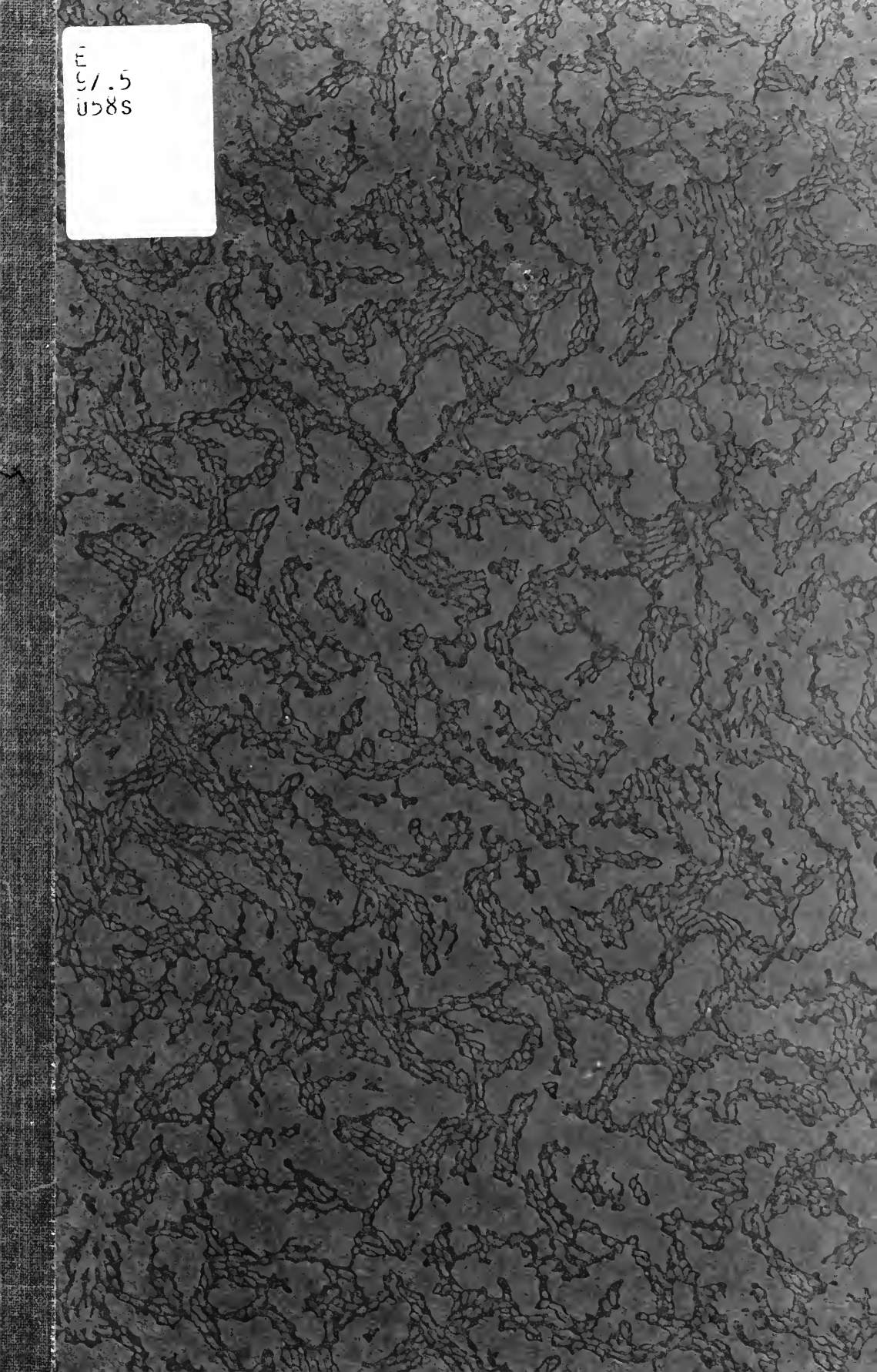
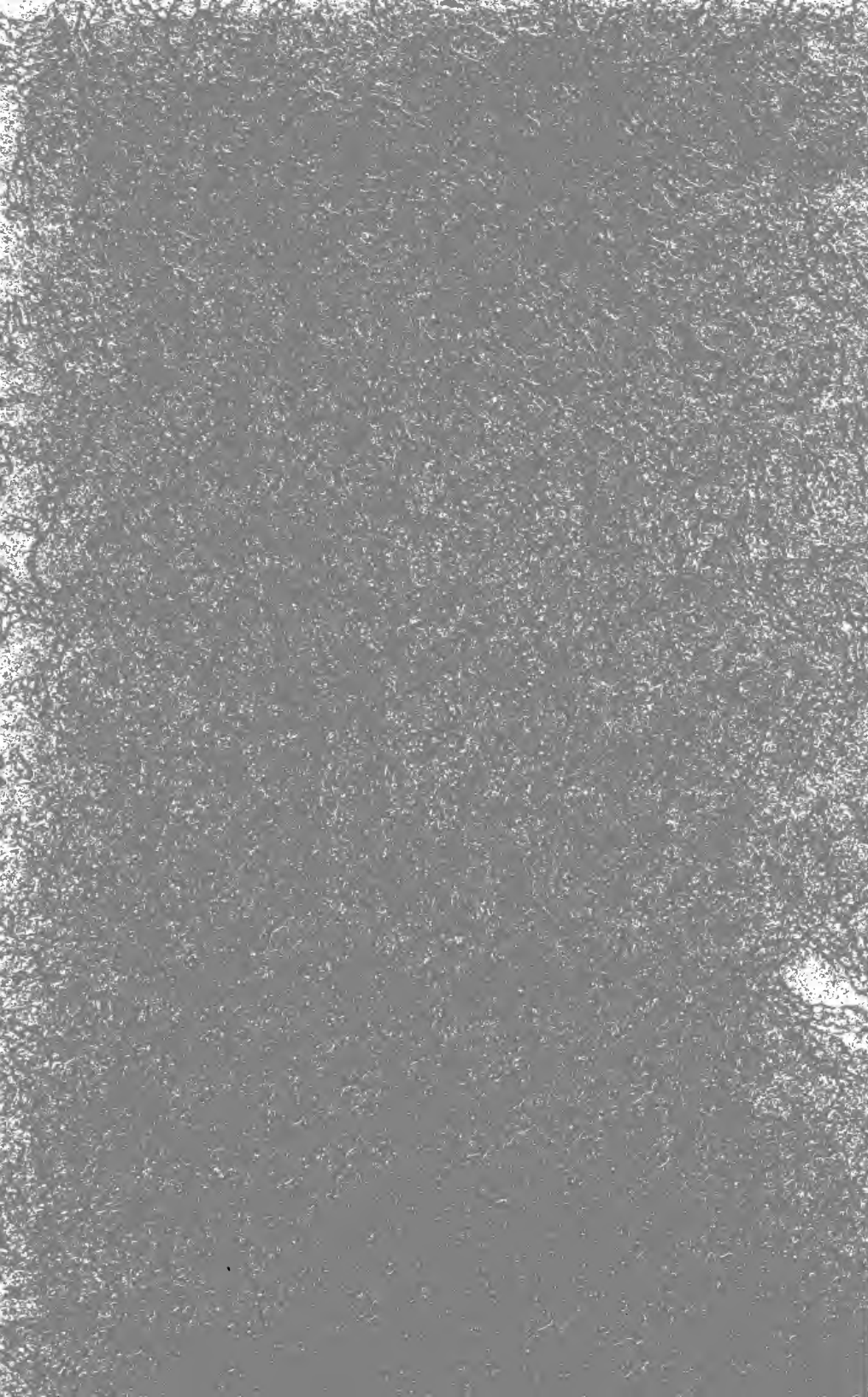
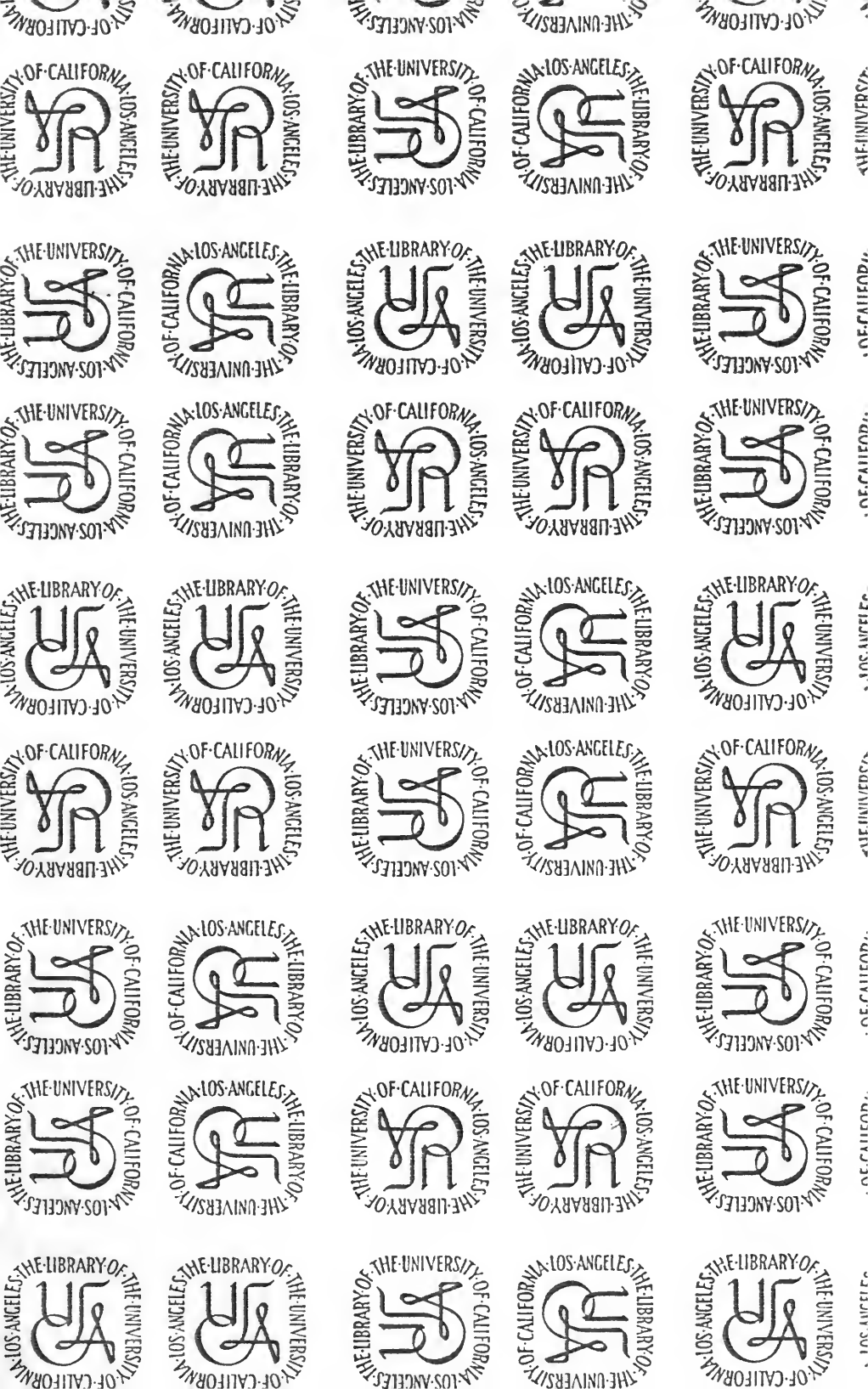


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OFFICE OF INDIAN AFFAIRS

SOCIAL PLAYS
GAMES, MARCHES, OLD FOLK DANCES
AND RHYTHMIC MOVEMENTS

FOR USE IN INDIAN SCHOOLS

STATE NORMAL SCHOOL.
LOS ANGELES, CALIFORNIA



WASHINGTON
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1911

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CONTENTS.

	Page.
Preface -----	7
Introduction -----	9
Suggestions in equipment for assembly room or gymnasium games -----	11
Reference books -----	11
Suggestions for programs -----	11
Assembly hall and gymnasium -----	11
Employees' rooms -----	12
Singing games -----	12
The water mill -----	12
Tramp, tramp -----	13
Come, take a little partner -----	13
The duck game -----	13
The farmer -----	14
Bees -----	14
Over field and meadow -----	14
The mulberry bush -----	15
Charley over the water -----	15
Green gravel -----	15
Ring around a rosy -----	16
The King of France -----	16
Old Dan Tucker -----	17
Catch the squirrel -----	18
Marching 'round the valley -----	18
Hunting -----	19
Did you ever see a lassie -----	19
Draw a bucket of water -----	20
This is the lady -----	20
Going over the mountain -----	21
Leaves are green -----	21
London bridge -----	22
The muffin man -----	22
Nuts in May -----	23
Round and round the village -----	24
King William -----	24
The miller -----	25
The needle's eye -----	25
Peeping at Susie -----	26
Shoot the buffalo -----	26
The farmer in the dell -----	27
I'd like to have a partner -----	28
The party -----	28

	Page.
Marches with rhythmic steps.....	29
Grand march.....	29
Hour-glass figure.....	30
The arbor march.....	30
Serpentine figure.....	30
Sicilian circle.....	31
Varsuviana.....	31
March with rhythmic steps.....	31
Calisthenic marches.....	32
Leg movements in marching.....	32
Rhythmic exercises.....	32
Touch step.....	32
Change step.....	32
Balance touch step.....	32
Point step outward.....	32
Double change step.....	33
Double touch step.....	33
Cross balance step.....	33
Six-count touch step.....	33
Cross balance step (with trunk movement).....	33
Klapdans.....	33
Cross balance step (with trunk and arm movement).....	33
Baby polka.....	34
Polka step.....	34
Rocking step.....	34
Bean porridge hot.....	34
Shoemakers' dance.....	34
Washerwoman.....	34
Lot first Tod.....	35
Hopp Morr Annika.....	35
Games without singing.....	35
The squirrel game.....	35
Floor tag.....	36
Animal blind man.....	36
Animal chase.....	36
Baste the bear.....	36
Letting out the doves.....	36
Master of the ring.....	37
Maze tag.....	37
Odd man's cap.....	38
Old buzzard.....	38
Partner tag.....	39
Pebble chase.....	39
Puss in the circle.....	40
Round and round went the gallant ship.....	40
Sardines.....	41
Slap catch.....	41
Slipper slap.....	41
Spoonng.....	42
Stagecoach.....	42
Stoop tag.....	43

Games without singing—Continued.

	Page.
Third slap.....	43
Tossing wands.....	43
Wee bologna man.....	44
Whip tag.....	44
Find the ring.....	45
Old woman from the wood.....	45
Spin the platter.....	45
Thimble ring.....	46
Water sprite.....	46
Ringmaster.....	46
Jack be nimble.....	47
Ruth and Jacob.....	47
Japanese crab race.....	47
Lady of the land.....	47
Last couple up.....	48
Ki-yi.....	49
Fox and geese.....	50
Frog in the middle.....	50
Garden scamp.....	50
Going to Jerusalem.....	50
Guess who.....	51
Gypsy.....	51
Bodyguard.....	52
Chicken market.....	52
Catching the cane.....	52
Crossing the brook.....	53
Dumb-bell tag.....	53
The farmer is coming.....	53
Bear in the pit.....	53
Black Tom.....	54
Circle race.....	54
Exchange.....	54
Flowers and the wind.....	55
Follow chase.....	55
Parlor games.....	56
Where is your letter going.....	56
Shadow portraits.....	56
The house that Jack built.....	56
Birds have feathers.....	57
My grandfather's trunk.....	57
Alliteration.....	57
A good fat hen.....	58
Auction.....	58
Crooked answers.....	58
Given words.....	59
A peanut gathering.....	59
Slicing flour.....	59
Shaking Quaker.....	60
Hunt the ring.....	60
The rule of contrary.....	60
The rat hunt.....	61

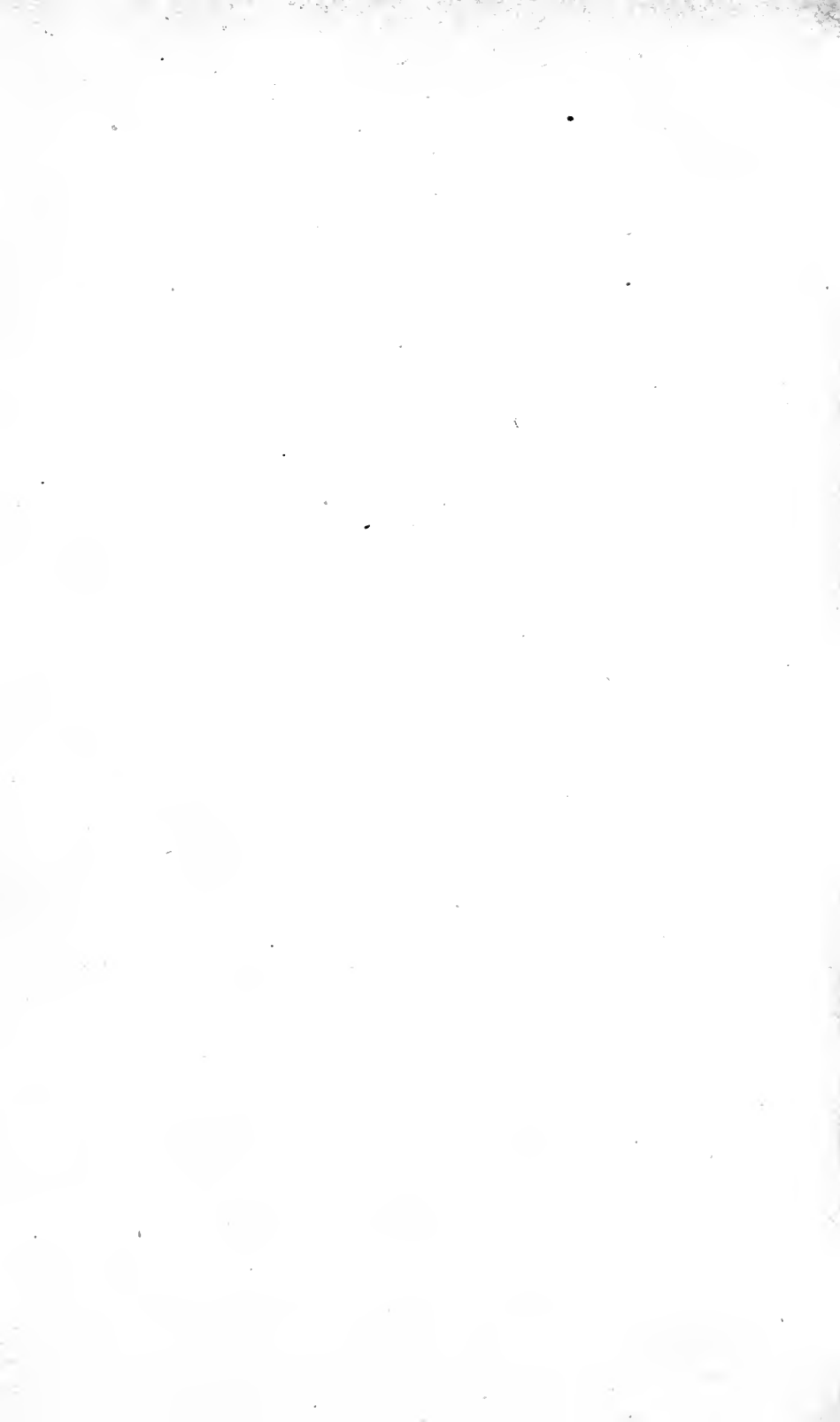
Parlor games—Continued.	Page.
The bag of luck.....	61
The silent concert.....	61
The cushion dance.....	62
Silent Quaker.....	62
The cobweb party.....	62
Throwing the handkerchief.....	63
The glantess.....	63
The game of trussed fowls.....	63
The curtain donkey.....	64
The promenade concert.....	64
Bring back what you borrow.....	65
Hurly burly.....	65
Flying cloud.....	65
How do you like your neighbor.....	66
Spin the plate.....	66
Hang tag.....	66
High windows.....	66
Hound and rabbit.....	66
How many miles to Babylon?.....	67

PREFACE.

This publication has been compiled from the results of practical experience in the work of instruction in the Indian schools. It is believed that it is a comprehensive and practical manual that will be of material assistance to the teacher, but every teacher is urged to forward suggestions in order that the manual may be improved when a second edition is issued.

One word of caution is urged as to the use of this publication. The teachers should look at it in the light of suggestions rather than as dogma from which they should never deviate, and I should not want any teachers to feel that they could not take up any phases of the subject or any methods of instruction which are not contained in this publication. Conditions vary greatly in different localities and in the same locality at different times and the teacher must ever be alert to meet these changes. Perhaps this word of caution is unnecessary, but the experience of many school systems goes to show that it can not be too strongly emphasized.

R. G. VALENTINE, *Commissioner.*



SOCIAL PLAYS AND GAMES.

INTRODUCTION.

Begin social development early in the lives of children through the medium of games and plays. Teach them the value of strong initiative power in every conscious act. Many of our children do not possess the ability to mingle readily and pleasantly with others, indeed they are more often painfully backward in giving expression to the best that is in them because of this timidity.

Through the development of the social instinct in plays and games the shrinking, fearful child is constrained to assert himself, the brazen, impudent child learns that there are others beside himself, and the unpopular child becomes popular and better pleased with his unfoldment and gathering strength.

Games and plays have an important educational value. The sense perceptions are quickened, the motor powers are strengthened, powers of volition, inhibition, and accuracy are gained through them. By their agency is acquired a balanced power of will, the love of fair play, and a sense of true moral virtues.

By the use of games and plays Indian children may be brought forth from their conservative hiding place to master the essentials of our civilization, to take on a more aggressive habit and come naturally and freely into the expression of their powers exempt from fear, false shame, and prudery. Teach the boy and the girl to step forth with a bold, fearless initiative in the right regardless of criticism.

Many teachers admit that there is inherent in the average pupil an unfortunate dread of ridicule from his fellow-pupils. To cultivate the opposite tendency is of course the remedy. To accomplish this no better way can be found than through the subtle and penetrating influence of social games, wherein the child forgets his physical awkwardness in joyous feeling.

In social exercises it is highly essential that adults take part in the enjoyment of games with the children. The benefit derived from this indulgence more than repays by its renewal of health and good spirits. We must not be too slow to learn the great value of recreation in moderation for the young and the old. The recuperative value of

short periods of relaxation when the social affections are cultivated in people as they should be can not be measured.

In a school of 125 children make at least three divisions for social training; the little ones should have games and plays in the afternoon instead of at night. The other two groups may alternate and be classified according to age and maturity instead of grade. Make provision for this training in the day school. Clear the floor of the schoolroom occasionally, if the seats are on strips, and have social games for the edification of the children, sending them to their several homes with a glad heart and a more kindly feeling toward the school.

The play instinct in children varies according to age. The young child enjoys games where there is much repetition, where there is impersonation, and where there is a direct appeal to his dramatic sense—as, for instance, where he imitates the lion, kangaroo, or elephant in the circus. His games, of necessity, must be simple and suited to all of the undeveloped powers except the imagination, reaching the climax quickly without taxing the attention and physical endurance.

Later on the child outgrows the “baby” plays, his games take on a more active form, and are more complicated as his reasoning powers develop. This is the age of rhymes and formulas in games and where individual initiative and daring action is taken.

After the periods for simple games have passed, the powers of reasoning are developed, the judgment is more mature, and a closer organization is desired. Then begins team work and the table games of the parlor, with the accompanying realization of the value of recreation and mental sunshine, which in many instances continues on through adult life.

The aid in the child's development at different periods can be understood and appreciated only by those teachers who have a regard for symmetrical development and who are particularly interested in having the young enjoy youth more with a correct emotional stimulus or an occasion for hearty laughter. The teacher of games should come to his work with the expectation of getting much pleasure from them himself and should not hesitate to participate in them, forgetting the notion that he has long since passed the time when “a little nonsense now and then” was pleasure.

Before attempting marches and plays where there are large numbers to manipulate, give many special drills in floor formations, in circles, concentric circles, lines, squares, flank ranks, etc. Require obedience to the commands of the floor manager and attention to the game. Teach politeness to one another in selection of partners and in attention to strangers and older persons. The child should be taught consideration for others while he is enjoying himself.

SUGGESTIONS IN EQUIPMENT FOR ASSEMBLY ROOM OR GYMNASIUM GAMES.

- Tennis balls.
- 3 basket balls.
- 2 handballs.
- 2 footballs.
- 8 dozen dumb-bells. (Use as bean bags in passing games.)
- Indian clubs.
- 4 dozen croquet balls. } Use as tenpins.
- 1 dozen wands.
- 120 bean bags, plain.
- 120 bean bags of different colors.
- 1 to 2 wire baskets (wastebaskets).
- 1 to 3 hockey balls.
- 12 sticks for odd man's cap.
- A collection of music for rhythmic steps, games, and movements.

Credit must be given for a number of the games, folk dances, and rhythmic movements included in the outline which follows to the Oliver Wendell Holmes, the Boston Normal, the Marshall, and other schools in Boston; to the New York Training School, in New York; to Mrs. Mary C. Williams, of the Albuquerque School, in New Mexico, for the old Spanish dance (Varsuviana) and the improved form of the Sicilian circle; and to the teachers of various other schools throughout the Indian country, where the game is used as a means toward alertness in mental as well as physical growth.

In any one of the list of books for reference may be found an endless variety of games suitable for use in social training where there are large numbers to control and entertain. The Bancroft, Harper, and Spalding collections are perhaps the best where it is not practicable to have a complete library of games and plays.

REFERENCE BOOKS.

Games for the Playground, Home, School, and Gymnasium, by Jessie H. Bancroft. Macmillan Company, New York.

One Hundred and Fifty Gymnastic Games, by Carrie A. Harper, Boston Normal School of Gymnastics. George H. Ellis Company, Boston.

Spalding Indoor and Outdoor Gymnastic Games. American Sports Publishing Company, 21 Warren street, New York.

Plays and Games Indoors and Out, by Belle Ragnar Parsons. A. S. Barnes Company, New York.

Johnson's Education by Plays and Games.

Games and Songs of American Children, by William Wells Newell. Harper Brothers & Co., New York.

The G. Emil Elliot Collection of "old favorites" in music. G. Schirmer, 35 Union square, New York. (Paper covers, \$1.) (In this collection will be found music suitable for marches, fancy steps, drills, etc.)

SUGGESTIONS FOR PROGRAMS.

ASSEMBLY HALL AND GYMNASIUM.

(1) Grand march. Pass ball. Old folk dance, Dan Tucker. Sicilian circle. Marching 'round the valley.

(2) Marching down to old Quebec. Last couple up. Happy is the miller. Calisthenic march. The needle's eye.

(3) March with rhythmic motions. King William. Catch the squirrel. Tossing wands. Blind man's buff. Snap.

In many of the schools the pupils are invited to employees' rooms or to the play rooms at monthly intervals to spend a social evening. These gatherings are very interesting and give a chance for teaching children the rudiments of simple entertainment on a small scale.

Flinch, pit, bird center, tiddledy winks, checkers, crokinole, dominoes, and other table games are played and enjoyed.

EMPLOYEES' ROOMS.

(1) Find the ring. Hurly-burly. A big fat hen. Pinning the donkey's tail.

(2) Dumb crambo. Derby jig. Cross questions. Bring back what you borrow.

(3) Flying cloud. Buttou. Peter Coddle's trip to New York. Fruit basket.

(4) Riddles or charades. Music. Table games, flinch, etc.

SINGING GAMES.

THE WATER MILL.



Come chil-dren stand a mo-ment still, And we will make a lit-tle mill.
The mil-ler lets the water in; And on - ly lis - ten what a din!



The riv-er nev-er rests you know, Its ti-ny waves rock, to and fro.
While round and round the mill wheel goes, The roar-ing wa-ter cease-less flows,



And when the wheel goes round and round, Then you will hear this sound:
And when the wheel goes round and round, Then you will hear this sound:



Clip, clap, clip, clap, clip, clap; clip, clap, clip, clap, clip, clap,
Clip, clap, clip, clap, clip, clap; clip, clap, clip, clap, clip, clap,



Clip, clap, clip, clap, clip, clap, clip, clap, clip, clap, clip, clap.
Clip, clap, clip, clap, clip, clap, clip, clap, clip, clap, clip, clap.

The children form concentric circles; the inner circle or circles stand still while the first four lines of each verse are sung; at the words "When the wheel goes round and round," they circle around

with clasped hands while the outer circle stands still, clapping in time to the chorus. A very interesting game for young children.

TRAMP, TRAMP.

[Music in Hailmann's Song Book.]

Let the feet go tramp, tramp!
 Let the hands go clap, clap, clap!
 Let the fingers beckon thee;
 Come, dear friend, and skip with me.

La, la, la, la, la, la, la,
 La, la, la, la, la, la, la,
 La, la, la, la, la, la, la,
 La, la, la, la, la, la, la.

One child, or, if the number of players is large, several children, stand in the center of the ring. All sing. At "Tramp, tramp!" and "Clap, clap!" all stamp and clap in time. At the "Fingers beckon thee," the children in the center choose new partners, then all skip around the room to the chorus. The ones chosen last enter the center and the game continues.

COME TAKE A LITTLE PARTNER.

[Music in Hubbard Song Book.]

Come take a little partner
 From out this happy band
 And make a bow before her
 And take her by the hand.

Tra, la, la, la, la, la, la,
 Tra, la, la,
 Tra, la, la, Tra, la, la,
 Tra, la, la, la, la, la, la,
 Tra, la, la, Tra, la, la, Tra, la, la.

Players stand in a circle with one, or several, if the number is great, in the center. The words of the song are self-explanatory. At the chorus all skip.

THE DUCK GAME.

To be played to the tune of The Sailor Boy.

[Words and music in Hailmann's Songs.]

The players hold hands and circle rapidly while singing. After the last verse one of the players breaks the circle and with his neigh-

bor raises his hand high to form an arch, calling "Bid! bid! bid!" to the time of the music, which is the call for ducks. The players on the opposite side of the circle proceed to pass through this arch, the entire circle following, all holding hands and answering "Quack! quack! quack!" When all have passed through, they join hands and the game continues.

THE FARMER.

[Words and music in Hubbard Song Book.]

Children form a circle at the words "Look you so, so does the farmer." All make suitable motions for the occupation represented.

BEEES.

[Words and music in Hailmann's Songs.]

Players form a circle. Outside of the circle stands a group of children one to represent the bee, the bird, child, etc. These in their turn should sing the answers to the verses, performing motions suitable to the words—i. e., the bee may fly about sipping honey from the extended hands of the players as it sings.

OVER FIELD AND MEADOW.



O-ver field and mead-ow, Where the dai-sies grow, Up and down I wan-der



Sing-ing as I go. They who see me rov-ing think me all a-lone.



But the birds are with me. Hark! their mer-ry tunes, Tra, la, la, la.



Tra, la, la, la, Tra, la, la, Tra, la, la, Tra, la, la, la, Tra, la, la, la, Tra, la, la, la, la.

Players choose partners and march in single file during the singing of the verse and the refrain. Arch hands with partner, turn to the left three steps, reverse changing hands, turn three steps, forward with partner two steps, backward two steps, forward six running steps. Form single file and continue as before.

THE MULBERRY BUSH.

[Words and music in Hailmann's Songs.]

The players stand in a circle, clasp hands, and circle around, singing the first verse.

In the second and alternate verses the action indicated by the words is given in pantomime. In the words of the chorus the players spin around very rapidly.

CHARLEY OVER THE WATER.

The players stand in a circle. One player is chosen to be Charley. If there be more than 20 players, have several Charlies. Charley stands in the center. The other players dance around him, singing:



Char - ley o - ver the wa - ter, Char - ley o - ver the sea.



Char - ley catch a black - bird, Can't catch me.

At the last word the players stoop and Charley tries to tag them before they reach that position. If successful, the player tagged changes places with him.

GREEN GRAVEL.



Green grav-el, green grav-el, how green the grass grows.



All o - ver the na-tion, Miss Lu-cy, Miss Lu-cy, your lov-er has said



He'd write you a let-ter so turn back your head.

Players form a circle or, if the number is large, two circles. Beginning with one of the number sing the name of each child in the circle. The game continues until all have turned back their heads.

RING AROUND A ROSY.



A ring a-round a ros-y sweet, We dear-ly love to make, Then
 Now I choose a fair-y sweet, To dance a-round our queen, To
 So dance the tin-y fai-ries light, A-round their dain-ty queen, They



gai-ly skip With fly-ing feet, While curls and rib-bons shake.
 skip a-round with glad-some feet, The dear-est ev-er seen.
 cir-cle left, they cir-cle right, Up-on the moon-lit green.

Players form a circle about one child, who stands in the center. They all join hands and dance around while singing. Before the second verse one child steps from the circle, and indicates as she skips about, which ones are to dance around the queen.

THE KING OF FRANCE.



The King of France with for-ty thousand men



March-ed up the hill and then marched down a-gain.

The players stand in two rows facing each other, each row having a leader, who is the king leading his army. The players imitate the motion given by the kings, who take turns at singing the verse, at the same time marching forward at the first line of the verse and back to their places during the second line, indicating the motion that is to be taken by all. The verse is then sung by both groups, advancing toward each other and retreating. Other variations appropriate to an army of men may be used, such as:

- Rode his horse.
- Filled his canteen.
- Drew his sword.
- Fired his gun.
- Shouldered arms, etc.

OLD DAN TUCKER.



Old Dan Tuck-er came to town, Sa-lut-ing the la-dies all a-round



First to the right and then to the left, Then to the one that you



love best. Look out the way For old Dan Tuck-er, He's too late to get his



sup-per. Sup-per's o-ver, din-ner's cook-ing, Old Dan Tuck-er stands there look-ing.

Players choose partners and form in a circle. One or several players, if the number is large, stand in the center to represent "Old Dan Tucker." All sing:

Old Dan Tucker came to town,
Saluting the ladies all around,
First to the right, then to the left,
Then to the one that you love best.

At the words "Saluting the ladies all around" Dan Tucker bows promiscuously, "First to the right, then to the left." At the words "Then to the one that you love best" he chooses a partner from the circle. The one whose partner is chosen steps to the center, and all skip around, singing the chorus:

Look out o' the way for Old Dan Tucker,
He's too late to get his supper,
Supper's over, dinner's cooking,
Old Dan Tucker stands there looking.

CATCH THE SQUIRREL.



Up and down the cen-ter we go, Up and down the cen-ter we go,
 Round and round the ring we go, Round and round the ring we go,
 Now is the time to catch your squir-rel, Now is the time to catch your squirrel,
 Run a little fas-ter if you please, Run a little fas-ter if you please,



Up and down the cen-ter we go, On a fros-ty morn-ing.
 Round and round the ring we go, On a fros-ty morn-ing.
 Now is the time to catch your squir-rel, On a fros-ty morn-ing.
 Run a little fas-ter or you'll freeze, On a fros-ty morn-ing.

Players stand opposite their partners in two lines, leaving a wide space between. At the singing of the first two lines the two players at the head of the lines cross hands and walk up and down the center. At the singing of the second line they alternate around the outside of the lines, going in opposite directions around their respective lines. During the last verse the player from the line who is to catch the squirrel chases it around. He tries to accomplish this without leaving his own side, around which he circles, running fast enough to catch the squirrel as it turns at either end of its line.

MARCHING 'ROUND THE VALLEY.



We're march-ing round the val-ley, We're march-ing round the val-ley,
 Go through and through the win-dows, Go through and thro' the win-dows.
 Go forth and face your lov-er, Go forth and face your lov-er,
 I kneel be-cause I love you, I kneel be-cause I love you,
 I measure my love to show you, I measure my love to show you,



We're march-ing round the val-ley, The High-land gates are free.
 Go thro' and thro' the win-dows, The High-land gates are free.
 Go forth and face your lov-er, The High-land gates are free.
 I kneel be-cause I love you, The High-land gates are free.
 I measure my love to show you, The High-land gates are free.

Good-bye, I hate to leave you, etc.

Players stand in a circle, with one or more of the number chosen to be in the center. All in the circle march around as they sing the first verse. During the second verse they stop and arch the hands for windows. The players in the center wind in and out

through these, returning to the center at the end of the verse. In the third verse the center players choose partners from the circle, standing before them until the verse is finished. In the fourth verse the center players and the ones chosen kneel, as indicated in the words being sung. In the fifth verse they clasp hands, swaying them from side to side as far as possible in time to the music. In the last verse the players chosen pass to the center and the others return to the circle.

HUNTING.



Oh, have you seen the Shah? Oh, have you seen the Shah?
For a-hunt-ing we will go, For a-hunt-ing we will go.



He lights his pipe on a star-light night, Oh, have you seen the Shah?
We'll catch a fox and put him in a box, A-hunt-ing we will go.

Players stand in two lines facing each other. They clap their hands in time, singing the first verse. While the last verse is being sung the two players at the top of the lines run forward, join hands, and run down to the end of the lines, turn, join the other hands, and return between the lines. When they have reached the foot they unclasp hands and run down to the foot again, where they remain. Then the song is begun over again, and the next two players at the top run forward, etc.; then the next couples in turn until all have played; then the two lines of players join hands and circle about to the verse for the last time, which finishes the game.

DID YOU EVER SEE A LASSIE.

[May be sung to the tune of "Lieber Augustine."]



Did you ev-er see a las-sie, a las-sie, a las-sie, Did you ev-er see a



Las-sie do this way and that? Do this way, and that way, and this way,



and that way? Did you ev-er see a las-sie do this way and that?

All of the players form a circle, clasping hands. They circle around, singing the first two lines of the verse. While they are doing

this, an odd player stands in the center and indicates some motion which he wishes them to imitate. During the last two lines of the verse the players stop, drop hands, and imitate the motion chosen in time to the singing. A good game for little children.

DRAW A BUCKET OF WATER.



Draw a buck-et of wa-ter For my la-dy's daugh-ter, One in a rush,



Two in a rush. Please, lit-tle girl, Bob un-der the bush.

Play in groups of four. Two players face each other, holding clasped hands at arms' length. The other two face each other in the same way, with their arms crossing those of the first couple at right angles. Bracing the feet, the couples sway backward and forward, singing the rhyme. As the last line is said, the players all raise their arms without unclasping the hands, place them around their companions, who stoop to step inside. They will then be standing in a circle, with their arms around each others' waists. The game finishes by dancing around in a circle, singing the verse. Suitable for young girls.

THIS IS THE LADY.



This is the la-dy go-ing to town, This is the la-dy go-ing to town.



Tra, la, la, la, la, Tra, la, la, la, Tra, la, la, la, la, Tra, la, la, la,

Players form a line or circle. One child chosen to be the leader steps forward or to the center of the circle and indicates the movement to be imitated at the singing of the chorus. The game is inventive and the leading child may substitute: going to church, sweeping the house, washing her clothes, combing her hair, making some bread, or other suitable phrase, instead of the words "going to town."

GOING OVER THE MOUNTAIN.



Ru, ri, ru, ri, go-ing o'er the moun-tain, Ru, ri, ru, ri, go-ing o'er
 Pret - ty lit - tle birds go thru the win-dows, Pret - ty lit - tle birds go thru
 Pret - ty lit - tle birds go choose your part-ners, Pret - ty lit - tle birds go choose



the moun-tain, Ru, ri, ru, ri, go o-ver the moun - tains do.
 the win - dows, Pret - ty lit-tle birds go thru the win - dows, do.
 your part - ners, Pret - ty lit-tle birds go choose your part - ners, do.

The players form a circle, with several players in the center to represent the birds. At the singing of the first two lines they clasp hands and skip around the circle. At the second verse all stop, raise clasped hands, forming windows, through which the birds pass in and out promiscuously. At the singing of the last verse the players in the center choose partners, standing in front of them until the end of the verse, when the ones chosen enter the circle, the others clasp hands and repeat the game. One of the best games for young children.

LEAVES ARE GREEN.



Leaves are green, the nuts are brown, They hang so high they will not come down.



Leave them a - lone till fros - ty wea - ther, Then they will all come down to - geth - er.

The players join hands and form a ring. They dance around in a circle in time to the music. As the last words are sung they all stoop to the floor to represent the falling nuts. To add to the interest of the game a child or the teacher may notice which one stoops last and make some penalty or forfeit to fit. A simple but interesting game for very young players.

LONDON BRIDGE.



Lon-don Bridge is fall-ing down, fall-ing down, fall-ing down,
 Build it up with i-ron bars, i-ron bars, i-ron bars,
 I-ron bars will bend and break, bend and break, bend and break,
 Build it up with silver and gold, silver and gold, silver and gold,
 Gold and silver will be stolen a-way, stolen a-way, stolen a-way,
 Get a man to watch all night, watch all night, watch all night,
 Suppose the man should fall a-sleep, fall a-sleep, fall a-sleep.



Lon-don Bridge is fall-ing down, my fair la-dy, O!
 Build it up with i-ron bars, my fair la-dy, O!
 I-ron bars will bend and break, my fair la-dy, O!
 Build it up with silver and gold, my fair la-dy, O!
 Gold and silver will be stolen a-way, my fair la-dy, O!
 Get a man to watch all night, my fair la-dy, O!
 Suppose the man should fall a-sleep, my fair la-dy, O!

Get a dog to bark all night, etc.

Two of the tallest players are chosen to represent the bridge. The other players form a circle. One of these is chosen to be the keeper of the bridge. As each verse and chorus is sung the keeper sends one of the number from the circle out to the bridge: There he is asked if he desires a "gold piano," or a "diamond ring." If he chooses the ring, he stands behind the one who represents that article, etc. The game continues thus until all have chosen; then they clasp each other around the waist, and a tug of war takes place, the side winning which pulls the opposing side across a given line. Where a large number of players take part, it is best to play the game as hereby directed. Another way which would shorten the length of time would be to have several spans or bridges, and several circles instead of one.

THE MUFFIN MAN.



Oh, have you seen the muf-fin man, The muf-fin man, the muf-fin man,



Oh, have you seen the muf-fin man that lives in Dru-ry Lane, O?



Oh, yes, I've seen the muf - fin man, the muf-fin man, the muf - fin man



Oh, yes, I've seen the muf-fin man That lives in Dru-ry Lane, O!

The players stand in a circle with one or more in the center. They dance around slide step and sing the first two lines of the verse. They then stand still while the players in the center choose each a partner, who enters the circle with them. They then cross and clasp hands and dance around to the singing of the last two lines. The slide waltz step in time to the music is appropriate.

NUTS IN MAY.



Here we come gath-er-ing nuts in May, nuts in May, nuts in May,
Whom will you have for nuts in May, nuts in May, nuts in May,
We will have (Ma-ry) for nuts in May, nuts in May, nuts in May,
Whom will you send to fetch her a - way, fetch her a-way, fetch her a-way,
We will send (Alice) to fetch her a-way, fetch her a-way, fetch her a-way.



Here we come gath-er-ing nuts in May, on a cold and fros-ty morn-ing.
Whom will you have for nuts in May, on a cold and fros-ty morn-ing.
We will have (Ma-ry) for nuts in May, on a cold and fros-ty morn-ing.
Whom will you send to fetch her a-way, on a cold and fros-ty morn-ing.
We will send (Al-ice) to fetch her a-way, on a cold and fros-ty morn-ing.

The players stand in two lines, facing each other and holding hands, with a wide space between which will admit of advancing toward each other and retreating. The first line sings the first verse, advancing toward its opponents and retreating. The second line sings the second verse advancing and retreating.

The first line sings the third verse, naming some one in the opposite line. The second line, unwilling to give up a player, advances and retreats singing the fourth verse, in which it names some one in the first line to be a match for the player given.

The two lines then stand still while the two players advance to the center, where a line is drawn, take hold of hands and have a tug of war. The player who is pulled across the line becomes the captured and joins the side of the captors. The game is then repeated with the second line singing the first verse, etc., until all have taken part in the tug of war, the side winning which captures the most

nuts. For large numbers of players, instead of the single tug of war both lines may advance and all of the players take part in the tug of war. Another way is to have all of the players line up with their respective sides, as in London Bridge, for a tug of war.

ROUND AND ROUND THE VILLAGE.



Go round and round the vil - lage, Go round and round the vil - lage,
 Go round and round the vil - lage, Go round and round the vil - lage,
 Go in and out the win - dows, Go in and out the win - dows,
 Now stand and face your part - ner, Now stand and faee your part - ner,
 Now fol - low me to Lon - don, Now fol - low me to Lon - don.



Go round and round the vil - lage, As we have done be - fore.
 Go round and round the vil - lage, As we have done be - fore.
 Go in and out the win - dows, As we have done be - fore.
 Now stand and face your part - ner, As we have done be - fore.
 Now fol - low me to Lon - don, As we have done be - fore.

The players form a circle, clasping hands with one player outside. The players stand still, representing the houses of a village. The outside player dances outside the circle, singing the first verse. In the second verse the players elevate the clasped hands to represent the windows. The outside player winds in and out until the circle has been completed. He tries to get around by the time the verse is finished, and as the third verse is sung he enters the circle to choose a partner. These two then run around the outside of the circle while the verse "Follow me to London" is being sung, etc. At the end of the verse they return to the center of the circle, where they bow and part, the first player returning to the circle and the second player running around the outside of the village.

Where larger numbers are playing, several players may be chosen to go around the outside of the village.

KING WILLIAM.



King Will - iam was King James' son, In all the roy - al race he run.
 Go choose your east, go choose your west, Go choose the one that you love best.
 Down on this car - pet you may kneel, As sure as grass grows in the field.



Up - on his breast he wore a star, Just the shape of a pie - kie jar.
 If she's not here then take your part, And choose an - other with all your heart.
 Sa - lute your love and smile so sweet, A - rise again up - on your feet.

Players form a circle, with one or several players in the center. The players circle around while singing the first verse. At the second verse they stand still, while the players in the center choose their partners and take them into the center. In the last verse they perform as indicated by the words, bow, part, the first players return to the circle, the game continuing with the ones chosen.

THE MILLER.



Hap-py is the mil-ler who lives by the mill, The mill turns round with a



free good will, O, one hand in the hop-per and the oth-er in the sack



The la-dies step for-ward and the gents step back.

Players choose partners, with one or several players in the center. They link arms, marching around the circle by twos. At the singing of the last line the "Millers" in the center try to secure partners while the couples are changing. If successful, the ones whose partners have been taken enter the circle and the game continues.

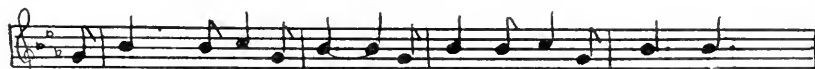
THE NEEDLE'S EYE.



The nee-dle's eye that does sup-ply the thread that runs so true,
The nee-dle's eye that does sup-ply the thread that runs so true,



Man-y a lass have I let pass be-cause I want-ed you.
Man-y a beau have I let go be-cause they could not sew.



Be-cause I want-ed you, Be-cause I want-ed you.
Be-cause they could not sew, Be-cause they could not sew.



Man-y a lass have I let pass be-cause I want-ed you.
Man-y a beau have I let go be-cause they could not sew.

The players choose partners and form a circle. Several couples are chosen, if the numbers permit, to represent the needle's eye. Of these, one person stands within the circle and the other without. They clasp hands and form an arch, through which the circle must pass. At the singing of the first verse the boys stand without the circle and choose another partner from the passing line. The one chosen stands within the span, or "Needle's eye," until the verse is finished, the girl who was within the circle returns to the line, and the one chosen stands on the outside of the circle, clasping hands with the boy who is now on the inside of the circle. At the singing of the second verse the girl chooses a partner, the positions are reversed, and the first boy returns to the circle.

PEEPING AT SUSIE.



Peep - ing at Su - sie, Su - sie, Su - sie, Peep - ing at su - sie, Su - sie, girl.
 Close up sim - i - lar, Su - sie, Su - sie, Close up sim - i - lar, Su - sie, girl.
 Run around and catch her, Su - sie, Su - sie, Run around and catch her, Su - sie, girl.



Peep - ing at Su - sie, Su - sie, Su - sie, Peep - ing at Su - sie, Su - sie, girl.
 Close up sim - i - lar, Su - sie, Su - sie, Close up sim - i - lar, Su - sie, girl.
 Run around and catch her, Su - sie, Su - sie, Run around and catch her, Su - sie, girl.

Players stand in a circle with clasped hands. Two of the number are chosen, one to be "Susie" and another to catch her. At the singing of the first verse these players stand outside of the circle at opposite sides peeping at one another as the verse indicates. When the second verse is sung all of the players in the circle advance toward the center, standing close together. During the third verse the one chosen to be catcher tries to catch Susie, who runs around the outside of the group of players in the center. If she is not caught at the end of the verse, repeat. When she is caught the two return to the circle after choosing two of the others to take their places.

SHOOT THE BUFFALO.



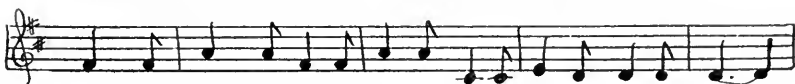
Come here, my dear - est dear, and pre - sent to me your hand,
 The hawk caught the buz - zard, and the buz - zard stubbed his toe,



And I'll leave you in pos - ses - sion of a far and hap - py land.
 And we'll ral - ly thru the cane - brake and we'll shoot the buf - fa - lo.



Of a far and hap-py land, of a far and hap-py land,
Brake and shoot the buf-fa-lo, brake and shoot the buf-fa-lo.



And I'll leave you in pos-ses-sion of a far and hap-py land.
And we'll ral-ly thru the cane-brake and we'll shoot the buf-fa-lo.

Players choose partners and stand as in the quadrille in couples. Four couples in each group. At the words "Come here my dearest dear" they turn to the partner of the couple next to them on either side right and left hand round until all have returned to their places. At the singing of the second verse turn partners right and left, promenading to places at last line.

THE FARMER IN THE DELL.



The farm-er in the dell,	The farm-er in the dell,
The farm-er takes a wife,	The farm-er takes a wife,
The wife takes a child,	The wife takes a child,
The child takes a nurse,	The child takes a nurse,
The nurse takes a dog,	The nurse takes a dog,
The dog takes a bone,	The dog takes a bone,



Heigh-O! The cher-ry, O,	The farm-er in the dell.
Heigh-O! The cher-ry, O,	The farm-er takes a wife.
Heigh-O! The cher-ry, O,	The wife takes a child.
Heigh-O! The cher-ry, O,	The child takes a nurse.
Heigh-O! The cher-ry, O,	The nurse takes a dog.
Heigh-O! The cher-ry, O,	The dog takes a bone.

The players stand in a circle with one of their number, who is the "Farmer in the dell." At the singing of the verses the players march with hands clasped around the circle. In the first verse the farmer takes one of the circle players by the hand and leads her around the inside of the circle. In the second verse the wife takes a child from the circle, the three march around the inside of the circle until all of the others of the song are chosen. At the singing of the last verse:

The bone stands alone. The bone stands alone,
Heigh-O! the cherry O! The bone stands alone,

the players, including all except the bone, drop hands, advance to the center, clap their hands above his head in time to the singing of the verse, and at its close retreat to the circle, leaving him alone to be the farmer as the game continues.

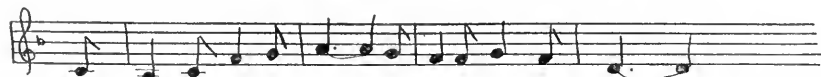
I'D LIKE TO HAVE A PARTNER.



I'd like to have a part-ner, To march a-long with me
And now I bow be-fore you And take you by the hand,



To lis-ten to the mu-sic And keep in step with me.
And say be-fore I leave you The best in all the land;



We'll sing a mer-ry song, A mer-ry cheer-ful song,
That you have strewn my path-way, With ros-es for a day,



This hour we'll sing to-geth-er A mer-ry cheer-ful song.
And help to drive com-plete-ly All dull care a - way.

Choose partners and march around in a circle during the singing of the first verse. In the second verse partners turn about three steps to the right and three steps to the left, bow, part, and change partners, boys going backward and girls forward, as in "Happy is the Miller."

THE PARTY.



Oh, won't you take me to your party, There to ban-ish ev'ry care.
And now the par - ty gay is o-ver, The hall clock is strik-ing twelve,



Let me see the children play-ing, Old Dan Tuck-er; la-dy fair,
Say fare-well to Cin - der - el - la, Leave Dan Tuck-er to him - self,



In - tro - duce me to the mil-ler, Turn-ing his mill on the Dee.
Leave Jack Hor-ner in the cor-ner, King Cole with his fid-dlers three.



Let me pass in - to the val-ley, When the High-land gates are free.
And pass on out of the val-ley, While the High-land gates are free.



Yes, Come with me to our par - ty, Rose and Nel - lie will be there;



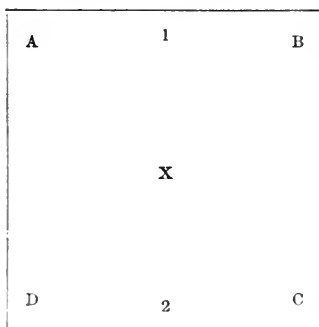
Jack and Jill and the Pump-kin eat-er, Sim - ple Si - mon with his ware.

Players form concentric circles, an equal number in each circle. During the singing of the first verse the outer ring circle left and the inner ring circle right in time to the music. At the chorus, players in the inner circle choose partners from the outer circle, cross and clasp hands, and circle about by twos in time to the music. While singing the second verse half of the players face left and the other half right, clasping hands alternately around the circle until the verse is finished. Then the members of the inner circle exchange places with those of the outer and the game is repeated.

- (1) Form concentric circles. Circle right and left.
- (2) Choose opposite player and circle about.
- (3) Alternate right and left, change circles.

MARCHES WITH RHYTHMIC STEPS.

GRAND MARCH.



X, the center of room.

(1) The head of room ; 2, the foot of room ; A, B, C, and D, corners. Beginning at 1, march ; couples go from A to B, B to C, C to D, D to A, two or three times.

(2) Turn at 1, march down the center, separate at 2 ; ladies to right and gentlemen to left.

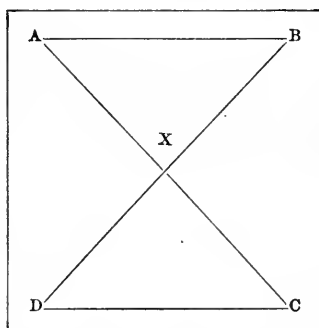
(3) As one line passes the other, gentlemen next to the wall ; at 2, pass again ; at 1, join hands and march down the center, followed by the other couples.

At 2, head couple to the right, next couple to the left, etc.

Down the center at 1 by fours, alternating to right and left by twos. At 1, march again by fours, alternating at 2 by twos. Meet at 1 and fall in by twos. Repeat plain march.

HOOR GLASS FIGURE.

[Suitable for large number.]



March from B to X, to C to D, to X to A to B. Keep lines straight, angles true and sharp.

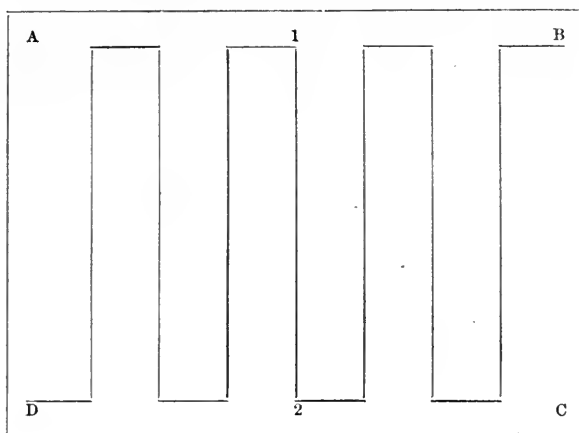
THE ARBOR MARCH.

March down the center. Separate at 2, ladies to right and gentlemen to the left. At 1 the leader and his partner stop, join hands, and form an arch. Next couple pass under, stand, raise their arms also; this action is repeated by all of the others until all are in line. The first couple then lower arms and pass under the arms of all of the rest, followed by the other couples in turn until the arch is dissolved and the plain march is resumed.

SERPENTINE FIGURE.

March down the center at 1, each gentleman stepping in front of his partner until all have formed in single file. The leader then marches around in a large circle as the line forms and continues describing a series of concentric circles until the center is reached. He then turns sharply and retraces his way until all have formed in straight lines, again joining partners.

The march by columns is very effective when files are straight and angles sharply cut. March by columns.



SICILIAN CIRCLE.

Music, quickstep or two-step; couples face by fours in a circle. Partners clasp hands. Forward and back, slide step. Forward and back, slide step, clasp hands with opposite partners, turn. Forward and cross over. Back to places. Ladies chain. Forward and pass through to next couple. Repeat and continue until all couples have reached original positions.

VARSUVIANA.

Partners clasp hands, elevate the left hand, clasping the left hand of partner, right hand extended to clasp partner's right, balance step right. Stand with feet in the fifth dancing position with the right foot in front, heel touching the toe of the left. Slide step backward and forward with the right foot, bring left foot to fifth position. Repeat three times. Then step to the right four steps, on the fourth change to fifth position with the left foot forward. Repeat with left foot forward each time, thus returning to fifth position with the right foot in front and forward. Slide step backward, then step four steps to the right oblique. On the fourth step place the left foot in front. Repeat the movements to the left four times. Continue as before.

MARCH WITH RHYTHMIC STEPS.

I. March around the room once or twice. II. March with cross step. III. Cross hands with partners. Skating step to waltz time. Repeat. Cross hands with partners. IV. Slide step. Two hops, waltz time. Repeat.

CALISTHENIC MARCHES.

Marches may be given with gymnastic or rhythmic exercises provided that pupils have had previous training in gymnastics. Hands on hips. Arms in oblique position downward. Hands over shoulders. Arms in slant positions upward. Arms folded backward. Hands over head. Arms in oblique position upward. Arms in position forward. Arms in position outward. Arms down.

LEG MOVEMENTS IN MARCHING.

Touch feet front and back. Touch feet, side right and left. Heel and toe march. Deep knee bending. Forward 2 steps; backward 2 steps. Forward 4 steps; backward 4 steps. Forward 6 steps; backward 6 steps. Forward 4 steps; side right 4 steps. Forward 4 steps; side left 4 steps. Forward 6 steps; side left 6 steps. Forward 6 steps; side right 6 steps; backward 6 steps. Forward 8 steps; side right 8 steps. Forward 8 steps; side left 8 steps. Skating step to waltz time. Skating step with arms extended upward. Skating step with arms extended forward. Skating step with arms extended shoulders. Knee bending.

RHYTHMIC EXERCISES.**1. TOUCH STEP.**

I. Raise the left foot forward and touch the floor with the toes. II. Place the left foot on the floor. III. Place the right foot beside the left. Continue with the right foot.

2. CHANGE STEP.

I. Step forward with the left foot. II. Bring the right toe up to the left heel. III. Step forward with the left foot, then continue with the right foot.

3. BALANCE TOUCH STEP.

I. Bend the left knee in front to a right angle. II. Touch the floor with the toes of the left foot. III. Step on the left foot. IV. Place the right foot beside the left and continue with the right foot.

4. POINT STEP OUTWARD.

I-III. Take three steps forward, starting with the left foot. IV. Place the right foot beside the left. V. Raise the arms to shoulder height and point the left foot outward, touching the floor with the toes. VI. Back to position. Repeat with the right.

5. BALANCE TOUCH STEP.

See No. 3.

6. DOUBLE CHANGE STEP.

Same as No. 2, but repeat twice to each side.

7. DOUBLE TOUCH STEP.

Same as No. 1, touching the floor twice with each foot.

8. POINT STEP OUTWARD.

See No. 4.

9. CROSS BALANCE STEP.

I. Place the left foot in the outward position. II. Cross the right foot in front of the left and rise upon the toes. III. Sink on the heels and repeat to the right.

10. SIX-COUNT TOUCH STEP.

With the left foot, touching the floor with toes in the forward position, then back to position. Touch to the side and come to position. Touch backward and come to position. Repeat with the right foot. Later this step may be taken with a hop.

11. CROSS BALANCE STEP (WITH TRUNK MOVEMENT).

Same as No. 9, but adding a slight bending of the trunk to the right side when stepping to the left and reverse.

12. KLAPDANS.

Arrange couples in a circle or a straight line. Partners face each other. I. Clap! Clap! Bow! (Bow to the right first.) II. Clap! Clap! Bow! (To the left.) III. Stamp right foot. Stamp left foot. IV. Take three hops around to place.

13. CROSS BALANCE STEP (WITH TRUNK AND ARM MOVEMENT).

Same as No. 11, but adding the arm movement. As the trunk is bent to the right, carry the arms toward the right side, left arm bent across the chest. Move the arms to the left side when bending to the left.

14. DOUBLE TOUCH STEP.

See No. 7.

15. BABY POLKA (MUSIC KINDER POLKA).

I. Clap hand down against the side of the body. Clap together. (a) Slap! (b) Slap! (c) Slap! (partners' hands). II. Repeat. III. Resting elbow on left hand, shake the right finger three times at partner. IV. Shake the left finger at partner three times. V. (a), (b) Hopping around (hopping twice); (c), (d), and (e) both feet (three hops quick time). VI. Repeat from the beginning. VII. Slide polka around the room four times.

16. POLKA STEP.

Touch heel in front and toe in back, then 1, 2, 3 step. Repeat with the right foot.

17. ROCKING STEP.

I. Step forward with the left foot, slightly raise the backward foot, and incline the body forward. II. Place the right foot down, raise the left foot, and incline the body backward. III. Place the left foot down and then start with the right foot.

18. BEAN PORRIDGE HOT.

I. Players may stand in a straight line, partners facing each other. Play bean porridge twice. II. Partners join right hands, taking two schottische steps. (Three running steps and hop; 1 and 2, hop.) III. Each claps hands three times. Rest right elbow on left hand and shake right finger at partner. IV. Partners join left hands, taking two schottische steps back to place. V. Clap hands three times together and shake left finger at partner. VI. Glide-polka step four times. (Slide, slide, and 1, 2, 3.)

19. SHOEMAKERS' DANCE.

Couples stand in a circle, partners facing each other. I. Wind, wind, wind (hands moving forward). Wind, wind, wind (hands moving backward). Eight measures and repeat. II. Pull, pull (1, 2, 3, 4). III. Pound, pound, pound. IV. Hop 1, 2, 3 (hop polka). Hands clasped (eight measures). (a) Face to face; back to back. (b) Face to face; back to back. (c) Face to face; back to back. (d) Face to face; back to back.

20. WASHERWOMAN.

I. Formation: In couples, facing each other, in circle around the room. (a) Scrub, scrub, scrub, scrub, scrub. Repeat. (b) Wring, wring, wring, wring. Repeat. (c) Dry the clothes, dry the clothes, dry the clothes (hands joined and arms swing back and

forth). Repeat. (*d*) Take them in, take them in (hands joined, turning, with hands over head, in six short steps). Repeat. Partners side by side.

II. (*a*) Step, outside foot, inside foot, outside foot. (Hands joined.) (*b*) Turn, step outside foot, inside foot, outside foot. (Hands joined.) (*c*) Hands not joined, partners facing, slide bend, slide bend, slide pirouette. (*d*) Finishing facing partners with three stamps. Repeat.

21. LOT FIRST TOD.

The players form a circle, facing the left. Beginning with the leader, every other one turns around and faces the one behind. The two players facing each other join hands.

I. The movement represents rocking the body with grief. Both step sideways toward the center, raising the arms sideways; then bend the body toward the center, letting the arms fall slowly to the sides. (First beat.) Raise the arms and body and repeat (measure one). Repeat (measure two). The mood changes, the body is raised, the arms lifted sideways. Begin with the outward foot and side eight short steps outward (measures three and four). Repeat the movement (measures five to eight).

II. The leader and all the dancers facing in his direction start backward with the left foot, the others start forward with the right. Hop twice on each foot. Take two steps backward and two turning around (measures nine and ten). All dance around the circle during the second eight measures. On the eighth measure the dancers stop and take the position for the first part of the dance. Repeat from the beginning.

22. HOPP MORR ANNIKA.

I. The players form in a double circle, with the inside hands joined. (Introduction.) All walk around, swinging the hands (measures one to four). All skip around (measures five to eight).

II. The partners turn and face each other. Every one clasps his own hands, then right hands across, clap one, clap left across, clap own, clap both hands across, clap own, clap both hands across (measures nine to twelve). Repeat.

GAMES WITHOUT SINGING.

THE SQUIRREL GAME.

Have the players arranged in couples about the room. These clasp hands to represent trees; one squirrel is allowed to each tree. Another player, chosen to be the fox, tries to catch one of the players as they exchange places. If successful, the one caught becomes the fox, and the game continues.

FLOOR TAG.

Children place the right or left hand upon the floor as the teacher indicates. At times they move about promiscuously, then some one chosen to be "It" tries to tag one of the players while the hand is not on the floor. If successful, the one tagged becomes "It," and the game continues.

ANIMAL BLIND MAN.

One player is blindfolded and stands in the center of the circle with a stick or wand in his hand. The other players march or dance around him in a circle until he taps three times on the floor, then they all stand still and he points at one with his wand. The one chosen must then take hold of the opposite end of the wand. The blind man then asks for a noise like a dog, cat, or some other animal. From the noise the blind man tries to guess the name of the player; if successful, they exchange places; if not, the game continues with the same blind man.

ANIMAL CHASE.

Two corners are marked off in the room or playground. These are called pens. One person called the chaser stands outside of one of these pens. All the other players stand in the pen nearest the chaser. These players are named by groups—some are bears, some are foxes, deer, rabbits, etc. The chaser calls the name of any group he wishes; if he calls "bears," the group of that name run to the opposite pen. If any are caught they help the chaser catch others.

BASTE THE BEAR.

One player chosen to be the bear sits on a stool in the center of the room. Another player is chosen to be the keeper. The keeper stands by the bear, holding one end of a short rope about 2 feet long and knotted at each end to give a firm hold. The rest of the players stand around in a circle. The object of the game is to touch or tag the bear without being tagged by the bear or his keeper. The players may attack the bear when the keeper says "My bear is free." Should a player strike at the bear before the keeper says this they change places. It is the keeper's business to protect the bear. As in the case of the bear, if the keeper tags one of the players, they exchange places and the keeper returns to the ring.

LETTING OUT THE DOVES.

The players stand in groups of three. One in each group, usually the smallest, represents a dove; one a hawk, larger than the dove, or a swifter runner; and a third the owner of the birds. The dove

stands in front of the owner, who holds her by the hand. The hawk stands behind the owner, and is also held by the hand. The owner throws the dove from her with a gesture of the hand, first toward herself and then away, as a dove might be tossed for flight in the air, and the little dove sails away, with arms floating like wings. When the dove has a sufficient start, so that the larger and swifter hawk may not get her too easily, the owner throws the hawk in the same way. The hawk runs with outstretched arms also, as though flying, and tries to catch the dove, but is obliged to run over exactly the same route as the dove. At her discretion the owner claps her hands as a signal for the two pet birds to return to her, the dove trying to get back without being caught by the hawk. The clapping for the return of the birds is always done with hollow hands to make a deep sound. The owner gives this when the dove has reached the farthest point to which she thinks it best for her to go, the judgment for this being determined sometimes by the gaining of the hawk on the prey. The dove may not turn to come home until the signal be heard.

MASTER OF THE RING.

A circle is drawn on the ground. The players stand shoulder to shoulder inside the circle, with arms folded either on the chest or behind the back. The play starts on a signal, and consists in trying to push one's neighbor with the shoulders out of the circle. Any player who unfolds his arms or falls down is also out of the game. The master of the ring is he who in the end vanquishes all of the others.

MAZE TAG.

All but two of the players stand in parallel lines or ranks, one behind the other, with ample space between each two players and each two ranks; all the players in each rank clasp hands in a long line. This will leave aisles between the ranks, and through these a runner and chaser make their way.

The sport of the game consists in sudden changes in the direction of the aisles, brought about by one player who is chosen as leader and stands aside, giving the commands, "Right face!" or "Left face!" at his discretion. When one of these commands is heard all of the players standing in the ranks drop hands, face in the direction indicated, and quickly clasp hands with the players who are then their neighbors on the right and left. This brings about a change of direction in the aisles, and therefore necessitates a change of direction in the course of the two who are running.

The success of the game depends upon the judgment of the leader in giving commands, "Right (left) face!" They should be given

quickly and repeatedly, the leader often choosing a moment when the pursuer seems just about to touch his victim, when the sudden obstruction put in his way by the change in the position of the ranks makes necessary a sudden change of direction on his part. The play continues until the chaser catches his victim, or until a time limit has expired. In either case two new players are then chosen from the ranks to take the places of the first runners. It is a foul to break through the ranks or to tag across the clasped hands.

ODD MAN'S CAP.

Twelve players make the best-sized group for this game. Where there are more players, they should be divided into small groups. All but one of the players stand in a circle, with considerable space between each two. The odd man stands in the center. Each player is provided with a stick about 2 feet in length; canes or wands may be used as a substitute, but the shorter sticks are better; they may be whittled from branches or bits of wood, and should not be pointed at the ends. The odd man tosses his cap or a cloth bag toward the circle. The players endeavor to catch it on their sticks and keep it moving from one to another so as to evade the odd man, who tries to recover his property. Should he succeed, he changes places with the one from whom he recovered it. The sticks must be kept upright in the air. A dropped cap may be picked up only by the hand, not on a stick. The sticks must always be held upright. An old-style hat or cap or bag, wired around the edge to keep it spread open, is best. This game holds the interest of the players intently and is full of sport.

OLD BUZZARD.

One player is chosen to represent the "old buzzard;" another player represents a hen, and the remainder are chickens. All the players circle around the buzzard, saying in chorus:

Chickany, chickany, crany crow,
Went to the well to wash my toe;
And when I came back a chicken was gone.

The hen finishes by asking alone, "What o'clock is it, old buzzard?" The buzzard crouches on the ground during the repetition of the verse, going through the pantomime of building a fire with sticks, and in answer to the question may name any hour, as 8 o'clock, 9 o'clock. The buzzard may say any time, and so long as he does not say 12 o'clock the players continue to circle around, repeating the verse, the final question being asked each time by a different player, until the buzzard finally says "12 o'clock!" When this occurs, the

ring stands still and the following dialogue takes place between the buzzard and the hen :

HEN. Old Buzzard, old Buzzard, what are you doing?

BUZZARD. Picking up sticks.

HEN. What do you want the sticks for?

BUZZARD. To build a fire.

HEN. What are you building a fire for?

BUZZARD. To broil a chicken.

HEN. Where are you going to get the chicken?

BUZZARD. Out of your flock.

The buzzard, who keeps a crouching attitude, with face downcast, during this dialogue, suddenly rises on the last words and chases the players, who scatter precipitately. When a player is captured, the buzzard brings him back, lays him down, and dresses him for dinner, while the rest of the players group around. The buzzard asks of the captured chicken, "Will you be picked or scraped?" and goes through the motions of picking feathers or scaling fish, as the chicken decides. The buzzard then asks, "Will you be pickled or salted?" "Will you be roasted or stewed?" each time administering to the recumbent chicken the appropriate manipulations. At the end he drags the victim to a corner, and the game goes on with the remainder of the players.

PARTNER TAG.

All of the players but two hook arms in couples. Of the two who are free, one is "It," or chaser, and the other the runner. The runner may save himself by locking arms with either member of any couple he chooses. Whenever he does so, the third party of that group becomes runner and must save himself in like manner. If the runner be tagged at any time, he becomes "It," or chaser, and the chaser becomes runner.

To get the proper sport into this game the couples should run and twist and resort to any reasonable maneuvers to elude the runner, who is liable at any time to lock arms with one of them and so make the other a runner.

For a large number there should be more than one runner and chaser.

PEBBLE CHASE.

One player, who is the leader, holds a small pebble between the palms of his hands, while the others stand grouped around him, each with his hands extended, palm to palm. The leader puts his hands between the palms of each player, ostensibly to drop therein the pebble which he holds, as in the game called "Button, button." The player who receives the pebble is chased by the others, and may only

be saved by returning to the leader and giving the pebble to him. This chase may begin as soon as the players suspect who has the pebble. Each player should therefore watch intently the hands and faces of the others to detect who gets it, and immediately that he suspects one start to chase him. It is therefore to the interest of the player who gets the pebble to conceal that fact until the attention of the group is distracted from him, when he may slip away and get a good start before he is detected. He may do this whenever he sees fit, but may not delay after the leader has passed the last pair of hands. The leader will help to conceal the fact of who has the pebble by passing his hands between those of the entire group, even though he should have dropped the pebble into the hands of one of the first players.

If the pebble holder gets back to the leader and gives him the pebble before being tagged, he continues with the group. If the pebble holder is caught before he can get back to the leader, he must pay forfeit or change places with the leader, whichever method is decided on before the game opens.

In a crowded playground it is well to require that the chasers follow over exactly the same route as the pebble man. Under such conditions, the game is more successful if limited to ten players to a group.

PUSS IN THE CIRCLE.

A large circle is marked on the ground or floor. One player, who is Puss, stands in the center of this circle; the other players stand outside of the circle surrounding it. These players may be tagged by Puss whenever they have a foot inside of the circle. They will make opportunity for this by stepping in and out of the circle, teasing Puss in every possible way to tag them. Anyone whom Puss touches becomes a prisoner and is another Puss, joining the first Puss in the circle to help tag the others. The last one tagged is the winner of the game.

ROUND AND ROUND WENT THE GALLANT SHIP.

This is a simple little game for very little children, consisting simply in dancing around in a circle with clasped hands as the following verse is recited, and bobbing down quickly as the ship goes to the bottom of the sea :

Three times round went our gallant ship,
 And three times round went she;
 Three times round went our gallant ship,
 Then she sank to the bottom of the sea.

A tumble as the ship goes down adds much to the spirit of the play.

SARDINES.

This is a game of hide and seek that reverses some of the usual methods of playing the game. The player chosen to be "it" instead of blinding goes out himself to hide, while all of the other players stay at the goal. While one of their number counts 100, they must all either blind their eyes or be shut in one room to give the hider a fair chance. After counting they shout "One hundred!" and all start out to hunt for the hider. Any player discovering him must, after making sure that none of the others observe him, hide in the same place with the hider. If necessary, he must linger near until there is opportunity to do this without being discovered. If there should not be room to hide in the same place, the finder must take a seat in plain sight near the hiding place. Sometimes a large number of players will be seated in a room or in a group out of doors, while the last unfortunate hunters try to locate some clever hiding place which is obviously near, but hard to detect. Of course it is better for the players to actually hide with the first hider, if practicable, which probably suggested, on occasion, being "packed in like sardines."

This is one of the most interesting house party games for young people for either out of doors or within.

SLAP CATCH.

The players stand in a circle, with one in the center. Those in the circle bend their elbows, which should touch the sides, and extend their hands in front, with palms downward. The object of the one in the center is to slap the hands of any player in the circle while thus extended. The circle players may bend the hands downward or sideways at the wrist, but may not withdraw the arms or change the position of the elbow. Anyone slapped in this way changes places with the one in the center.

The success of this game will depend upon the alertness of the one who is in the center, who should dodge quickly and unexpectedly from one part of the circle to another, with many feints and false moves that will keep the circle players uncertain where he is going to slap next. Played in this way, the game calls for much alertness on the part of all concerned. The circle should not be too large, or the action will be too slow to be interesting.

SLIPPER SLAP.

This game is played with a slipper or a piece of paper folded in several thicknesses to present a surface of about 3 by 8 inches, firm but flexible. This may be crumpled at one end to form a sort of handle, if desired.

One player is chosen to stand in the center. The others stand in a circle, shoulder to shoulder, so that the center player can not see what goes on behind their backs. The players then pass the slipper from hand to hand behind their backs, taking every favorable opportunity to slap the one in the center with it; but instantly that this is done the player holding the slipper must put it again behind his back and pass it to the next player, to avoid being caught with the slipper in his hand. The one in the center should try to catch any player who thus slaps him before the slipper is passed to another player.

Very rapid action and much sport may be had from this game. It is rutable to hit the center player with nothing but the slipper, but the players will use any other feints they choose to mislead him as to who holds the slipper, pretending to pass it or making a false move as though to hit him, etc. The center player must catch one of the circle men with the slipper actually in his hands to have it count. Should this be done, he changes places with that player.

SPOONING.

All but one of the players stand in a circle. The odd player is blindfolded and placed in the center. He is given two silver table-spoons. The players in the circle clasp hands and move around until the blindfolded player clicks the spoons together, at which signal the circle must stand still.

The blindfolded player then goes up to any one in the circle, and by feeling over the face and head with the bowls of the spoons must identify the player. He may not feel on the shoulders or around the neck, only on the face and head. A player may stoop to disguise his height for this, but otherwise may not evade the touch of the spoons. If the blindfolded player correctly identifies the one before him, they exchange places. If incorrect in his guess, the play is repeated.

STAGECOACH.

A leader is chosen who has a faculty for telling a story. This leader gives to each of the players the name of some part of a stage-coach or of its contents. Thus, one may be the whip, one the wheels, one the cushions, one the windows, others the brake, driver, harness, horses, passengers, including specifically the fat old gentleman, the woman with the bandbox, etc.

Where there are many players, several may be given the same name, though it is desirable that these should not all be seated near together. The leader then tells a story in which the various parts of a stage coach are mentioned, and whenever he names one of these parts or articles and player or players bearing that name must get up instantly, whirl around once, and sit down again. Any player failing

to do this must pay a forfeit. Whenever the story-teller says "Stagecoach!" all of the players must get up and turn around. At the end of this story he will manage to have the stage coach meet with a catastrophe, and as soon as he says "The stagecoach upset!" all of the players must change seats. The leader takes this opportunity to secure one for himself, and the player who is left without a seat becomes leader for the next game, or must distribute the forfeits. For a large number there should be several more players than chairs.

STOOP TAG.

One player is "It" and chases the others, trying to tag one of them. A player may escape being tagged by suddenly stooping or "squatting," but each player may stoop but three times. After the third time of stooping the player may resort only to running to escape being tagged. Any player tagged becomes "It." For a large number of players there should be several taggers.

THIRD SLAP.

The players should be divided into groups of from 5 to 10 each. One in each group is chosen to be "It;" the others line up in front of him, all standing at a distance of from 30 to 50 feet from a goal previously decided on. The players in the line hold their hands extended forward the length of the forearm, the elbows being bent and touching the sides; the palms should be turned downward.

The one who is "It" tries to slap the hands of any of the players, who may evade him by bending the hands downward, upward, or sideways, at the wrist, but may not withdraw the arm or change the position of the elbow. Any player who receives three slaps, whether on one or both hands, immediately upon receiving the third slap, chases the one who is "It" toward the goal. Should the slapper be caught before he reaches the goal, he must continue as before, but if he succeeds in reaching the goal in safety he changes places with his pursuer, who becomes "It," or slapper, for the next round.

TOSSING WANDS.

This game is played in two forms, line form and circle form.

Line form.—The players stand in two lines or ranks facing each other, all those in one line being provided with gymnasium wands about 3 feet in length. A leader is appointed who either counts or commands as a signal for tossing the wands back and forth from one line to the other, as, "One, two, three, toss!" This is even more effective if gymnastic movements be taken on the three counts, as bending the trunk forward with the wand downward, stretching the arms upward with the wand overhead, extending it forward at

shoulder height and then tossing backward over the head. The signals for this would be, "Bend! Stretch! Out! Toss!"

The wands should first be held in the hand with the palms upward and caught with the hands in the same position. Later the hands' position should be reversed, the wand being grasped with the downward-turned palms.

Circle form.—When players are proficient in catching in opposite lines or ranks they should form a circle, facing around in single file, each player being provided with a wand which is tossed backward over the head and caught by the player behind. This may be done best rhythmically with the exercises and commands mentioned above, "Bend! Stretch! Out! Toss!" The wand should be caught with the palms outward.

Any player failing to catch a wand drops out of the game. With a little practice, however, this usually resolves itself into a quick drill rather than a game, but it is a most interesting, skillful, and diverting play.

WEE BOLOGNA MAN.

I'm the wee Bologna Man,
Always do the best you can,
To follow the wee Bologna Man.

The leader who can be very brisk in movement and resourceful in ideas stands in front of the other players and repeats this verse rapidly, imitating each time he repeats the verse some one action characteristic of the members of a band. For instance, the first time he may go through the pantomime of playing a fife; the next time, without any pause between, he may imitate the beating of a drum; the next, playing a fiddle, trombone, flute, cymbal, triangle, imitate the drum major, etc. All of the other players follow his movements.

The sport will depend largely upon the rapidity of the time and the vivacity that is put into the movements.

WHIP TAG.

This game may be played with a knotted towel, though it is perhaps more skillful and interesting when played with a "beetle," a small cylindrical sack about 20 inches long, stuffed with cotton, and resembling in general proportions a policeman's club.

All but one of the players stand in a circle with hands behind their backs. The off player runs around the outside carrying the beetle, which he drops into the hands of any player in the circle. The player immediately turns to chase his right-hand neighbor, beating him as much as he can find opportunity while he chases him around the circle and back to his place. It is obviously to the interest of this neighbor to outrun the beetle and escape a buffeting.

The one holding the beetle then takes the place of the first outside player, that one joining the ring. The new beetle man, in turn, runs around on the outside and drops the beetle into any hands which he chooses.

FIND THE RING.

The players sit in a circle, holding in their hands a long piece of string tied at the ends so as to form a circle large enough to go around, a small ring having been put upon this string. One player is chosen to stand in the center. The players who are seated then pass the ring from one to another, the object being for the player in the center to detect who has the ring. The other players will try to deceive him by making passes to indicate the passage of the ring when it really is not in their vicinity. When the player in the center thinks he knows who has the ring, he calls out the name of that player. If right, he sits down, and that player must take his place in the center.

OLD WOMAN FROM THE WOOD.

The players are divided into two even parties, which face each other from a short distance. One party advances toward the other, remarking, "Here comes an old woman from the wood." The second party answers, "What canst you do?" Whereupon the old woman replies, "Do anything!" The second party then says, "Work away!" Whereupon all the players in the first party proceed to imitate some occupation in which an old woman might engage and which they have previously agreed on among themselves, such as sewing, sweeping, knitting, digging a garden, chopping wood, kneading bread, stirring cake, washing, ironing, etc. The opposite party tries to guess from this pantomime the occupation indicated. Should they guess correctly, they have a turn to perform in the same way. Should they be unable to guess correctly, the first party retires, decides on another action, and returns. This form of the game is generally played by girls.

SPIN THE PLATTER.

All the players are numbered and seated in a circle, except one, who stands in the center and twirls a platter, tray, or some other round object. As he starts it spinning he calls any number that he chooses, and the player bearing that number must at once spring forward and try to catch the platter before it ceases to spin and falls to the floor. If successful, he returns to his place in the circle. If not successful, he takes the place of the spinner and pays a forfeit. The forfeits are all redeemed at the end of the game.

This game may also be played by calling the players by name instead of numbering them.

THIMBLE RING.

All of the players but one stand in a circle, each one clasping with his left hand the right wrist of his left-hand neighbor. This leaves all of the right hands free and all of the left hands occupied. The odd player stands in the center of the circle and tries to detect who holds the thimble that is passed from hand to hand. Each player in the circle places his right hand first in the hand of his neighbor on the right and then in the hand of the neighbor on the left, keeping this movement going rythmically, while the entire circle repeats the lines:

The thimble is going, I don't know where;
It is first over here and then over there.

When the player in the center thinks he knows who has the thimble he goes up to him and says: "My lady's lost her thimble. Have you it?" If correct, these two players change places. If incorrect, the one who is "It" demands of the player addressed to find it. This player, in turn, has one guess. If correct, he takes the place of the one who has the thimble, the one who was "It," taking the vacant place in the circle and the one who held the thimble going to the center. Should the player be incorrect in his guess, he changes places with the one in the center.

WATER SPRITE.

The players stand in two lines, facing each other, with a large open space, representing a river, between. One player, representing the water sprite, stands in the middle of the river and beckons to one on the bank to cross. This one signals to a third player on the opposite bank or side of the river. The two from the banks then run across to exchange places, the water sprite trying to tag one of them. If the water sprite be successful, he changes places with the one tagged.

RINGMASTER.

This may be made a very amusing game for young children. One is chosen for ringmaster and stands in the center. If he can flourish a whip like a true ringmaster in the circus, the interest of the game will be enhanced. The other players form a circle around him without clasping hands.

The ringmaster turns and moves around in a circle, snapping his whip at each flourish, and calling the name of some animal. The players in the circle immediately imitate the animal, both as to its movements and cries. For instance, for a bear they claw or run on "all fours" or climb, and at the same time growl; for a frog they may hop or swim and croak. The list may include the hopping kankaroo, the snarling and springing tiger, the humped and swaying camel, the

balking and braying donkey, the flopping and barking seal, the scratching and cackling hen, the ponderous and mooing cow, the neighing and galloping horse, etc.

The ringmaster, at his discretion, may announce, "We will all join the circus parade!" whereupon all of the animals should gallop around the circle in characteristic movements, each choosing an animal that he likes to represent.

JACK BE NIMBLE.

Some small object about 6 or 8 inches high is placed upright on the floor to represent a candlestick. The players run in single file and jump with both feet at once over the candlestick, while all of them say the following rhyme:

Jack be nimble,
Jack be quick,
Jack jump over the candlestick.

When there are more than 10 players, it is advisable to have several candlesticks and several files running at once.

RUTH AND JACOB.

All of the players but two form a circle that clasp hands. The two odd players are placed in the center of them, Jacob being blindfolded. The object of the game is for Jacob to catch Ruth by the sound of her voice. She must do all in her power to avoid being caught. Jacob begins the game by calling, "Ruth," and Ruth answers by saying, "Jacob." She then runs to some other part of the room. They keep calling and answering until Ruth is caught; then Jacob returns to the ring. Ruth is blindfolded and chooses a new Jacob.

JAPANESE CRAB RACE.

The players are lined up behind the starting line in from two to five single files, each containing same number. Opposite each file at a distance of 25 to 40 feet there should be drawn a circle of about 3 feet diameter. The game consists of a race running backward on feet and hands, or "on all fours," to the circle. To start, the first player in each file gets in position with his heels on the starting line and his back to the circle for which he is to run, and all start to go at a signal, the player who reaches the circle scoring one point for his team; the others follow in turn.

LADY OF THE LAND.

One of the players takes the part of a lady and stands alone on one side, another represents a mother, and the balance are children,

from 2 to 8 in number, whom the mother takes by the hand on either side of her approaching the lady, repeating the following verse; the children may join with her if they desire:

Here comes the widow from Sandalin,
 With all of her children at her hand;
 The one can bake,
 The other can brew,
 The other can make a little white shoe,
 The other can sit by the fire and spin,
 So pray take one of my children in.

The lady then advances and chooses one of the children, saying:

The fairest one I can see is pretty "Mary."

Then mother:

I leave my daughter safe and sound,
 And in her pocket a thousand pound,
 Don't let her ramble,
 Don't let her trot,
 Don't let her carry the mustard pot.

The mother then departs with the other children, leaving the daughter chosen with the lady. This daughter stays behind or beside the lady. As the mother departs, the lady says under her breath so that the mother may not hear:

She shall ramble,
 She shall trot,
 She shall carry the mustard pot.

This is repeated until all of the children have been chosen and left with the lady, and the mother then retires, but after a time comes back to see her children. The lady tells her she can not see them. The mother insists and then is taken to where they are sitting. The mother comes to one child and asks how the lady is treating her:

She cut off my curls and made a curl pie,
 And I have none of it, not I!

The mother asks the next child, who says she cut off her finger, ear, etc., and made a pie, not getting any of it. When all have told the mother what the lady has done to them, they rise up and chase the lady; when she is caught she is led off to prison.

LAST COUPLE UP.

An odd number of players is chosen for this game, one is chosen for catcher, he stands at one end of the room with his back to the other players, the others stand in couples in a long line behind him, facing in the same direction that he does. The catcher should not be less than 10 feet in front of the first couple. The catcher calls:

“Last couple up,” when the last pair in the line runs toward the front, the right-hand one on the right-hand side of the double line, and the left-hand one on the left-hand side, and try to join hands in front of the catcher. The catcher may not chase them before they are in line with him, and may not turn his head to see when and where they are coming. They should try to vary the method of their approach, sometimes both circling far out behind him on either side, or one of them doing this and the other running in close to the lines. If he catches them before they can clasp hands, the one he does not catch becomes his partner and they take their place at the head of the line, which should move backward one place to make room for them, and the other player of the running couple becomes catcher. If they are not caught, they are free.

KI-YI.

This is rather a noisy game, but even children of a large growth enjoy a little romp occasionally. The game is played in the following manner:

The players stand, and arrange themselves in two lines, facing each other, as in the Virginia Reel. Everyone does simultaneously just as the leader does. He starts the game by singing, in a monotonous tone, “I turn my right hand in (suited the action to the word by extending the hand toward the opposite neighbor), I turn my right hand out (turn body slightly around and extend hand toward back), I give my right hand a shake, shake, shake (shake hand), and turn my body about” (turn completely around). The leaders turn around and march to what was the end of the line, followed by their respective files. As they meet, they come up in couples to their original places. As they start off they sing until in places the following doggerel:

Ki, yi, yi, yi, yi,
 Ki, yi, yi,
 Ki, yi, yi,
 Ki, yi, yi, yi, yi.

When the company are facing each other again, the leader starts with the left hand, all the foregoing being gone through again.

The right foot is treated in the same way. Then the left foot. The head is utilized by saying: “I put my head to the right, I put my head to the left, I give my head a shake, shake, shake, and turn my body about.” At the end of every movement the march of the “Ki-Yi” is repeated. The head movement is the last. By the time this is reached, the company have had gymnastics and laughing enough to insure a good night’s sleep.

FOX AND GEESE.

One player is chosen to be fox and another to be gander. The remaining players stand in line behind the gander each with his hands on the shoulders of the one in front. The gander tries to protect his band of geese from the fox. He dodges first one way and then the other, aided by the other geese, who double and redouble their line to keep the fox away. If he succeeds in tagging the last goose, they exchange places. The following rhyme adds zest to the game:

The FOX. Geese, geese, gannio!
 The GEESE. Fox, fox, fannio!
 The FOX. How many geese have you to-day?
 The GEESE. More than you can carry away.

FROG IN THE MIDDLE.

One player is chosen to be the frog and sits in the middle of the floor with his feet crossed in tailor fashion. Where there are many players it is better to have two frogs. The other players stand in a circle around the frog saying: "Frog in the sea can't catch me." They dance forward toward the frog, teasing him and trying to keep from being tagged by him. If he succeeds in tagging one, the frog exchanges places with the player, who takes his place as frog. The frog is not permitted at any time to move from his position in the middle of the floor.

GARDEN SCAMP.

All but two of the players form a circle which is the garden. Within this the one who is the scamp takes his place, the one who represents the gardener remains on the outside. The gardener says to the scamp inside, "Who let you into my garden?" The scamp answers, "I let myself into your garden." The scamp then must dodge in and out through the circle with the gardener following through every place the scamp goes, not being permitted to go through any other place. When the scamp is caught he becomes gardener and chooses another player from the circle to be the scamp. The scamp may do anything that he pleases, jump over the clasped hands, play leapfrog with one of the players, or anything that he thinks of to keep the gardener from catching him.

GOING TO JERUSALEM.

A row of chairs is placed so that they face alternately in opposite directions, one chair to one side, the next to the opposite side, etc. There should be one chair less than the number of players. The game is better when played with musical accompaniment. The game starts

by having all of the players seated in the chairs except one. This one walks around saying "I'm going to Jerusalem, I'm going to Jerusalem," in a sing-song fashion. At his discretion he stops at the chair of some player and taps on the floor, whereupon this player must get up and follow the leader, who taps the floor by other chairs until all of the players are marching around the chairs. If there be music it stops suddenly and all scramble to secure a chair; if not, the leader suddenly takes one himself, which is the signal for all of the others to be seated. The one who fails to secure a seat becomes leader and the game continues.

GUESS WHO.

When there are more than 20 players it is desirable to have them separated into several groups. Each group has a leader and lines up side by side, with the leader in the middle. The odd player stands in front of the line facing it, and asks, "Have you seen my friend?" The line answers "No."

PLAYER. Will you help me find him?

LINE. Yes.

PLAYER. Put your finger on your lips and follow me.

The odd player then runs to another part of the room followed by the players in the line each with his fingers on his lips. When he reaches the place he stands with his back to the line which is arranged in different order by its leader. The leader chooses one of the players who now comes forward and asks, trying to disguise his voice, "Guess who stands behind you." If the odd player guesses correctly he retains his position, turns about to face the line, and the dialogue begins over again. If he fails the one who stood behind him takes his place.

GYPSY.

One player is chosen to be the mother, another is to be the gypsy. All of the other players represent children. The gypsy remains in hiding while the mother talks to her children pointing to each one as she repeats the following:

I charge you children every one,

To keep good house while I am gone,

You and you, and especially you,

Or else I'll beat you black and blue.

The mother then goes away to blind her eyes. While she is gone the gypsy comes forth and sends the children away, one by one, to hiding places. Then the mother returns and finding her children all gone searches for them. When they are all returned they chase the gypsy. The one successful in catching her becomes mother for the next game. The former mother becomes the gypsy.

BODYGUARD.

A small space is marked off at one end of the ground as a "home" or "goal;" one player is chosen to be Panjandrum, an important person who needs a bodyguard. Two other players are chosen to be the guard. The game starts with these three players in the "home" ground and the balance of the players at large. The three go forth with the two players who act as bodyguard, clasping each other by the hand, preceding the Panjandrum. The object of the game is for the players at large to touch the Panjandrum without being tagged by the guards. Whenever a guard succeeds in tagging a player the Panjandrum and his guards return at once to the "home;" thereupon the player tagged changes places with the Panjandrum, and the game continues as before.

CHICKEN MARKET.

One player is chosen to be market man and another buyer. The rest of the players are chickens. They stoop down in a row, clasping their hands under their knees. The buyer approaches the market man asking, "Have you any chickens for sale?" The market man answers, "Would you like to see and try them?" Whereupon the buyer goes up to different chickens and tries them by laying over the head his clasped hands and pressing downward on them. The buyer pretends to be dissatisfied with some of the chickens, saying, "This one is too fat," "This one is too lean," etc., until at last he finds one that suits him. The chickens bought are supposed to go through this ordeal without smiling.

When a chicken is found to be right, the buyer and the market man take him by the arms, one on either side. He remains in his first position with hands clasped under his knees, swinging him forward and backward three times. Should he stand this test without loosening his clasped hands he is supposed to be right and the buyer puts him off to the opposite side of the ground or floor. The game continues until all of the chickens are sold. All that smile have to pay a forfeit.

CATCHING THE CANE.

The players should be numbered consecutively, standing in a circle or semicircle, one player standing in the center of the circle or in front of the semicircle with his index finger on the top of a cane or wand standing perpendicular to the floor. He lifts his finger from the cane and at the same time calls the number assigned to one of the players in the circle. The person whose number is called must run forward and catch the cane before it lies on the floor. If he fails he must run to his place in the circle. If successful he

changes his place with the center player. This will be more interesting if the one who is calling the numbers gives them in unexpected order, sometimes repeating a number he has already given.

CROSSING THE BROOK.

This game is a great favorite with little children. A place to represent a brook is marked off by two lines on the floor; the players run and try to jump across the brook. Those who succeed turn around and jump back with a standing jump instead of the running jump. On either of these jumps the player who does not cross the line of the brook gets into the water and must run home for dry clothes, therefore being out of the game. The successful players are led to wider and wider places in the brook to jump until the widest part is reached; the one who jumps successfully at the widest point is considered the winner.

DUMB-BELL TAG.

The players stand scattered promiscuously, one of their number, who is "It," being closed in the center at the opening of the game. A dumb-bell is passed from one player to another; the one who is "It" tries to tag the person who has the dumb-bell. The one tagged becomes "It."

THE FARMER IS COMING.

One player, chosen to be farmer, is seated; the remaining players stand at distance in a circle. The leader taps some of them on the shoulder as an invitation to go to the farmer's orchard for apples with him. They leave their home ground and approach as near to the farmer as they dare. The game is more interesting if they can do this and practically surround him. Suddenly the farmer claps his hands and all players must stand still while the leader calls out "The farmer is coming," the players trying to get back to their home grounds, the farmer chasing them. He may not start, however, until the leader has given his warning. Any player caught changes places with the farmer.

BEAR IN THE PIT.

A bear pit is formed by the players joining hands in a circle with one in the center as bear. The bear tries to get out, under or over or breaking through the bars (clasped hands). Should he escape, all of the others give chase; the one catching him becomes the bear.

This is a favorite game with boys, and is not so rough as "Bull in the ring."

BLACK TOM.

Two parallel lines are drawn on the ground, with a space of from 30 to 50 feet between them. All of the players except one stand beyond one of these lines. In the middle territory between the lines the one player who is chosen to be "It" takes his place, and cries "Black Tom! Black Tom! Black Tom!" repeating the words three times as here given, whereupon the other players must all rush across to the opposite line, being chased by the center player, who catches any that he may. Anyone so caught joins him thereafter in chasing the others.

The particular characteristic of this game lies in the fact that the center player, instead of saying "Black Tom," may trick or tantalize the runners by crying out "Yellow Tom," or "Blue Tom," or "Red Tom," or anything else that he chooses. Any player who starts to run upon such a false alarm is considered captive and must join the players in the center. This is also true for any player who starts before the third repetition of "Black Tom."

Another way of giving false alarm is for any one of the center players except the original "It" to give the signal for running. Any runner starting in response to such a signal from any of the chasers except the original "It" thereby becomes captive and must join the players in the center.

The first one to be caught is center player, or "It," for the next game.

CIRCLE RACE.

The players stand in a circle a considerable distance apart and face around in single file in the same direction. At a signal all start to run, following the general outline of the circle, but each trying to pass on the outside the runner next in front of him, tagging as he passes. Any player passed in this way drops out of the race. The last player wins. At a signal from a leader or teacher the circle faces about and runs in the opposite direction. As this reverses the relative position of runners who are gaining or losing ground, it is a feature that may be used by a judicious leader to add much merriment and zest to the game.

EXCHANGE.

One player is blindfolded and stands in the center. The other players sit in chairs in a circle around him. It is advisable to have the circle rather large. The players are numbered consecutively from one to the highest number playing.

The game may start with the players sitting in consecutive order, or they may change places at the outset to confuse the blinded player, although the changing of places takes place very rapidly in the course of the game. The blinded player calls out two numbers, whereupon the players bearing those numbers must exchange places, the blinded player trying meanwhile either to catch one of the players or to secure one of the chairs. Any player so caught must yield his chair to the catcher. No player may go outside of the circle of chairs, but any other tactics may be resorted to for evading capture, such as stooping, creeping, dashing suddenly, etc.

FLOWERS AND THE WIND.

This game is suitable for little children. The players are divided into two equal parties, each party having a home marked off at opposite ends of the playground, with a long neutral space between. One party represents a flower, deciding among themselves which flower they shall represent, as daisies, lilies, lilacs, etc. They then walk over near the home line of the opposite party. The opposite players (who represent the wind) stand in a row on their line, ready to run, and guess what the flower chosen by their opponents may be. As soon as the right flower is named the entire party owning it must turn and run home, the wind chasing them. Any players caught by the wind before reaching home become his prisoners and join him. The remaining flowers repeat their play, taking a different name each time. This continues until all of the flowers have been caught.

FOLLOW CHASE.

The players stand in a circle with arms stretched sideways, resting on each other's shoulders, thus making a wide distance between. One player is chosen for runner and one for chaser. The game starts with the runner in one of the spaces under the outstretched arms of the players and the chaser in a similar position on the opposite side of the circle. At a signal from a leader both start, the runner weaving in and out between the players or dashing across the circle in any way that he sees fit, but the chaser must always follow by the same route. If the runner be caught, he joins the circle; the chaser then takes his place as runner and chooses another player to be chaser.

The leader (who may be one of the players) may close the chase if it becomes too long by calling "time!" when both runners must return to their places in the circle, new ones taking their places.

For large numbers there may be two or more runners and an equal number of chasers, or the players may be divided into small groups.

PARLOR GAMES.**WHERE IS YOUR LETTER GOING?**

All the company being seated around the room, two people are chosen, one for postmaster the other for carrier.

The former, stationing himself at the top of the room, gives every person the name of some city, writing the names down upon a sheet of paper as they are given. The carrier, then being blindfolded, stands in the center of the room and the postman announces, for instance: "I have a letter to go between New York and Chicago."

As soon as the names are mentioned the persons representing these cities must change places, the carrier at the same time trying to catch one of them. If he succeeds, and can, while blindfolded, give the name of the captured player, the latter must in turn become carrier.

Whenever the postman says: "I have letters to go all over the world," everybody must rise and change places, and if, in the general confusion, the carrier secures a seat, the person who remains standing after all the seats are taken, becomes the carrier.

SHADOW PORTRAITS.

One of the party being appointed artist, each person in turn is seated near the wall with the shadow of his face falling in profile upon a sheet of white paper held or pinned upon the wall. The only light in the room must be a single powerful lamp, that the shadow may be clear and distinct.

The artist traces with a pencil the outline of the shadowy face and head upon the white surface, then hands the result to an assistant, who carefully cuts out the head, and upon the back of the paper remaining writes the name of the person represented.

After each player has been thus treated the papers are fastened, one at a time, upon a dark curtain or screen, which, showing through the head-shaped openings, gives them the appearance of silhouettes. The company is then called upon to guess the names of the originals.

THE HOUSE THAT JACK BUILT.

The players sit in a circle and some one begins by claiming to possess whatever object he may choose, the more out of the way the better. For instance:

No. 1 announces, "Here is the key of Bluebeard's closet."

No. 2 adds, "Here is the string that was tied to the key of Bluebeard's closet."

No. 3 continues, "Here is the hemp that made the string that was tied to the key of Bluebeard's closet."

No. 4 goes on, "Here is the farmer that sowed the hemp that made the string that was tied to the key of Bluebeard's closet."

And so on, as long as the accumulation of objects can be remembered. A failure to give them all correctly is punishable by a forfeit.

BIRDS HAVE FEATHERS.

The leader throws up his hands every time he mentions a bird or animal. The players follow him when he mentions any feathered animal, but keep their hands upon their knees when he mentions a species which have not feathers. The object, of course, is to catch them unawares by naming birds very rapidly and introducing names of objects that have no feathers. Thus: Chickens have feathers. (All hands up.) Ducks have feathers. (Hands up.) Eagles have feathers. (Hands up.) Cats have feathers. (Leader's hands up.) All others whose hands have been raised pay a forfeit.

MY GRANDFATHER'S TRUNK.

The company being seated in a circle, somebody begins by saying, for instance:

No. 1. "I pack my grandfather's trunk with a pair of spectacles."

No. 2. "I pack my grandfather's trunk with a pair of spectacles and a silk hat."

No. 3. "I pack my grandfather's trunk with a pair of spectacles, a silk hat, and a dime novel."

And so on, each person repeating all the articles already mentioned, besides adding a new one.

If anyone fails to repeat the list correctly, he drops out of the game, which is continued until the contents of the trunk are unani- mously declared too numerous to remember.

ALLITERATION.

The party sit around the room. The leader begins by repeating sentence No. 1. Each person repeats the sentence in turn. When all have repeated, the leader adds the second sentence; the combination is then repeated by each in turn. The leader adds a sentence at every return to him until all ten sentences have been repeated in the order in which they were given. Anyone making a mistake either in omission or misproduction is counted out. As the rank is depleted, the remaining ones are required to repeat faster. A prize is given to the one, other than the leader, who makes no mistakes.

The sentences are as follows:

1. One old ox opening oysters.
2. Two toads teetotally tired trying to trot to Trixburg.
3. Three tony tigers taking tea.
4. Four fishermen fishing for frogs.

5. Five fantastic Frenchmen fanning five fainting females.
6. Six slippery snakes sliding slowly southward.
7. Seven Severn salmon swallowing shrimps.
8. Eight egotistical Englishmen eating enormously.
9. Nine nautical Norwegians nearing northern Norway.
10. Ten tiny toddling tots trying to train their tongues to trill.

A GOOD FAT HEN.

The leader begins by saying "A good fat hen," which is repeated by everybody around the room. He then says: "Two ducks and a good fat hen," which is likewise repeated. Then: "Three plump partridges, two ducks, and a good fat hen," which again goes the rounds. And so on until, by adding one object at a time, the following is produced:

"Ten sacrificed monkeys on a catamaran floating, 9 Mesopotamian mares with their manes and tails in good order, 8 transmogrified priests in their pulpits preaching, 7 piggywiggies in a rye field rooting, 6 screaming squirrels in a crab tree screeching, 5 gray geese in a green field grazing, 4 hares headless, 3 plump partridges, 2 ducks, and a good fat hen."

Whoever fails to repeat correctly this heterogeneous accumulation is dropped from the game.

AUCTION.

Have ready a basket filled with packages containing various objects, the more absurd and the greater the variety the better, only they must be disguised by their paper wrappings.

Select as auctioneer somebody who is glib of tongue and ready of wit and mount him in a chair or upon a table within reach of the basket of packages.

Each of the company being provided with a saucer containing 50 beans, the auctioneer begins his task. He holds up one of the packages, recommending it to the audience and speculating as to its contents. In this he can give full scope to his imagination, suggesting anything from a set of diamonds to a steam yacht. The audience bids as at a genuine auction, offering beans in exchange for the desired article, which is, of course, "knocked down" to the highest bidder.

If the objects to be auctioned are of any value it is well to limit them to the number of players, and then by forbidding any offer lower than 25 beans, make it impossible for any person to secure more than one package.

CROOKED ANSWERS.

Seat all the players in a circle, then tell each in turn to whisper a question to his right-hand neighbor, giving a correct answer to his

own question to the player at his left. In this way everybody receives an absurd combination, which is repeated aloud after all questions and answers have been given.

For example, A says to his right-hand neighbor: "Who taught you to sing so well?" and turning to the left whispers as a reply, "The leader of the frog orchestra." B, who heard the latter, has received from another source the question, "What is your favorite dish?" and received for an answer "The leader of the frog orchestra." While the player at A's right says: "I was asked 'who taught you to sing so well,' and received for an answer 'six bottles of hop bitters.'"

GIVEN WORDS.

Every player whispers to his right-hand neighbor a single word, whatever he pleases, only the more difficult for introduction into an ordinary sentence the better.

When everybody knows his word, one player begins by asking a question of his neighbor at the left, who is obliged in his reply to introduce the word that he has previously received, as adroitly as possible, to avoid its detection by his interrogator.

If the latter can not discover the word, he pays a forfeit.

A PEANUT GATHERING.

As the title of this game suggests, the object is to gather peanuts which have been hidden in every available nook and corner, in crevices of sofas and chairs, under bric-a-brac, on mantels, and behind doors, etc. Each hunter is provided with a bag which is made with a piece of tape across the middle of the top, on which his name is written. As the peanuts are found they are placed in the bags. When it is thought that the hunting has continued long enough the hunters are recalled to the room from which they started and the contents of the bags are counted by a committee appointed for the purpose, and a prize is awarded to the hunter having the largest number of peanuts.

SLICING FLOUR.

Fill a medium-sized bowl with flour and press it compactly. Turn it out on a large plate, placed in the center of a table. On top of the mold thus formed lightly lay a small ring.

The object of the game is to slice as much flour from all sides of the mound as possible, without disturbing the ring. Each player has a broad-bladed knife, and each in turn removes a thin slice of flour, until finally only a slender column is left with the ring on top.

The unlucky person knocking down the ring is obliged to pick it up from the pile of flour with his teeth. As he is probably laughing as heartily as the others, this is quite a difficult feat to perform.

SHAKING QUAKER.

The company sit in a circle. One begins the game by patting his hand on his knee and saying to his left-hand neighbor: "Neighbor, neighbor, how art thou?" to which No. 2 replies: "Very well, thank thee." No. 1 then asks: "And how is the neighbor next to thee?" to which No. 2 responds, "I don't know, but I'll go see." No. 2 then turns to No. 3 and asks the same question, and so the questions pass around the whole circle until they come back to No. 1, who, after replying, repeats the questions to No. 2, patting both knees with both hands. This form is then gone through with by the whole company; No. 1 then taps his right foot while both hands are patting knees, then adds left foot. The next time he shakes his head, then stands up, keeping all the motions going at the same time.

This is a very amusing game for small children, making noise enough, and yet not being boisterous.

HUNT THE RING.

The players stand in a circle, holding a long cord forming an endless band, upon which a ring has previously been slipped.

This ring is passed rapidly from one player to another, always concealed by the hands, while somebody in the center endeavors to seize the hands of the person who holds it, who, when actually caught, takes his place within the circle.

If the circle is very large two rings may be slipped upon the cord and two players placed in the center together.

A small key is often used instead of a ring, while still another variation is to have the concealed object a small whistle with a ring attached. When this is adopted an amusing phase of the game is to secretly attach a string to the whistle, and fasten this to the back of the player in the center by means of a bent pin at the other end of the string.

Then, while feigning to pass the whistle from hand to hand, it is occasionally seized and blown upon by some one in the ring, toward whom the victim is at that moment turning his back, causing that individual to be greatly puzzled.

THE RULE OF CONTRARY.

All the players stand up, taking hold of the sides of a handkerchief. The leader says: "When I say 'hold fast' let go; when

I say 'let go' hold fast." He then says, "Let go" or "hold fast," as he may feel inclined. When he says, "Let go," those who do not hold fast pay forfeits; when he says, "Hold fast," all who do not immediately let go are punished in like manner.

THE RAT HUNT.

All the players seat themselves in a circle, one of them being supplied with a stick, toy, or other implement with which to make a scratching noise on the floor. The player who acts as cat, stands upon the center. The holder of the toy watches an opportunity to scratch on the floor with the toy, when the cat is not looking in his direction. The latter turns quickly around to detect, and, if possible, to seize the instrument from the scratcher.

The scratcher, however, passes the toy to another, and so on, the person holding it sounding it whenever the cat's attention is turned in an opposite direction. If the cat succeeds in detecting a player and seizing the toy from him, they change places, the detected scratcher becoming cat in his turn.



THE BAG OF LUCK.

The "bag of luck" is a decorated paper bag suspended in a doorway at a convenient height; the children, blindfolded, are given three trials to break it with the pretty ribbon-wound wands provided for the purpose. These sticks are given afterwards as souvenirs of the evening. The child who succeeds in making the first hole in the bag is entitled to a prize, but all share its contents. It is usually filled with confectionery, but flowers may be substituted when candy is considered objectionable.

THE SILENT CONCERT.

In this performance the company for the time imagine themselves to be a band of musicians. The leader of the band is supposed to furnish each of the performers with a different musical instrument. Consequently, a violin, a harp, a flute, a piano, a jew's-harp, and anything else, are all to be performed upon at the same time. The leader begins playing a tune on his imaginary violoncello, or whatever else it may be, imitating the way of performing it. The others all do the same, the sight presented being, as may well be imagined, exceedingly ludicrous. In the midst of it the leader quite unexpectedly stops playing and makes an entire change in his attitude, substituting for his own instrument one belonging to some one else. As soon as he does this, the performer, who has been thus unceremoniously deprived of his instrument, takes that of his leader and performs on it instead. Thus the game is continued, everyone being expected to carefully watch the leader's actions and to be prepared at any time to make a

sudden change. Forfeits are, of course, in order when the player whose instrument has been appropriated fails to immediately imitate the motions which the leader has just abandoned.

THE CUSHION DANCE.

A hassock is placed end upward in the middle of the floor, round which the players form a circle, with hands joined, having first divided into two equal parties. The adversaries, facing each other, begin by dancing round the hassock a few times; then suddenly one side tries to pull the other forward, so as to force one of their number to touch the hassock and to upset it. The struggle that necessarily ensues is a source of great fun, causing even more merriment to spectators than to the players themselves. At last, in spite of the utmost dexterity, down goes the hassock or cushion, whichever it may be. Some one's foot is sure to touch it before very long, when the unfortunate individual is dismissed from the circle and compelled to pay a forfeit.

SILENT QUAKER.

The company seat themselves so that each one can whisper to his next neighbor on his right. When all are ready the whispering begins. Each one tells his next neighbor to do some absurd thing. When every one has received a commission, the leader announces, "The meeting has begun." All join hands and solemnly shake them, after which no one must speak or laugh. Each one in turn performs his commission with solemnity. Anyone who laughs or speaks pays a forfeit.

Suggestions for commissions: One might be ordered to make a pantomime speech, another told to dance a jig, another commissioned to sing by action. A gentleman might be told to play barber or dentist, another might offer to eat a philopena, etc.

THE COBWEB PARTY.

In preparation for this amusing pastime two balls of string of contrasting colors are requisite, one color being for the ladies, the other for the gentlemen. Also as many gifts or favors (two of every kind) as expected guests. Tie from the chandelier in the parlor the strings and twine them around various articles of furniture, proceeding in different directions with each string. They can be carried into other rooms, and even upstairs by twining around the banisters. When the first strings have been carried far enough, break them from the balls and to these ends attach favors. Then go back to the chandelier, tie other strings, and make other goals by attaching favors until there is the required number. The cobweb is then complete. When the guests have all assembled and it is desired to begin the

game, they must gather around the chandelier and to each one is given one of the strings. At a given signal each member of the party begins following the course of his or her string, winding into balls as they proceed toward their goal. As the favors are discovered the finders return to the parlor. The gentlemen then search for the ladies holding corresponding favors to their own and act as their escorts until after refreshments are served. Appropriate gifts are those which are sold as "German favors," as they can be used in adorning the person, and thus afford a great deal of amusement.

THROWING THE HANDKERCHIEF.

The company being seated around the room in a circle, some one stationed in the center throws an unfolded handkerchief to one of the seated players.

Whoever receives it must instantly throw it to some one else, and so on, while the person in the center endeavors to catch the handkerchief in its passage from one player to another.

If he catches it as it touches somebody, that person must take his place in the center. If it is caught in the air, the player whose hands it last left enters the circle.

The handkerchief must not be knotted or twisted, but thrown loosely.

THE GIANTESS.

Much amusement may be caused by performing the following:

A tall gentleman is dressed in a skirt. Then a large umbrella is covered over with a gown and a cloak, a ball is tied on the point of the stick above the dress, and a bonnet and thick veil are put on it. The umbrella is partially opened, so that its frame sets out the dress and cloak as crinoline does. The gentleman gets under it and, holding the handle up as high as he can grasp, appears like a gigantic woman. Somebody knocks at the hall door, to pretend that there is an arrival, and a minute or two afterwards the door is opened and "Miss Little Girl" is announced. The giantess then walks into the room, bows, etc., to the amusement of the company.

A good effect is produced by holding the umbrella handle naturally when entering and then raising it by degrees, giving the appearance of a startling growth. She can thus appear to rise till she peers over the tops of pictures. She may talk to the company also, bending her head down toward them and speaking in a squeaking tone of voice.

THE GAME OF TRUSSED FOWLS.

Two boys, having seated themselves on the floor, are trussed by their playmates; that is to say, each boy has his wrists tied together

with a handkerchief and his legs secured just above the ankles with another; his arms are then passed over his knees, and a broomstick is pushed over one arm, under both knees, and out again over the other arm. The "trussed fowls" are now carried into the center of the room and placed opposite each other, with their toes just touching. The fun now begins, as each fowl endeavors, with the aid of his toes, to turn his antagonist over on his back or side, the one who can succeed in doing this winning the game. It frequently happens that both players are upset, and in that case they must, of course, commence all over again.

THE CURTAIN DONKEY.

Cut a figure of a donkey from dark paper or cloth, and fasten it upon a sheet stretched tightly across a doorway.

The donkey is minus a tail, but each player is given a caudal appendage, which would fit his donkeyship if applied. To each tail is attached a paper bearing the name of the person holding it, and it is sometimes further adorned by a small bell fastened at the end.

When all is ready, the players are blindfolded in turn and placed facing the donkey a few steps back in the room, then turned around rapidly two or three times and told to advance with the tail held at arm's length, and with a pin previously inserted in the end, attach it to the curtain wherever they first touch it.

When the whole curtain is adorned with tails—not to mention the furniture, family portraits, etc., in the vicinity—the one fastening the appendage the nearest to its natural dwelling place receives a prize, as does also the player who has given the most eccentric position to the tail intrusted to his care.

THE PROMENADE CONCERT.

The players seat themselves in a circle, each adopting a musical instrument on which he is supposed to be the performer. As, for instance, one chooses the violin, and draws his right hand backward and forward with a vigorous action, as though he were drawing the bow across the instrument. Another takes the cornet, and puffs out his cheeks to the utmost extent. A third chooses a clarinet and rolls his eyes painfully. Another beats an imaginary drum, while another, strumming with his hands upon his knees or a table (the latter real or imaginary), shows that the piano is his choice. The banjo, jewsharp, comb and paper, triangle, cymbal, tambourine, hand organ, may all be represented. Every player must imitate the action and, as closely as possible, the sound peculiar to his adopted instrument, selecting any tune he may think best calculated to display his powers. No two players are allowed to play the same tune, and the greatest enthusiasm must be thrown into the performance.

Gravity is indispensable (because next to impossible) and the slightest violation of it costs a forfeit.

The conductor takes his place in the center of the circle, sitting cross-legged on a chair, with his face to the back of another chair on which he beats time. When the music (?) is at its height, and the greatest confusion prevails, the leader suddenly singles out one of the performers and asks him why he is at fault. The person thus unexpectedly pounced upon must immediately give some excuse for his want of accuracy, which excuse must be in keeping with the nature of his instrument. For instance, the fiddler replies that the bridge is broken and he couldn't get across; the pianist, that he has left one of his keys of his instrument at home on his dressing table, etc. Any delay in this, or repetition of any excuse already given, costs a forfeit.

BRING BACK WHAT YOU BORROW.

Players seat themselves around the room. The leader assigns a name to each one; i. e., "broomstick," "dish pan," "necktie," "washing machine," etc. When each one has been named the leader asks one of the players to present or "bring back" one of the other players or articles that he has borrowed. The player takes one of the other players to anyone in the room that he chooses, calling him by the name that has been given to himself, "I brought back your broomstick," etc. The one who has been brought back takes another player back, and the game continues thus until every one has had their turn.

HURLY BURLY.

The players are seated informally about the room. One player chosen to be leader whispers in the ear of each one some action to be performed. One may be asked to "sing a song," "dance a jig," "play a jewsharp," "make a speech," etc. When all have been given something to do the leader calls out, "Hurly burly," then all perform the different act simultaneously. Anyone failing to perform at the proper time is punished by walking the "cedar swamp," beginning at one in the room and answering questions put to him by the assembled company, stepping forward one step when the answer is yes and backward when it is no. A very amusing parlor game.

FLYING CLOUD.

The players sit around in a circle. The leader stands or sits in the center and tosses a large white cloth to one of the number in the circle. The cloth is then tossed from one person to another, the object being to keep it away from the player in the center as long

as possible. If he succeeds in catching the "cloud," the one who failed to catch takes his place. A lively game for the beginning or closing of a social evening.

HOW DO YOU LIKE YOUR NEIGHBOR.

The players are divided; half of the number are seated on one side of the room and the other half on the opposite side. The odd player is "It." He approaches one of the players and asks, "How do you like your neighbor?" When the answer, "Very well, thank you," is given the rows exchange places, the odd player trying to secure a seat in the meantime. If he succeeds, the one who fails to secure a seat takes his place.

SPIN THE PLATE.

Players are seated about the room, with one of the number standing in the center to spin the plate. As he does this he calls the name of one of the company, who must answer by trying to catch the plate before it stops spinning. If he succeeds, he takes the place of the first player; if he fails, he may be given a forfeit.

HANG TAG.

One player who is "It" changes place with any other player whom he may tag. The players may escape being tagged by hanging over a chair or any other obstacle to get their feet off the floor. They may choose places, venturing forth but a little way each time, or they may take daring risks by running clear across the room to exchange with another player.

HIGH WINDOWS.

All of the players but one join hands in a circle. The odd player remains on the inside of the circle; passing around, tags one of the players in the circle. Then they both run around the outside, the vacant place being left open. The one who was tagged tries to tag the center player before he gets around the circle three times. If he does not, the players call "High window!" and raise their clasped hands to let both of the players inside. Should the one who is being chased enter the circle without being tagged, he takes his place with the other players, and the game continues with the chaser on the outside.

HOUND AND RABBIT.

This game is suitable for a large number of players. They stand in groups of three, clasping hands to form a circle or tree. The

other players are the rabbits, one for each tree. An extra player is the hound, who tries to catch them exchanging places with each other in the trees. No two rabbits may lodge in the same tree. Any hound may become a rabbit by dodging into the last empty tree, if he can, leaving the slow player to be the hound as the game continues.

HOW MANY MILES TO BABYLON?

The players form two lines and stand facing each other, considerable distance being left between the lines. The players in each line number off by twos. The following dialogue takes place, the players of each line answering in unison. They sway back and forth in time to the words, swinging the hands and changing the feet as they sway. The time should be rapid. The first line asks:

“How many miles to Babylon?”

Second line answers:

“Only three score and ten.”

“Will we be there by candle light?”

“Yes, and back again.”

“Open your gates and let us through.”

“Not without a beck and a boo (bow).”

“Here’s a beck and here’s a sou,

Open your gates and let us through.”

At the words “Here’s a beck and here’s a boo” the players suit the words to action by placing the hands upon the hips for a beck and making a bow, assume an erect position, and turn the head to the right for “Here’s a side and here’s a sou.” Then the partners clasp hands and run forward eight steps in the same rhythm as the dialogue gives, each couple passing under the arms of the opposite couple with upraised hands, representing the gates of the city. Having taken the eight steps, the running couples turn around, facing the city gates from the other side. This is done in four running steps, making twelve steps in all. The couples who were the gates turn around in four steps, making sixteen steps in all, and they in turn repeat the first line of the dialogue, and the game goes on with the other line representing the gates of the city.



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