

PRICE 26 CENTS

S 3545
E533
4
1922
Copy 1

Queen Christmas

Carolyn Wells



THE PENN PUBLISHING COMPANY

Successful Rural Plays

A Strong List From Which to Select Your Next Play

FARM FOLKS. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. For five male and six female characters. Time of playing, two hours and a half. One simple exterior, two easy interior scenes. Costumes, modern. Flora Goodwin, a farmer's daughter, is engaged to Philip Burleigh, a young New Yorker. Philip's mother wants him to marry a society woman, and by falsehoods makes Flora believe Philip does not love her. Dave Weston, who wants Flora himself, helps the deception by intercepting a letter from Philip to Flora. She agrees to marry Dave, but on the eve of their marriage Dave confesses, Philip learns the truth, and he and Flora are reunited. It is a simple plot, but full of speeches and situations that sway an audience alternately to tears and to laughter.

HOME TIES. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. Characters, four male, five female. Plays two hours and a half. Scene, a simple interior—same for all four acts. Costumes, modern. One of the strongest plays Mr. Tubbs has written. Martin Winn's wife left him when his daughter Ruth was a baby. Harold Vincent, the nephew and adopted son of the man who has wronged Martin, makes love to Ruth Winn. She is also loved by Len Everett, a prosperous young farmer. When Martin discovers who Harold is, he orders him to leave Ruth. Harold, who does not love sincerely, yields. Ruth discovers she loves Len, but thinks she has lost him also. Then he comes back, and Ruth finds her happiness.

THE OLD NEW HAMPSHIRE HOME. A New England Drama in Three Acts, by FRANK DUMONT. For seven males and four females. Time, two hours and a half. Costumes, modern. A play with a strong heart interest and pathos, yet rich in humor. Easy to act and very effective. A rural drama of the "Old Homestead" and "Way Down East" type. Two exterior scenes, one interior, all easy to set. Full of strong situations and delightfully humorous passages. The kind of a play everybody understands and likes.

THE OLD DAIRY HOMESTEAD. A Rural Comedy in Three Acts, by FRANK DUMONT. For five males and four females. Time, two hours. Rural costumes. Scenes rural exterior and interior. An adventurer obtains a large sum of money from a farm house through the intimidation of the farmer's niece, whose husband he claims to be. Her escapes from the wiles of the villain and his female accomplice are both starting and novel.

A WHITE MOUNTAIN BOY. A Strong Melodrama in Five Acts, by CHARLES TOWNSEND. For seven males and four females, and three supers. Time, two hours and twenty minutes. One exterior, three interiors. Costumes easy. The hero, a country lad, twice saves the life of a banker's daughter, which results in their betrothal. A scoundrelly clerk has the banker in his power, but the White Mountain boy finds a way to checkmate his schemes, saves the banker, and wins the girl.

THE PENN PUBLISHING COMPANY
PHILADELPHIA

QUEEN CHRISTMAS

A Pageant Play

By

CAROLYN WELLS

*Author of "The Meaning of "Thanksgiving Day,"
"The Sweet Girl Graduate," etc.*



PHILADELPHIA
THE PENN PUBLISHING COMPANY

1922

PS3545
.E533Q4
1922

COPYRIGHT
1922 BY
THE PENN
PUBLISHING
COMPANY



©CLD 60076

Queen Christmas

FEB 24 1922

no 1

Queen Christmas

CAST OF CHARACTERS

KING CHRISTMAS.
STEWARD.
FIRST COURTIER.
SECOND COURTIER.
LIGHT—A Boy.
THE GIFTS—A Boy or Girl or Both.
THE FEAST—A Fat Boy.
THE CHRISTMAS TREE—A Boy.
DECORATIONS—A Boy or Girl.
SANTA CLAUS.
HERALD.
PORTERS.
PAGES.
WORKMEN.
QUEEN CHRISTMAS.
THE BELLS—A Girl.
SNOW—A Girl.
SPIRIT OF LOVE—A Girl.

NOTE.—The success of this play depends largely upon the character of Queen Christmas. She should be a dainty, piquant creature, capable of smiles and tears, and of a personal magnetism that dominates the whole presentation. The verses, given as songs, may be recited, if preferred; or, if more music is wanted, Christmas carols or glees may be introduced freely.

COSTUMES

KING CHRISTMAS wears royal robes of red, trimmed with ermine, gold crown, scepter and full regalia.

STEWARD wears court uniform with gold trappings.

FIRST COURTIER wears costume of the period.

SECOND COURTIER wears costume of the period.

LIGHT wears a suit of yellow or flame-colored stuff, made shiny with gilt paper, and candles are fastened to sleeves, shoulders and collar, and a crown of candles is on his head. These would better not be lighted, but he may carry a long lighted candle in each hand, or, if convenient, an electric Christmas-tree lighting device, with storage battery, or red paper lanterns, or pocket flash-lights.

THE GIFTS wears holiday apparel and carries a profusion of parcels tied with tissue paper and ribbons. Also exposed gifts, such as dolls, toys and candles.

THE FEAST wears chef's costume, with white cap and apron. He carries a great tray and a basket hangs on each arm, all filled with good things to eat and decorated for Christmas.

THE CHRISTMAS TREE wears a brown gnome's suit, bearing a Christmas tree, fully decorated and strung with small gifts.

SANTA CLAUS wears usual costume.

HERALD wears usual court herald's suit.

PORTERS wear costumes of the period.

PAGES wear costumes of the period.

WORKMEN wear regular working clothes or smocks.

QUEEN CHRISTMAS wears regal robes of white, trimmed with ermine, a gold crown with white feathers or lace-draped veil and sparkling jewels. Pages may carry her train.

THE BELLS wears short, full skirts with many little bells sewed to the ruffles. The dress may be on the

order of a Folly costume, but must be red and green, with bells everywhere. She carries a string of small sleigh bells.

DECORATIONS wears a dark green costume laden with Christmas decorations. Wreaths strung on each arm, trailing ropes of green, hands full of red paper bells, stars and crosses made of greens or red immortelles or holly, all bearing red ribbon streamers.

SNOW wears a dress of white, woolly stuff, edged with swan's down and glistening with diamond dust or tinsel. She carries a lot of cotton snowballs which she tosses about.

SPIRIT OF LOVE wears a simple white robe, streaming blond hair, with a single star above her brow. She has white wings, if possible.

Queen Christmas

SCENE.—*The throne room of KING CHRISTMAS. On a large raised dais stands one royal chair. A similar one must be in readiness. The throne is hung with red draperies and decorated with Christmas greens, holly wreaths, stars, and so on. The whole room is trimmed with Christmas effects, and a ceiling or background is of dark blue studded with stars. WORKMEN are putting finishing touches to the preparations. PAGES are running here and there, picking up scraps of greens, of which a few bits are still seen on the chair. A STEWARD is in charge and is giving orders.*

CHORUS:

(Air, chorus of "Over There.")

Christmas Day, Christmas Day,
All the world, all the world glad and gay;
With the bells a-ringing
And songs a-singing
And all the court in brave array.
Christmas Day, Christmas Day,
One and all, one and all glad and gay;
With a welcome to King Christmas,
For he's coming home to his court for
Christmas Day!

STEWARD (*pompous looking. Directing PORTERS*).
Hang that wreath higher! Raise that star a bit!
Dust off the chair whereon the King shall sit!

King Christmas comes; the hour is drawing nigh.
(Looks at his watch.)
 Is all in readiness? Haste, minions, fly!

HERALD *(entering in haste)*.

What ho! What ho! A message swift I bring—
 A message from our well-beloved King.

STEWARD.

A message? Give it me! What does it say?
(Reading.)

“Have the court ready. Will return to-day.
 And, hark ye, courtiers, welcome, too, prepare
 For your Queen Christmas, who my throne will
 share.”

A COURTIER.

A Queen! He's married!

ANOTHER COURTIER.

Bringing home his bride!

STEWARD.

Queen Christmas! By my troth, 'twill be our pride
 To give her welcome in right royal way!
 When do they get here? Quick! What time, I say?

HERALD.

They'll be here any minute.

STEWARD.

Ho, a chair!
 For two the royal throne we must prepare!

(PORTERS and PAGES bring second chair, place it on the throne beside the first and decorate it. All scurry round, touching up the decorations, singing as they work.)

We're ready for the King, we're ready for the King,
 But if he brings a Queen with him that's quite an-
 other thing!

Oh, quite another thing! Yes, quite another thing!
 If he should bring a Queen with him, that's quite an-
 other thing!

STEWARD (*approving*).

Yes, that is fine! Another cushion bring,
Her Majesty will sit beside the King.

HERALD (*from doorway*).

What ho! The King and Queen!

(*All bow deeply as the royal pair enter. PAGES may carry her train, and the KING may have attendants in court dress.*)

CHORUS:

(*Air, "Battle Hymn of the Republic."*)

With holly berries scarlet and with spicy branches
green

We decorate in honor of our Christmas King and
Queen,

And bid them hearty welcome as they come upon
the scene.

Our Christmas King and Queen.

Hail, O King and Queen of Christmas,

Hail, O King and Queen of Christmas,

Hail, O King and Queen of Christmas,

Our Christmas King and Queen.

KING CHRISTMAS (*to QUEEN, as they near the throne*).

My bonny Queen, I bid you welcome here,

My home, my court, my throne—all yours, my dear.

QUEEN CHRISTMAS (*laughing happily*).

Oh, dearie King, it's such a darling place!

KING CHRISTMAS (*seating her*).

Your throne, my dear, where you will reign with
grace.

(*To COURTIER.*)

My courtiers, your love and loyalty

Queen Christmas will henceforward share with me.

Holiday all! Let merriment prevail!

COURTIERS.

All hail! King Christmas and Queen Christmas,
hail!

KING CHRISTMAS (*to* QUEEN CHRISTMAS).

I see upon your face, beloved Queen,
A puzzled look—tell me, what does it mean?

QUEEN CHRISTMAS (*perplexedly*).

I am a little puzzled, I admit,
There's something bothers me a tiny bit.
You know, King dear, I came from far away,
From Never-Never Land, where, strange to say,
Of Christmas we have never heard, and so,
What Christmas means, truly, I do not know!

KING CHRISTMAS.

Not know what Christmas means! My little love,
The joys of Christmas you shall quickly prove!

QUEEN CHRISTMAS (*wonderingly*).

The joys of Christmas?

KING CHRISTMAS.

Yes, they must be seen
By one who calls herself a Christmas Queen!
Heralds! Stewards! Courtiers! Ho! What ho!
I say!
Let Christmas Joys be marshaled in array;
And let them all in brave review appear
Before Queen Christmas! Haste and bring them
here!
And bring a palm, that she may favor show
And on the worthiest Joy a prize bestow.

(COURTIERS *bow and exit*. In a moment a HERALD
enters. He gives the QUEEN a large and beautiful
palm leaf or wreath.)

HERALD.

King Christmas, I return, your bidding done,
The Christmas Joys will enter, one by one.

(Enter THE BELLS. Behind the scenes church bells ring softly.)

THE BELLS (*sings. Air, "Jingle Bells"*).

The bells on Christmas Day
Are jubilant and gay,
They tinkle, binkle, winkle in a happy
sort of way.
How merrily they ring
A cheery ting-a-ling,
Melodiously chiming out a tuneful ding-
a-ding.

Christmas bells, Christmas bells,
Jingle bright and gay;
Oh, what fun it is to hear
The bells on Christmas Day!

QUEEN CHRISTMAS.

'Tis fun, indeed! I love you, Christmas Bells!
I'm sure the greatest joy your music tells!

(Enter LIGHT.)

LIGHT.

Hail, King, and hail, O Queen! It is my right
The joy of Christmas candles to recite.
One moment your attention I invite.
Just picture to yourself how some poor wight
Would find himself indeed in sorry plight
Unless upon this Christmas Eve he might
The tapers on his Christmas tree ignite
And turn it to a glittering, sparkling sight!
Laden with cheer, with twinkling stars bedight,
Oh, 'tis the Christmas candles shining bright
That make the joy of merry Christmas night.
The greatest joy of Christmas time is Light!

QUEEN CHRISTMAS (*clapping her hands*).

Oh, yes, oh, yes! I love the sparkle bright!
I'm sure the greatest Christmas joy is Light!

KING CHRISTMAS (*smiling at her enthusiasm*).

But wait, my Queen, wait till you see the rest;
You can't decide so soon which is the best!

(*Enter DECORATIONS.*)

DECORATIONS (*recites while dancing about, hanging up decorations or laying some at QUEEN'S feet.*)

Wreaths of holly, gay and jolly,
Decorate our Christmas Day;
Red and gleaming ribbons streaming
Flutter in a merry way.
Christmas roses, scarlet posies,
Sprays of pearly mistletoe.
Greens and mosses, stars and crosses,
All is glitter, gleam and glow.

QUEEN CHRISTMAS (*delightedly*).

Oh, oh, I'm *sure* nothing could be more jolly
Then those enchanting wreaths of greens and holly!
They are so bright and beautiful and gay—
Oh, decorations make the Christmas Day!

(*Enter SNOW. Sleigh-bells jingle faintly outside.*)

SNOW (*sings. Air, "Sweet and Low"*).

Falling snow, crystal snow,
Hallows the Christmas scene;
Blow, blow, drifting snow,
Over the fir trees green.
Softly and silently falling down,
Over the country and over the town,
Setting our hearts aglow,
While the Christmastime gleams with frost
and rime.
Snow—snow—snow.

QUEEN CHRISTMAS (*looking rapt and exalted*).

Oh, King, my King! There's nothing, I am sure,
So beautiful as snow! So fair, so pure!
So dainty and so lovely; but, I say,
Tell me—what is snow good for, anyway?

KING CHRISTMAS (*laughing*).

Why, good to go sleigh-riding on, and then,
It's good for making snowballs, forts and men!
It's good to wash your rosy face with—and
It can turn earth into a fairyland!

(*Enter THE GIFTS.*)

THE GIFTS (*recites*).

Oh, girls and boys, *all* Christmas joys
Are very, very, *very* pleasant;
But it seems to me, and I know you'll agree,
The best is the Christmas present!

(*If both boy and girl appear, then they exchange gifts with each other, each delightedly smiling and explaining alternately.*)

"Oh, thank you so much!" "I'm quite overcome!"

"For me? I'm delighted indeed!"

"It's just what I wanted!" "It fair strikes me dumb!"

"The very book I want to read!"

"Why how did you know ——" "Oh, lovely! How sweet!"

"Exquisite!" "Magnificent!" "Fine!"

"How perfectly gorgeous!" "Oh, my, what a treat!"

"I scarce can believe it is mine!"

(*Together.*)

It's all very well to talk uplift,
But on Christmas we want a Christmas gift.
And the human heart, be it king or peasant,
Is thrilled at the sight of a Christmas present!

QUEEN CHRISTMAS (*smiling happily*).

Of course we are, you blessed, generous things;
Gifts are well loved by peasants and by kings;
And let me one small secret tell to you—
A queen would sometimes like a present too!

KING CHRISTMAS.

A Queenie should have presents, so she should!
And to small queens who're very, *very* good
It sometimes happens—well, you wait and see
What Santa brings you on your Christmas tree!

QUEEN CHRISTMAS (*wonderingly*).

Santa? A Christmas tree? What *do* you mean?

KING CHRISTMAS.

Sh! Wait a bit; be patient, little Queen.

(*Enter THE FEAST. He grins broadly as he offers his burdens to the KING and QUEEN.*)

THE FEAST (*recites*).

We may live without carols and candles and snow,
We may live without holly, without mistletoe,
We may live without presents of pictures or books;
But at Christmas mankind cannot live without
cooks!

Though it may be the last, it can never be least,
The best joy of Christmas is surely the Feast!
Though art may be long and though time may be
fleeting,

The best joy of Christmas is just—overeating!

QUEEN CHRISTMAS (*gazing hungrily at the goodies*).

My goodness, dear King, it's a curious thing!
But I think I could relish a small chicken wing.

KING CHRISTMAS.

Not now, Queenie darling, *our* feast will be laid
When your palm is awarded, your choice has been
made.

(*Enter THE CHRISTMAS TREE.*)

THE CHRISTMAS TREE (*sings to the tree. Air, "Upi-dee"*).

The greatest joy of Christmastide,
Christmas tree, Christmas tree,
In thee all love and friendship bide,
Christmas, Christmas tree.

Thou symbol true of all the rest,
Of Christmas joy thou art the best;
Crowning joy of Christmastide,
Christmas tree, Christmas tree,
Loving hearts thy fruits provide,
Christmas, Christmas tree.

QUEEN (*agog with excitement*).

I want a Christmas tree
All for my very own!
I'd rather have it a thousand times
Than all this royal throne!

(*Enter SANTA CLAUS, very jolly and capering about.*)

SANTA CLAUS (*sings. Air, "Captain Jinks"*).

I'm Santa Claus, and I'm glad I'm here
To join you in your Christmas cheer,
And I'm glad to welcome you, my dear,
You charming Queen of Christmas.
I am the chief of Christmas joys—
Ask the girls; ask the boys—
And I've brought you a pack of Christmas toys,
You charming Queen of Christmas.

(*Repeat first four lines.*)

KING CHRISTMAS.

How now, my Queen, my royal lady fair,
Judge with an honest and impartial air,
And tell me truly, how do you decide?
Which is the greatest joy of Christmastide?

QUEEN CHRISTMAS (*looking crestfallen and deeply disappointed*).

Oh, King, I am *so* sorry, but—you see,
Not one of these the *greatest* joy can be!

KING CHRISTMAS.

Not one? Why, how you talk! What *do* you mean?
Come, come, award the palm, my cherished Queen.

QUEEN CHRISTMAS (*almost crying*).

I can't! I *can't*! The right one isn't here!
 Oh, Herald, find more joys—search—persevere!
 There *must* be one more; find one more, I say;
 There's something lacking, some joy gone astray.

(HERALD *goes out hastily and returns with the SPIRIT OF LOVE.*)

SPIRIT OF LOVE (*sings. Air, "Believe Me, If All Those Endearing Young Charms"*).

Queen Christmas, you see here the Spirit of Love,
 I offer you full Christmas joys;
 I know that without me the day cannot prove
 A blessing without an alloy.
 For it's only the love light that gives the real glow,
 The love song that chants the real tone;
 And the worth of the gift must be reckoned, I know,
 By the love of the giver alone.
 All the bells and the presents, the lights and the songs
 Without me are lacking in cheer;
 For the Spirit of Love to this season belongs,
 Or Christmas is empty and drear.
 And I'm sure you agree that the Spirit of Love
 In the true Merry Christmas must share,
 Though its joys may be many—all others above—
 The Spirit of Love must be there.

QUEEN (*all smiles now, rises and, waving the great palm, looks kindly on the assembled JOYS. [Air, refrain of "Columbia, the Gem of the Ocean"]*):

I've listened to everyone's story;
 I've heard from each one that is here.
 You *all* help to make Christmas glory,
 You *all* help to make Christmas cheer.

I love all these joys gay and merry,
 The gifts and the songs and the rest;
 You're each of you quite necessary;
 But—the Spirit of Love is the best!

Yes, the Spirit of Love is the best,
Far greater than all of the rest;
Though each is possessing a true Christmas blessing,
The Spirit of Love is the best!

(QUEEN *gives palm to the SPIRIT OF LOVE, and all on the stage sing in chorus.*)

Yes, the Spirit of Love is the best!
Far greater than all of the rest!
Of all of the blessings of Christmas,
The Spirit of Love is the best!

CURTAIN

Unusually Good Entertainments

Read One or More of These Before Deciding on
Your Next Program

GRADUATION DAY AT WOOD HILL SCHOOL.

An Entertainment in Two Acts, by WARD MACAULEY. For six males and four females, with several minor parts. Time of playing, two hours. Modern costumes. Simple interior scenes; may be presented in a hall without scenery. The unusual combination of a real "entertainment," including music, recitations, etc., with an interesting love story. The graduation exercises include short speeches, recitations, songs, funny interruptions, and a comical speech by a country school trustee.

EXAMINATION DAY AT WOOD HILL SCHOOL.

An Entertainment in One Act, by WARD MACAULEY. Eight male and six female characters, with minor parts. Plays one hour. Scene, an easy interior, or may be given without scenery. Costumes, modern. Miss Marks, the teacher, refuses to marry a trustee, who threatens to discharge her. The examination includes recitations and songs, and brings out many funny answers to questions. At the close Robert Coleman, an old lover, claims the teacher. Very easy and very effective.

BACK TO THE COUNTRY STORE. A Rural Entertainment in Three Acts, by WARD MACAULEY. For four male and five female characters, with some supers. Time, two hours. Two scenes, both easy interiors. Can be played effectively without scenery. Costumes, modern. All the principal parts are sure hits. Quigley Higginbotham, known as "Quig," a clerk in a country store, aspires to be a great author or singer and decides to try his fortunes in New York. The last scene is in Quig's home. He returns a failure but is offered a partnership in the country store. He pops the question in the midst of a surprise party given in his honor. Easy to do and very funny.

THE DISTRICT CONVENTION. A Farical Sketch in One Act, by FRANK DUMONT. For eleven males and one female, or twelve males. Any number of other parts or supernumeraries may be added. Plays forty-five minutes. No special scenery is required, and the costumes and properties are all easy. The play shows an uproarious political nominating convention. The climax comes when a woman's rights champion, captures the convention. There is a great chance to burlesque modern politics and to work in local gags. Every part will make a hit.

SI SLOCUM'S COUNTRY STORE. An Entertainment in One Act, by FRANK DUMONT. Eleven male and five female characters with supernumeraries. Several parts may be doubled. Plays one hour. Interior scene, or may be played without set scenery. Costumes, modern. The rehearsal for an entertainment in the village church gives plenty of opportunity for specialty work. A very jolly entertainment of the sort adapted to almost any place or occasion.

THE PENN PUBLISHING COMPANY
PHILADELPHIA

Unusually Good Entertainments

Read One or More of These Before Deciding on
Your Next Program

A SURPRISE PARTY AT BRINKLEY'S. An Entertainment in One Scene, by WARD MACAULEY. Seven male and seven female characters. Interior scene, or may be given without scenery. Costumes, modern. Time, one hour. By the author of the popular successes, "Graduation Day at Wood Hill School," "Back to the Country Store," etc. The villagers have planned a birthday surprise party for Mary Brinkley, recently graduated from college. They all join in jolly games, songs, conundrums, etc., and Mary becomes engaged, which surprises the surprisers. The entertainment is a sure success.

JONES VS. JINKS. A Mock Trial in One Act, by EDWARD MUMFORD. Fifteen male and six female characters, with supernumeraries if desired. May be played all male. Many of the parts (members of the jury, etc.) are small. Scene, a simple interior; may be played without scenery. Costumes, modern. Time of playing, one hour. This mock trial has many novel features, unusual characters and quick action. Nearly every character has a funny entrance and laughable lines. There are many rich parts, and fast fun throughout.

THE SIGHT-SEEING CAR. A Comedy Sketch in One Act, by ERNEST M. GOULD. For seven males, two females, or may be all male. Parts may be doubled, with quick changes, so that four persons may play the sketch. Time, forty-five minutes. Simple street scene. Costumes, modern. The superintendent of a sight-seeing automobile engages two men to run the machine. A Jew, a farmer, a fat lady and other humorous characters give them all kinds of trouble. This is a regular gatling-gun stream of rollicking repartee.

THE CASE OF SMYTHE VS. SMITH. An Original Mock Trial in One Act, by FRANK DUMONT. Eighteen males and two females, or may be all male. Plays about one hour. Scene, a county courtroom; requires no scenery; may be played in an ordinary hall. Costumes, modern. This entertainment is nearly perfect of its kind, and a sure success. It can be easily produced in any place or on any occasion, and provides almost any number of good parts.

THE OLD MAIDS' ASSOCIATION. A Farcical Entertainment in One Act, by LOUISE LATHAM WILSON. For thirteen females and one male. The male part may be played by a female, and the number of characters increased to twenty or more. Time, forty minutes. The play requires neither scenery nor properties, and very little in the way of costumes. Can easily be prepared in one or two rehearsals.

BARGAIN DAY AT BLOOMSTEIN'S. A Farcical Entertainment in One Act, by EDWARD MUMFORD. For five males and ten females, with supers. Interior scene. Costumes, modern. Time, thirty minutes. The characters and the situations which arise from their endeavors to buy and sell make rapid-fire fun from start to finish.

THE PENN PUBLISHING COMPANY
PHILADELPHIA

Successful Plays for All Girls

In Selecting Your Next Play Do Not Overlook This List

YOUNG DOCTOR DEVINE. A Farce in Two Acts, by MRS. E. J. H. GOODFELLOW. One of the most popular plays for girls. For nine female characters. Time in playing, thirty minutes. Scenery, ordinary interior. Modern costumes. Girls in a boarding-school, learning that a young doctor is coming to vaccinate all the pupils, eagerly consult each other as to the manner of fascinating the physician. When the doctor appears upon the scene the pupils discover that the physician is a female practitioner.

SISTER MASONS. A Burlesque in One Act, by FRANK DUMONT. For eleven females. Time, thirty minutes. Costumes, fantastic gowns, or dominoes. Scene, interior. A grand expose of Masonry. Some women profess to learn the secrets of a Masonic lodge by hearing their husbands talk in their sleep and they institute a similar organization.

A COMMANDING POSITION. A Farcical Entertainment, by AMELIA SANFORD. For seven female characters and ten or more other ladies and children. Time, one hour. Costumes, modern. Scenes, easy interiors and one street scene. Marian Young gets tired living with her aunt, Miss Skinflint. She decides to "attain a commanding position." Marian tries hospital nursing, college settlement work and school teaching, but decides to go back to housework.

HOW A WOMAN KEEPS A SECRET. A Comedy in One Act, by FRANK DUMONT. For ten female characters. Time, half an hour. Scene, an easy interior. Costumes, modern. Mabel Sweetly has just become engaged to Harold, but it's "the deepest kind of a secret." Before announcing it they must win the approval of Harold's uncle, now in Europe, or lose a possible ten thousand a year. At a tea Mabel meets her dearest friend Maude sees Mabel has a secret, she coaxes and Mabel tells her. But Maude lets out the secret in a few minutes to another friend and so the secret travels.

THE OXFORD AFFAIR. A Comedy in Three Acts, by JOSEPHINE H. COBB and JENNIE E. PAINE. For eight female characters. Plays one hour and three-quarters. Scenes, interiors at a seaside hotel. Costumes, modern. The action of the play is located at a summer resort. Alice Graham, in order to chaperon herself, poses as a widow, and Miss Oxford first claims her as a sister-in-law, then denounces her. The onerous duties of Miss Oxford, who attempts to serve as chaperon to Miss Howe and Miss Ashton in the face of many obstacles, furnish an evening of rare enjoyment.

THE PENN PUBLISHING COMPANY
PHILADELPHIA

The Power of E

LIBRARY OF CONGRESS



0 015 930 910 1

Expression and efficiency go hand in hand.

The power of clear and forceful expression, confidence and poise at all times—in private gatherings, in public discussion, in society, in business.

It is an invaluable asset to any man or woman. It can often be turned into money, but it is always a real joy.

In learning to express thought, we learn to command thought itself, and thought is power. You can have this power if you will.

Whoever has the power of clear expression is always sure of himself.

The power of expression leads to:

The ability to think "on your feet"

Successful public speaking

Effective recitals

The mastery over other minds

Social prominence

Business success

Efficiency in any undertaking

Are these things worth while?

They are all successfully taught at The National School of Elocution and Oratory, which during many years has developed this power in hundreds of men and women.

A catalogue giving full information as to how any of these accomplishments may be attained will be sent free on request

**THE NATIONAL SCHOOL OF
ELOCUTION AND ORATORY**

4012 Chestnut Street

Philadelphia