seltoon, her younger daughter, engaged to Mr. Poppleton. Gail Lawrence, her ward, engaging and eventually engaged. Abigail Mullen, A. B., her maid, temporarily engaged, as it were.

SYNOPSIS.

Act I.—A morning in June at Solitaire Villa, Dovecote. Mrs. Seltoon smooths out the course of true love. "Whoever heard of a grass widow playing a heroine in a love scene?" "Oh, it's one of the best things they do." Mrs. Seltoon seeking a man for her niece. "What is his yearly income?" The butler's opinion of a woman A. B. "Near-sighted, men's shoes, short bedrabbled skirts, last year's hat and a banner saying Votes for Women!" The new maid who is a graduate from the Splinterville Normal. The moving picture hero. "Women make me nervous. I always keep out of their way." Symptoms of hydrophobia. "I bark, bow-wow-wow!" "His father is in oil and vinegar." "Is it a new kind of a bath?" Gail announces her engagement to the moving picture hero. "He's here in town!" "Fall, O walls, and crush me!"

Act II.—A dinner party. Ferdy decides to enlist in the army. A reconciliation. Abigail and Adrian Lee of the movies. "Those eyes, that nose, it's him?" "I've seen you propose in white flannels, in feathers, in full evening clothes, in a sailor suit, and in the garb of a monk, and every time you've won her in the end." Gail and her fiancée. That odious Mr. Trelford. Dinner is served. Vance Trelford learns that he is engaged. "I expected it all along." "Yes, I begin to think that I did it myself."

Sewing for the Heathen

By WALTER BEN HARE.

Price, 15 Cents

Entertainment for 9 ladies, either young or middle-aged. Time, 40 minutes. Can be played on any stage or platform, or even in any room. Very refined. Suitable for church or any society. Characters: Mrs. Judd, the hostess. Mrs. Chester, the president. Mrs. R. B. Powers, the stranger. Grandma Gibbs, deaf but persistent. Miss Luella Huggins, so sentimental. Mrs. Strong, a suffragist. Mrs. Meeker, gentle and good. Mrs. Day, a bride. Meely, the hired girl.

SYNOPSIS.

An anxious hostess. Meely wants to serve winny-wurst sandwiches and noodle soup. The mystery of the jardeniere. The President arrives before she is expected. "It was her hair; she hadn't got it all on yet." Red flannels for the Hottentots in the middle of Africa. A stranger in town, the rich Mrs. Powers. A trip down town. Grandma Gibbs and her ear-trumpet. The rich Mrs. Powers is mistaken for the dressmaker. The meeting of the society. A little tiff. The giddy Miss Huggins is late as usual. A present from the men. "Sewing for the Heathen."

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Mother Goose's Goslings, 30 min.	7	9
Mrs. Jenkins' Brilliant Idea, 35 min.	7	
Mrs. Stubbins' Book Agent, 40 min.	7	
My Wife's Relations, 1 hr.	4	6
Not a Man in the House, 40 min.	5	
Pair of Lemmings, 20 min.	4	1
Patsy O'Wang, 35 min.	4	3
Pat, the Apothecary, 35 min.	6	
Persecuted Dutchman, 30 min.	6	1
Regular Fix, 35 min.	6	4
Second Childhood, 15 min.	3	
Shadows, 35 min.	2	2
Sing a Song of Seniors, 30 min.	7	
Taking Father's Place, 30 min.	5	3
Taming a Tiger, 30 min.	3	
That Rascal Pat, 30 min.	3	
Those Red Envelopes, 25 min.	4	1
Too Much of a Good Thing, 45 min.	3	6
Turn Him Out, 35 min.	3	2
Two Aunts and a Photo, 20 min.	4	
Two Gentlemen in a Fix, 15 min.	7	
Two Ghosts in White, 20 min.	4	
Two of a Kind, 40 min.	7	
Uncle Dick's Mistake, 20 min.	3	
Wanted a Correspondent, 45 min.	4	4
Wanted a Hero, 20 min.	1	1

Wife Enough for Two, 40 min.	2
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Gold Fish, 15 min.	2	1
Control Honeycomb, 10 min.	1	
Cross Creek Courtship, 1 hr.	1	7
Champion Champion, 20 min.	3	
Country Thirteen Club, 20 min.	4	
Counterfeit Bulls, 20 min.	1	
Darktown Fire Brigade, 20 min.	15	
Daings of a Dude, 20 min.	2	1
Dutch Cocktail, 20 min.	3	
Ear Refrain, 20 min.	4	
Fresh Timothy Hay, 20 min.	2	1
Glukman, the Glazier, 25 min.	1	1
Good Morning Judge, 25 min.	2	
Her Hero, 20 min.	2	1
Hey, Rabel! 15 min.	1	
Home Run, 15 min.	3	
Jumbo Fun, 30 min.	4	1
Little Red School House, 20 min.	4	
Love and Lather, 30 min.	3	2
Marriage and After, 10 min.	1	
Mrs. G. Mose, 25 min.	7	
Mischievous Nigger, 25 min.	4	
Mistaken Miss, 20 min.	1	1
Mr. and Mrs. Fido, 20 min.	1	1
Old Diet, 30 min.	6	
One Sweetheart for Two, 20 min.	6	
Oshkosh Next Week, 20 min.	4	
Oyster Stew, 10 min.	2	
Pete Yansen's Girls' Mother, 10 min.	1	
Pickles for Two, 15 min.	2	
Push Bah of Peacetown, 15 min.	2	
Prof. Block's Funnygraph, 15 min.	6	
Sham Doctor, 10 min.	4	
St. and I, 15 min.	2	1
Special Sale, 15 min.	2	
Stage Struck Darky, 10 min.	2	1
Sunny Son of Italy, 15 min.	1	
Time Table, 20 min.	1	1
Tramp and the Actress, 20 min.	1	1
Troubled by Ghosts, 10 min.	4	
Troubles of Roznski, 15 min.	1	
Two Jay Detectives, 15 min.	3	
Umbrella Mender, 15 min.	3	
Uncle Jeff, 25 min.	5	
What Happened to Hannah, 15 min.	1	1

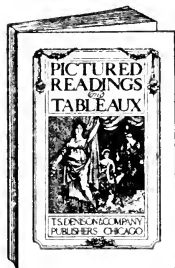
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