COME AND CAPER

Creative Rhythms, Pantomimes and Plays With Music by Various Composers

By

VIRGINIA BENNETT WHITLOCK

Music Selected and Edited by NOTHERA BARTON

G. SCHIRMER (INC.)
New York

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INTRODUCTION

The dramatic play and rhythms of children are as old as the race; immemorial antiques, occasionally they are brought to light and valued for their beauty, substantial quality, and service. Children have always dramatized their play, and unborn generations will continue to do so.

Were it not for the imagination of skilled teachers much of this would be lost. It is therefore with pleasure that I have read the manuscript of "COME AND CAPER." Here is good physical educational activity for children, a kind that can rightly take its place in a legitimate scheme of education. Seeking neither to save the child from the consequences of "original sin" nor to pump him full of "useful knowledge," but only to give him an adequate opportunity to develop his capacities, modern education is aided at every turn by a modern physical education which helps interpret the developmental needs in relation to the whole child.

COME AND CAPER is a kind of education for this whole child. Thus only do all specialties in education justify themselves.

JESSE FEIRING WILLIAMS.

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PREFACE

COME AND CAPER presents a few of the dramatic pantomimes, creative rhythms, and plays, developed by the children from the first grade through the eighth grade of the Lincoln School with the help of the author, who was, at that time, a teacher of physical education in the school.

Special teachers are realizing more and more fully that children are not composed of separate compartments. Dramatic play as a natural means toward physical as well as emotional development has a legitimate place in the "gymnasium period." The body rhythm that naturally accompanies a song does not belong exclusively to the music period, and a "good play" does not necessarily belong in an English period.

Children take keen delight in what they themselves have helped to create—be it "a bear in the zoo" or the fairy queen ruling her court. This very delight makes for less self-consciousness and greater freedom in playing the parts. Ideas for the creative plays and games of children may be encouraged by the teacher or the mother in various ways. While listening to descriptive music by the standard composers, a child may feel a mood strongly enough to wish to express it through bodily motion, or the music may suggest a picture which calls for interpretation through pantomime. On the other hand a mood or a story may call for music that would furnish a suitable accompaniment.

This interpretation of music through bodily expression may often furnish much-needed relief from nervous and emotional strain either at home or at school, and fortunate indeed are the children who have with them teachers or parents able to recognize and satisfy this need.

The pantomimes, rhythms and plays recorded in COME AND CAPER were often the work and play of several days. Some of the ideas were contributed originally by a few children and elaborated by the whole class. Sometimes a group would divide itself quite naturally into smaller groups, in preparing some part that was especially pleasing.

Here the rules of the road are the same as those in various other phases of creative work. The teacher conceives of her part as that of a contributing member of the group, and not as one whose main duty is to issue orders—as one who appreciates a child's fancies and sees them as starting-points for further development. She also conceives of the purpose of the work in which she is engaged as the further development of the whole child, as well as of his physical well-being. The teacher will know that a "play" spirit is precious above all things, and she will consciously try to create an atmosphere in which children can be gay and happy.

COME AND CAPER is presented by way of suggestion and encouragement to those who believe, as does the author, that children may realize many of their possibilities through creative channels that include a large measure of physical activity. It is hoped that the rhythms and pantomimes presented in this volume may be starting-points from which other children will create for themselves!

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ACKNOWLEDGMENTS

I wish to express my indebtedness to Professor Gertrude K. Colby of Teachers' College, Columbia University, for the inspiration I received as a member of her classes, where germinal ideas are encouraged to sprout, and material is not "cut, dried, and handed on."

My hearty thanks to Miss Elizabeth Burchenal and Miss Mary Severance Shafter for their generosity in allowing me to reprint here the following dances: Tarantella, from *Folk-Dances and Singing Games*, by Elizabeth Burchenal; Bobbing Joe, and Ribbon Dance, from *Dances of the People*, by Elizabeth Burchenal, both books published by G. Schirmer (Inc.); The Indian Corn-Dance from *American Indian and other Folk-Dances*, by Mary Severance Shafter, published by A. S. Barnes & Company.

For photographs I am indebted to Mr. F. B. Whitlock, to Mr. H. V. Funk, principal of Bronxville Junior High School, and to Mr. A. J. Lynch, assistant director of physical education, Bronxville Public School.

For the capering goat on the cover and all pen-and-ink illustrations (except those on pp. 7, 19, 23, and 97) I am indebted to Mrs. Ruth Appledorn Mead.

VIRGINIA BENNETT WHITLOCK.

TO

THE CHILDREN OF THE LINCOLN SCHOOL
OF TEACHERS COLLEGE
COLUMBIA UNIVERSITY

THIS BOOK IS AFFECTIONATELY DEDICATED

The material in this book is meant as a series of starting points, not of patterns to be painstakingly followed. It records what the music suggested to some children. Your child may interpret it in another way. If so, let him, and be thankful for his originality. Not merely to LOOK the part, but to FEEL it, is important.

COME AND CAPER

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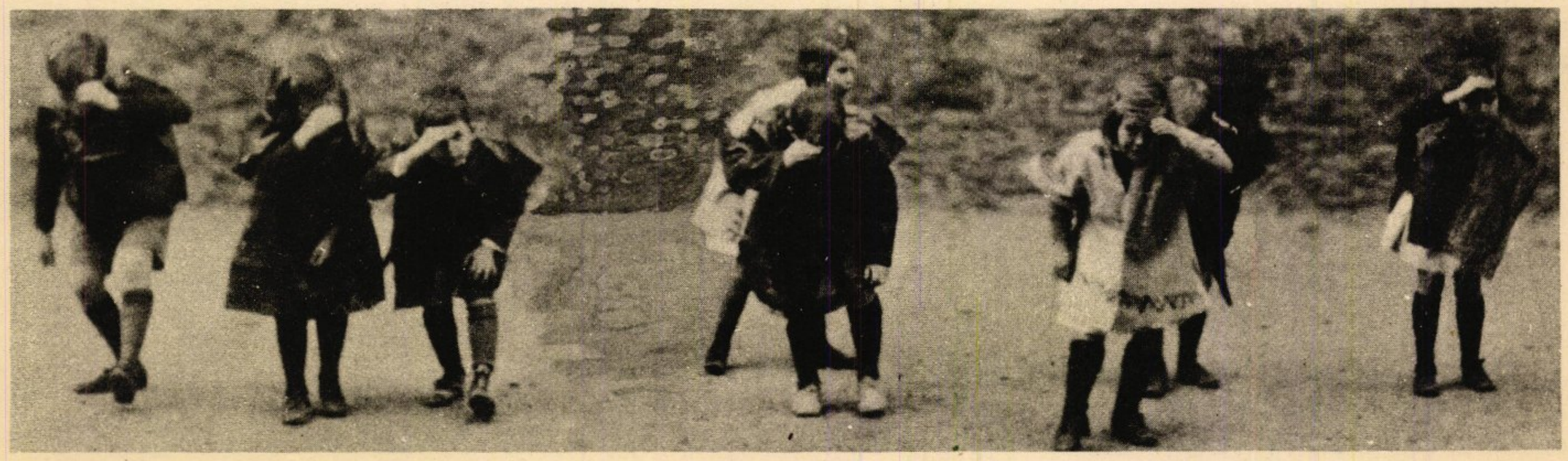
INDIANS

Council Ring

Salutation to the Sun

Peace-Pipe



On the Lookout for Bear and Buffalo

COME AND CAPER

PART I

INDIANS

I.

THE Indians are hiding behind forest-trees and underbrush, in tangled vines and thickets. (Discourage children from hiding behind apparatus, etc. Use only imagined scenery.) Stooping low, and taking long steps, they creep out, to the steady drum-beat of the piano. Stealthily they peer to right and left, or press a listening ear to earth. No rival tribe shall take them unaware!

II.

Having assured himself that all is well, the Chief moves to the center of the room, and with raised hand signals his tribe to form a circle around him. In a ring the Indians perform their council step, dancing in place, with arms folded high.

(A shuffling step is appropriate: Place the weight on the right foot, lift the left foot, and at the same time pull right foot back. Place weight on left foot, lift right foot, and at the same time pull left foot back. Until they get the feeling of pulling back the foot on which they stand, the children may hop first on one foot, then on the other.)

III.

Raising both arms, the Chief motions the tribe to be seated. Still in council circle, and without touching hands to the ground, the Indians slowly seat themselves.

In rhythm with the music, and still seated on the ground, all salute the sun. High overhead they raise both arms, with palms facing forward, gaze up into the sky, and then very slowly bend forward (keeping head, raised arms, and upper trunk in a line) until the palms of their hands touch the ground.

The Chief, holding his imaginary peace-pipe by its long stem, takes slow puffs and looks up at the wreaths of blue smoke or gazes off into the mountains. The tribe follows his example.

IV.

An Indian who has been scouting for game comes to the edge of the circle, and, raising one hand high overhead in salute, reports—"Oh Chief, there are bear and buffalo to the west." The Chief asks his braves whether they wish to hunt. They nod gravely and follow him, looking this way and that for game. At last some one sights the herd of buffalo. Kneeling on their right knees, pulling back the imagined bow-string with a strong right arm, swiftly the Indians let their arrows fly. A slight hissing sound, made by the children, suggests the whiz of arrows through the air.

Several braves, with great show of strength, pick up the fallen buffalo and bending under their burden carry it to camp, while the tribe dances in triumph. (Skip, taking short steps, but covering distance in the air rather than on the ground: tell the children to "push the earth away and skip high into the air." The knee should be raised high on each skip, arms raised alternately overhead, fists clenched.) Children enjoy an occasional war-whoop, but these should be given only at specified intervals, otherwise bedlam may ensue.

V.

In the midst of the rejoicing, the danger signal (a few high notes on the piano) sounds. Crouching low to avoid possible flying arrows, the Indians steal back to ambush. There is no sound save the drum-beat of the piano.

Call tribe together with slow drum-beat (low E♭-chord) until all are in circle formation.

Council circle dance (Measures 1 through 17).

Ichibuzzhi
Harmonized by
A. Farwell

Presto. Light and spirited

Skip from sign to top of next page. ⊕

Danger signal– high, shrill notes. Indians go away to muffled drum-beat (low E♭-chord).

Salutation to the Sun
and (later)
Peace Pipe

Song of the Ghost Dance
Harmonized by
A. FARWELL

Play three d-minor chords slowly as they sit.

Raise arms on first note; then slowly lower to end of Measure 2.

With solemnity and breadth

Repeat action of Measures 1 and 2.

mf

Ped. Ped. Ped. Ped. Ped. Ped.

Stretching arms, hold peace pipe by long stem, blowing wreath

even and sustained

Ped. Ped. Ped. Ped.

of smoke (Measures 5 to 10).

more softly

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

As they hunt, play drum-beat (low E♭-chord) slowly. As they see game, arrows shoot (upward *glissando* in high register of piano). As they return with game, chords in gradual *crescendo*. For Dance of Triumph, play Measures 18 through 30 on preceding page.

With Bow and Arrow

GNOMES WHO DIG GOLD FROM THE MOUNTAIN

I.

ONE corner of the gymnasium is the cave in the mountain where the gnomes live. With their pickaxes thrown over their shoulders, the gnomes come out on the mountain side to work. They are quaint little folk, whose knees are bent from carrying heavy loads of gold.

II.

Bringing their imaginary pickaxes down from high in the air into the earth, they dig busily for gold. At length, becoming tired, they work more and more slowly, as the music grows softer and slower. Finally they fall limply to the ground, and sleep. At a change in the music the gnomes awake, stretch themselves vigorously, and then dance for joy in rollicking steps of their own devising

III.

The leader of the gnomes stoops (placing both hands and feet on the floor; as the children become more skilful they may place their hands on their knees) and any nearby gnome leaps over his back (facing in the same direction as the first gnome, the second gnome places both hands on the upper back, near the shoulders, of the first, pulls backward somewhat with his hands, gives a spring, leaps over first gnome's back, spreading his legs far apart, lands with knees bent in front of him). The second gnome stoops in turn, a third one leaps over both backs, one after the other, and stoops in turn. This continues till all are stooping. Then the leader rises and leaps over the whole line, one gnome after the other.

IV.

Thunder crashes from the piano. The gnomes, frightened by the storm, snatch their pickaxes from the ground and run as fast as their bent knees will permit back to the shelter of their mountain cave

Gnomes Carry Heavy Bags of Gold

In the Hall of the Mountain King
E. H. Grieg

They leave home for gold mine

Alla marcia e molto marcato

pp 1 2 3 4 5

sempre staccato e pp

6 7 8 9

They dig lustily.

p 10 11

12 13 14

They dig more and more slowly.

gradually softer and slower

15 16 17

They fall to ground, relaxed.

ppp

Awakening

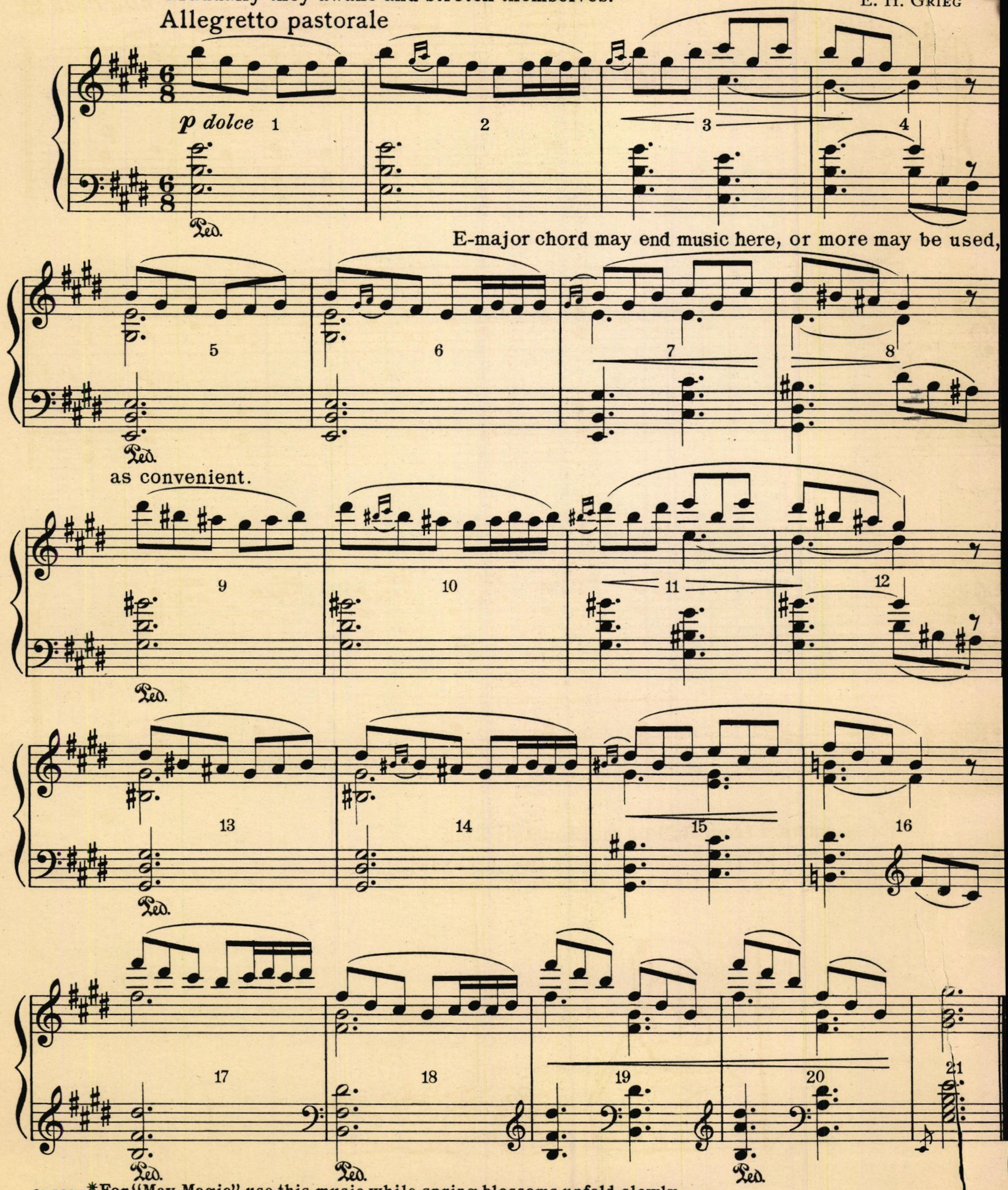
Morning Mood
E. H. Grieg

Gradually they awake and stretch themselves.*

Allegretto pastorale

p dolce

E-major chord may end music here, or more may be used, as convenient.



35497 *For "May Magic" use this music while spring blossoms unfold slowly.

Skip-Dance
E. H. Grieg

They dance for joy.*

Allegro giocoso

p leggero

Alla Coda

p

p

D. S. e poi la Coda

Thunder interrupts the dance and they run away.

Coda

cresc. molto

Fine

Repeat extract from Hall of the Mountain King.

*For Gnomes in "The Fairies' Feast": Gnomes enter (Measures 1 and 2); They dance (Measures 3 to 10); They dance towards seats (Measures 3 to 6 repeated); They sit down (Measure 6).

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PIRATES

ON the scene come a band of pirates—by name the Black Rovers, perhaps, or the Bold Buccaneers—board a ship (a gymnasium mat), and row to a desert island. There they land. Carrying sea-chests of treasure on their backs, they find a safe place to store their golden doubloons. They lower their heavy burdens to the ground and dig a large pit. When the sea-chests have been well covered, they stamp the earth down over them and then depart for the other end of the island.

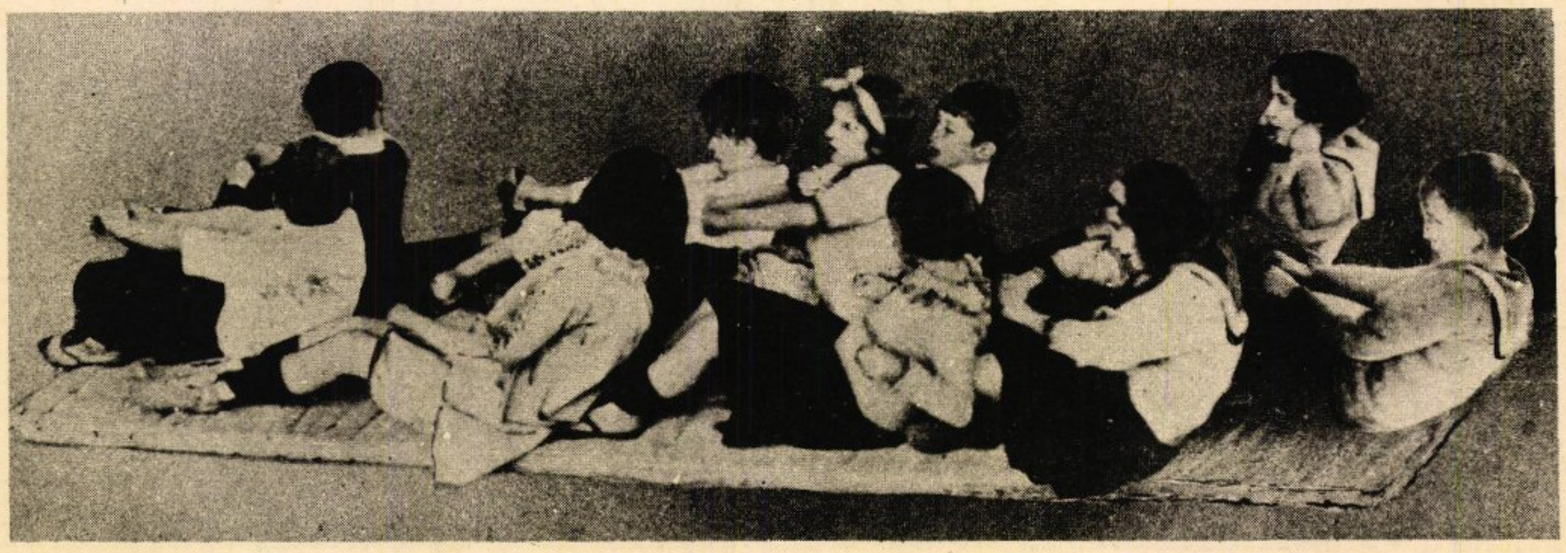
A band of land-robbers come stealing up, in search of hidden treasure. At length they find it and dance in triumph, until their revels are interrupted by the return of the Black Rovers, the rightful owners of the precious chests. With their imaginary sabers the two bands contend against each other (in absolute silence) until all the thieves fall limply to the ground. To make certain that they are harmless, the captain, with a few chosen helpers and the teacher, tests the limpness of the fallen robbers by lifting a leg or arm. (This is one means of teaching children to relax completely.) The good buccaneers return to the boat and row back to the S. S. "SEA DOG" or "GOLDEN HIND."

The day before playing "Pirates," let the children's apparatus work take the nature of a story:

1. Climbing ropes represents climbing the mast of a ship to look over the treasure island.
2. Walking the balance beam is "walking the plank."
3. In a large target-circle may be roughly drawn the features of a giant whom the pirates must hit with a ball before proceeding farther on the island.
4. A Swedish box is a mountain to be crossed.
5. The horizontal ladder is the long limb of a tree by which they must cross a roaring cataract.

Children enjoy pulling themselves along on top of the ladder then bending knees and slipping between two rungs. They may finish traveling the ladder hanging by their hands in one of the usual ways. The teacher should be near, to help any who need assistance, and to see that none slip.

A child may be placed as scorer near each piece of apparatus used in the progress round the island. He allows the successful to pass on to the next adventure, keeping others for a second trial. At the end of the game those who have successfully accomplished all feats may be given pirate names. Any other pieces of apparatus may be used, as the children's or teacher's ingenuity suggests. Children so like this game that they become expert on the apparatus.



Pirates Rowing to Treasure Island

They row.

Non allegro

Sailors' Song, R. SCHUMANN

They leave boat and cautiously search for treasure.

Chief points to treasure.

Pirates lower chest to ground.

They dig.

Moderato

"Mime" Motive from "Siegfried"—R. WAGNER

They stamp the earth down.

For entrance of land-robbers, repeat Measures 1 to 8. Pirates turn and discover thieves (Measures 9 to 11).

War Song
H. Reinhold

Pirates and robbers fight with swords.

Animato

f marc. 1 2 3 4

5 6 7 8

Robbers fall to ground.

Ped. ✻ Ped. ✻

Pirates dance in triumph.

f 9 10 11 12 13 *rinforzando*

Ped. ✻ Ped. ✻

They flourish swords in triumph.

14 15 16 *ff* 17 18

HALLOWE'EN GOBLINS

IT is Hallowe'en. A child who has been reading fanciful stories lies asleep on the mat. A goblin creeps in and beckons to his companions, who follow, each at his own peculiar goblin gait. Making faces and pointing long fingers, they dance around the child; but when the child calls to her mother, the goblins drop instantly to the floor. She finds only the usual large patterns on the carpet. The child sleeps; the goblins, chastened, go.

Goblins steal in. **They dance.** March of the Dwarfs, E. H. Grieg

Allegro moderato

pp *staccato*

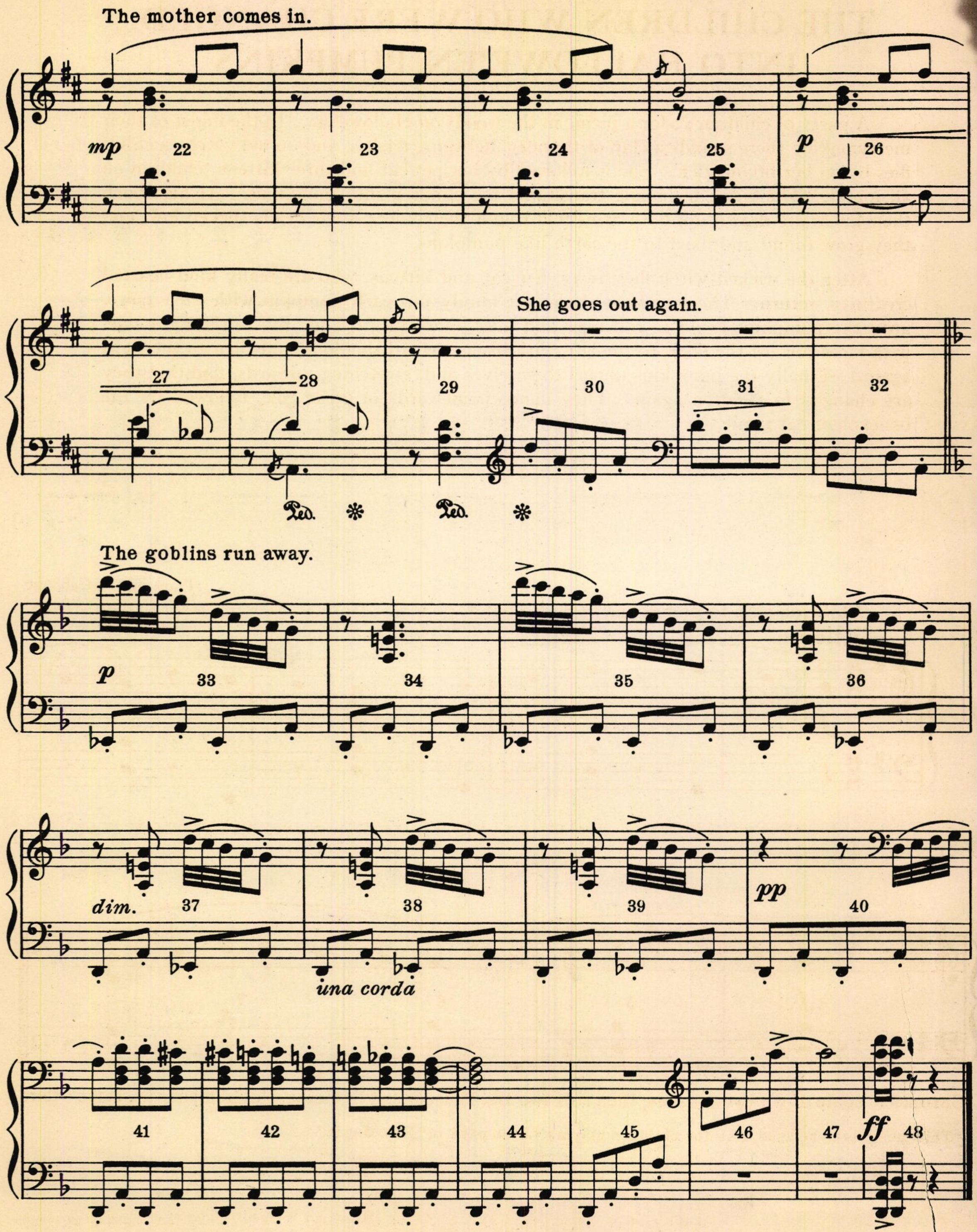
Still dancing, they point long fingers and make faces at the child.

They leap about child (about one leap to a measure).

sempre pp *staccato*

Child calls mother, goblins drop to floor.

For goblins in "The Fairies' Feast": Enter (Measures 1 and 2); dance (Measures 3 to 10); make threatening gestures (Measures 11 to 14); witches join them (Measures 15 to 21); add G-major chord.


The mother comes in.
mp
p
She goes out again.
Ped.
The goblins run away.
p
dim.
una corda
pp
ff

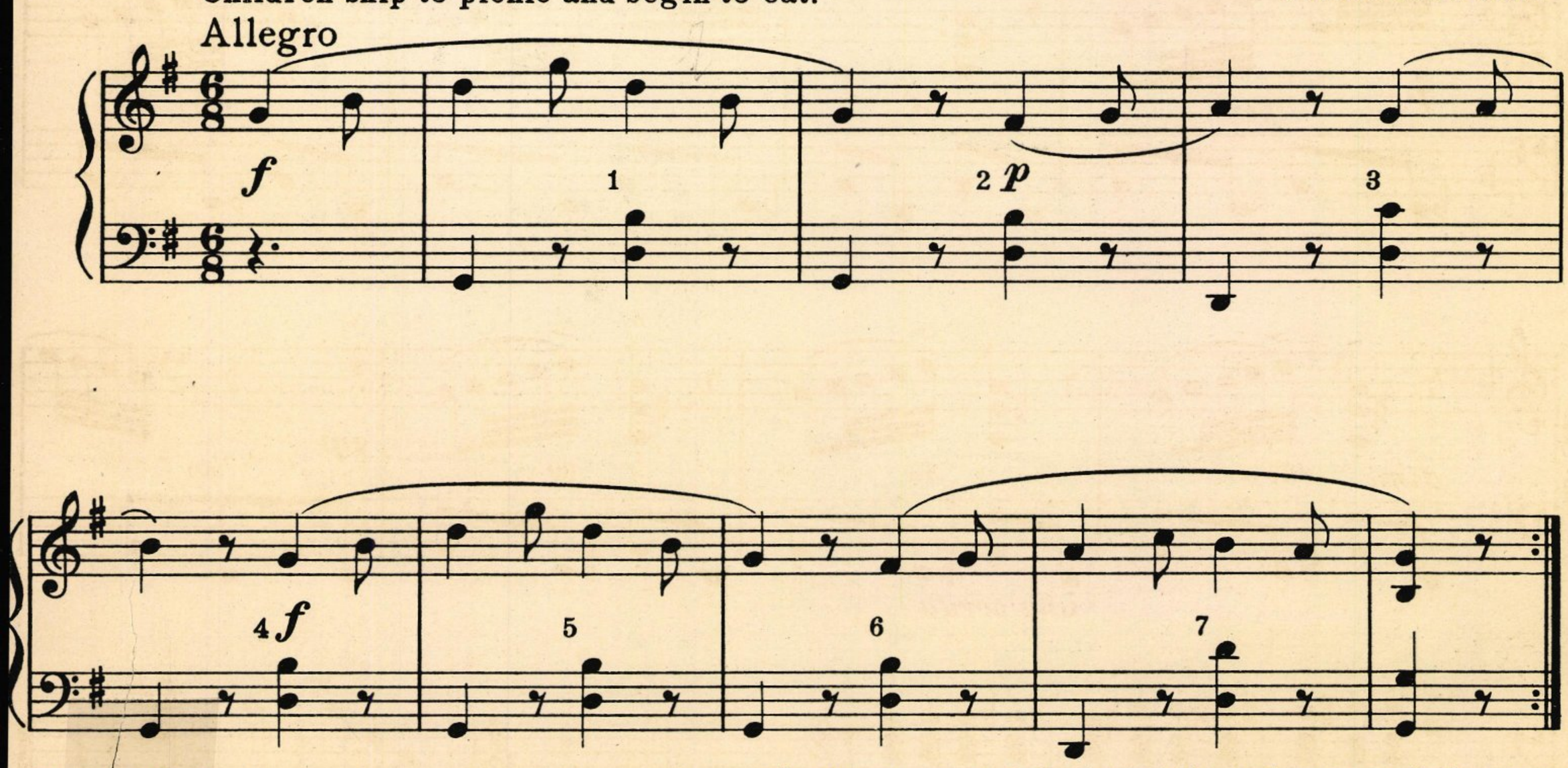
THE CHILDREN WHO WERE CHANGED INTO HALLOWE'EN PUMPKINS

A party of children go for a picnic in the woods on Hallowe'en. In the midst of their merrymaking there sounds a clap of thunder, lightning flashes, and an old witch (a child) flies by on her broomstick. She is followed by her pet cat and three kittens (children on all fours). The witch by magic transforms the children into pumpkins. At her touch their knees are drawn up, both arms fold round their knees, their heads tucked low, and they grow round and fixed to the earth like pumpkins.

After the wicked witch flies away, her cat and kittens, who are really kind-hearted creatures, return. The members of the cat family tap each pumpkin with their paws, until the pumpkins begin to roll over and over, like balls. (They roll to the right side, with faces toward the floor, to the left, with backs toward the floor, and then to the right again.) Finally the pumpkins uncurl themselves and, stretching upwards, find that they are changed to children again. They dance homewards in great glee, followed by the benevolent cat family.

Planting the Cabbage
FRENCH FOLK-TUNE

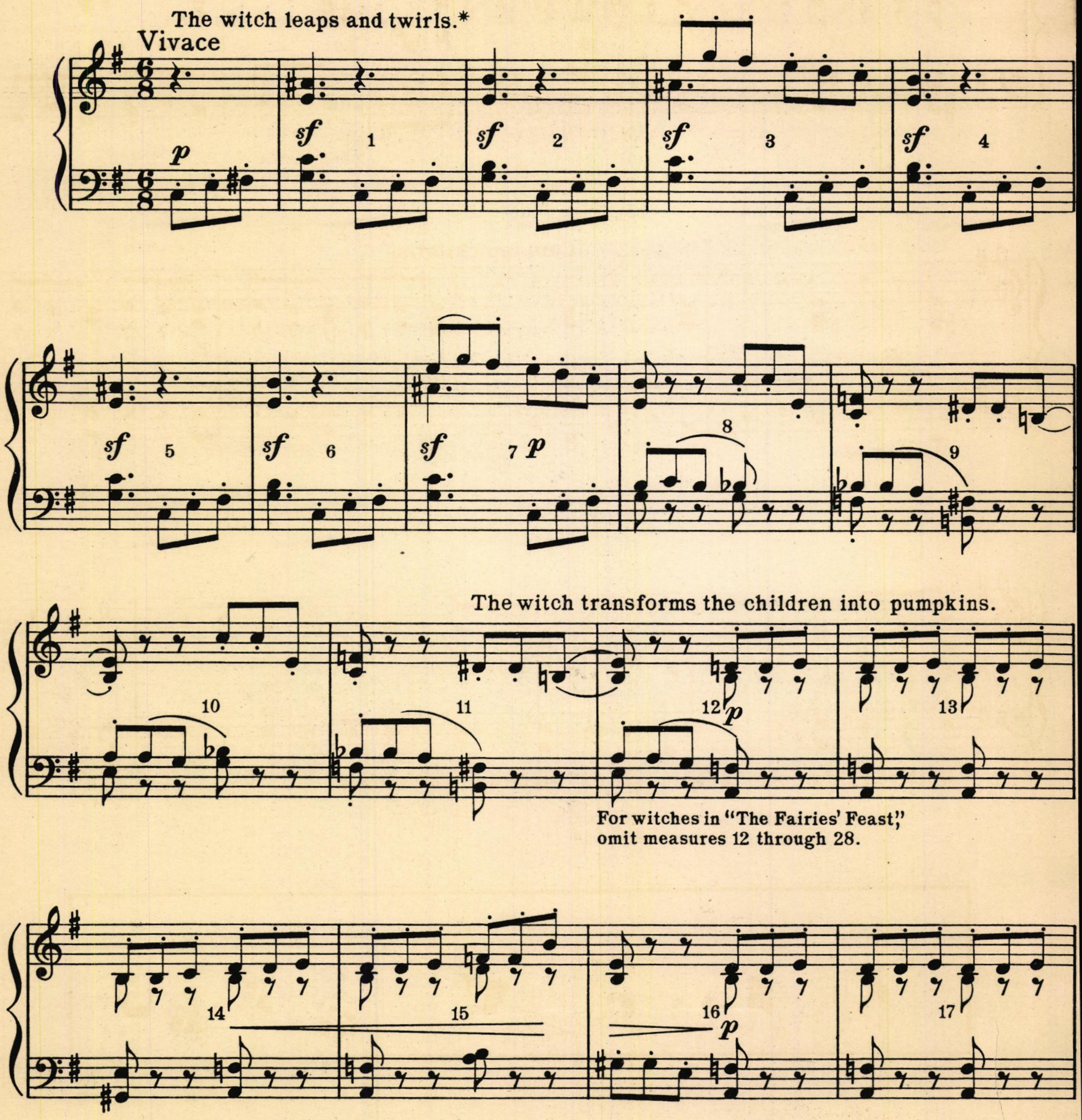
Children skip to picnic and begin to eat.*



Chromatic scale down two octaves; then roll two B's. Thunder and lightning, children jump up, witch enters.

***This music is to be used also for children playing in the park in "May Magic."**

The Witch
P. I. Tchaikovsky



*For witches in "The Fairies' Feast": Enter (Measures 1 and 2); dance and beckon to goblins (Measures 3 to 7); dance (Measures 8 to 11); stoop down, awaiting goblins (Measure 29 – omit measures 12 through 28).

Exit witch. Cats return.

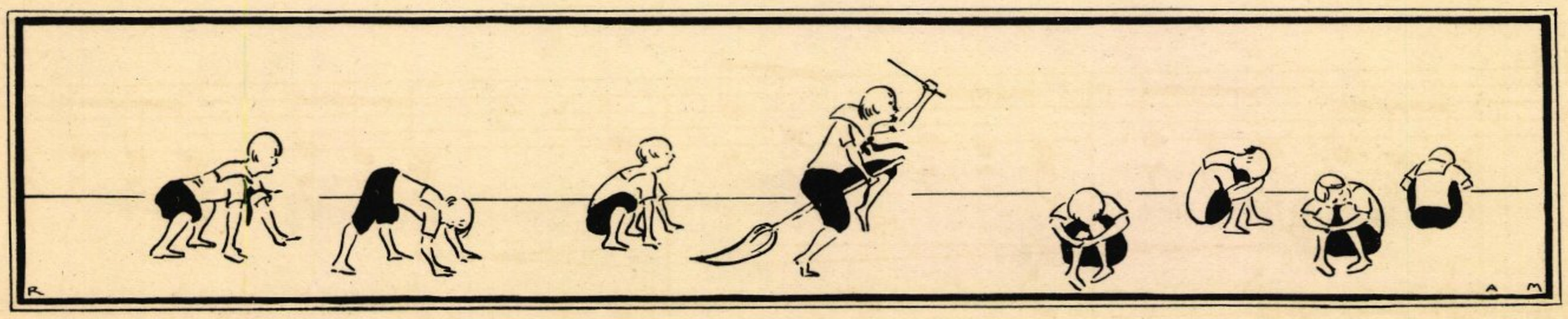
18 19 *p mf* 20 21

Cats tap children.

p 22 23 *pp* 24 25

26 27 28 29

Children skip home to the music of "Planting the Cabbage."



WINTER

Fluttering, whirling, dancing, the snowflake children blow over the earth. As the music changes, the South Wind (a child) comes dancing among them. She waves her arms in gentle invitation as she runs softly along, but the dancing snowflakes begin to melt into heavy, slow drops of rain. North Wind (a child) sweeps blustering in, driving South Wind before him. The rain-drops freeze gradually into icicles of varied shapes. all stiff and motionless, even their faces icy.

Snow-flakes dance and twirl.

Allegretto

J. Albeniz*

pp staccatiss. — *pp semplice* — *sf* — *sf* — *pp*

stacc. — *pp* — *sf* — *sf*

South Wind enters and flakes slow down.

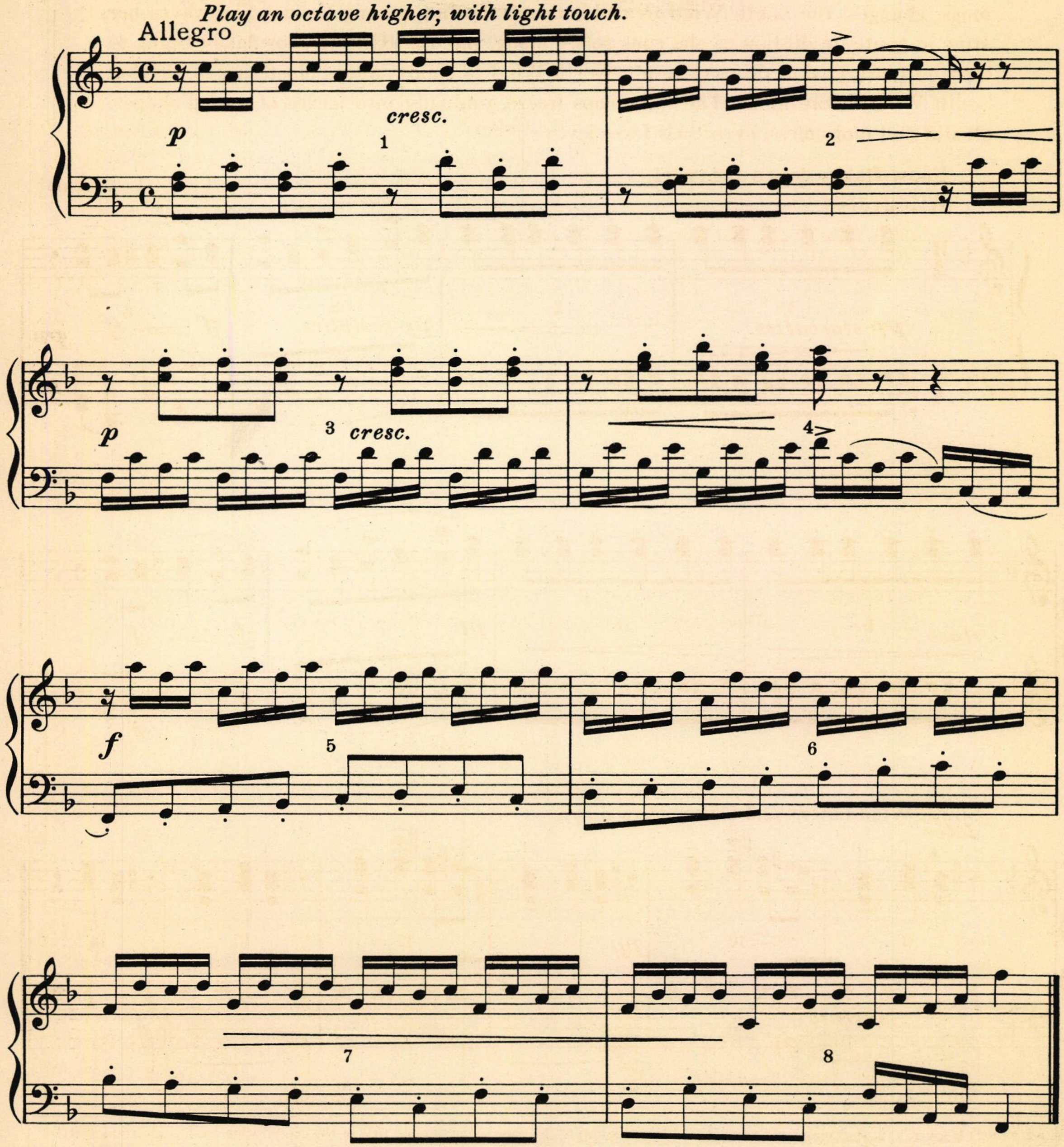
dolce — *marcato* — *pp*

Ped. Ped. ✻ Ped. ✻

*Where no title is given with the composer's name, the title at the top of the page is the original title of the composition (or a translation of it.)

Little Prelude
J. S. Bach

Flakes dance like rain-drops with South Wind.
Play an octave higher, with light touch.



North Wind enters, South Wind exit, Rain-drops gradually freeze into icicles. Play chromatic scale upwards and downwards, with a repeated note in the bass; slower as Rain-drops turn into icicles.

JUST BEFORE CHRISTMAS IN SANTA CLAUS'S SHOP

IT is Santa Claus's busy season, and his elves are hard at work, some hammering away making toys, others sewing, or painting the faces of the dolls, who stand stiffly in a row against the wall. Santa himself is in the next room making out his lists.

Outside, a shivering, cold, little boy is wandering in Santa-Claus Land. While he is blowing on his fingers to warm them, he suddenly spies Santa Claus's shop and enters. Not realizing how busy everybody is, he winds up the dolls and toys, who begin to dance about the shop. Some of the mechanisms run down, and the dolls fall or lean sideways, with a leg or an arm in air. The elves stop work to watch the boy. Santa, who has heard the commotion, enters the shop and is greatly vexed. He motions his elves to turn the boy out. They push him through the door and then, leading the dolls back to their places, resume their work. Santa returns to his office.

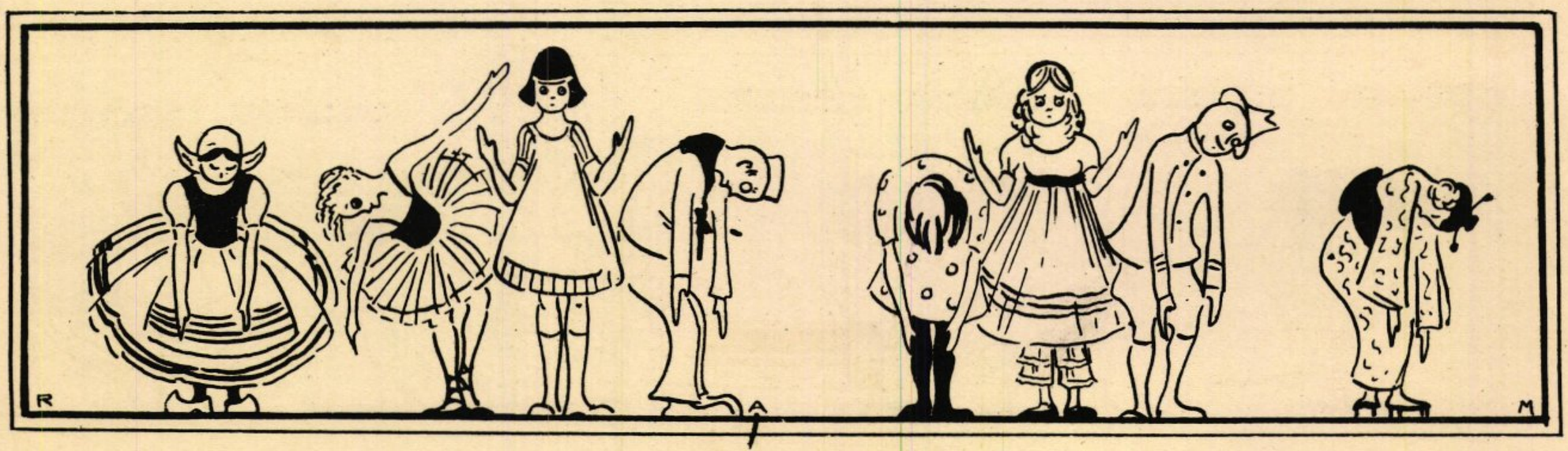
Soon the little boy comes back. This time he looks about and, seeing how much is to be done, he begins to help the elves.

When Santa next comes into the shop he finds everything in readiness for Christmas. Greatly pleased, he pats the little boy on the head. The elves transform themselves into Santa Claus's reindeer, as is their custom on Christmas Eve, and line up two by two before the sleigh.

(Each hooks elbows with his partner, if necessary, to keep together; otherwise, they hold arms near head, with fingers spread wide to represent reindeer horns.)

Santa takes the boy, his new helper, by his side, and the dolls and other toys climb into the back of the sleigh, which starts out over the hills from Santa-Claus Land to the World.

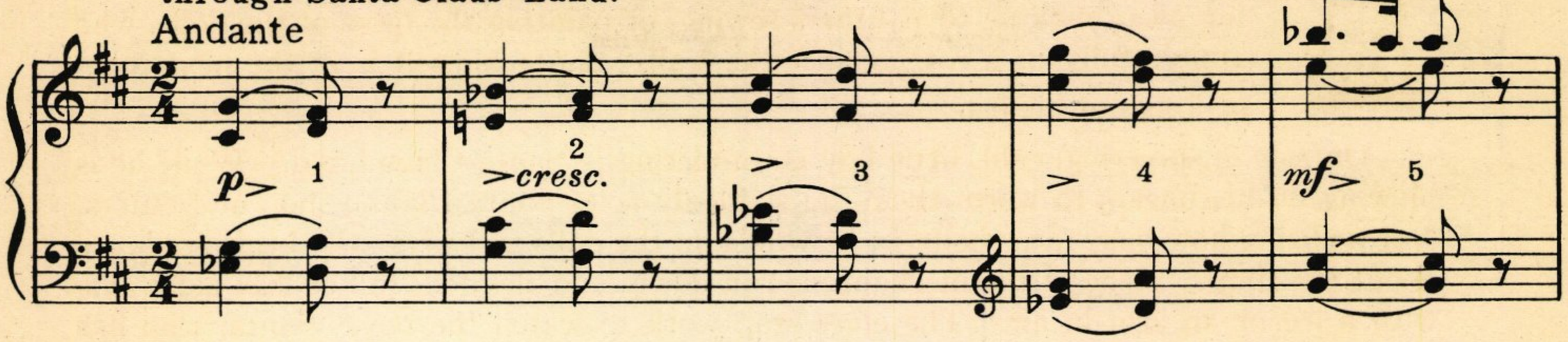
(The children, keeping time with the music, go around the gymnasium once or twice in this double-line formation. Before beginning, the children should decide which character they wish to be—toys, elves, Santa, the lost boy, or dolls—and keep to their choice throughout. A corner of the gymnasium serves as Santa's shop. The rest of the room is his land, where the little boy gets lost. The children's imagination furnishes the only walls, partitions, and scenery necessary.)



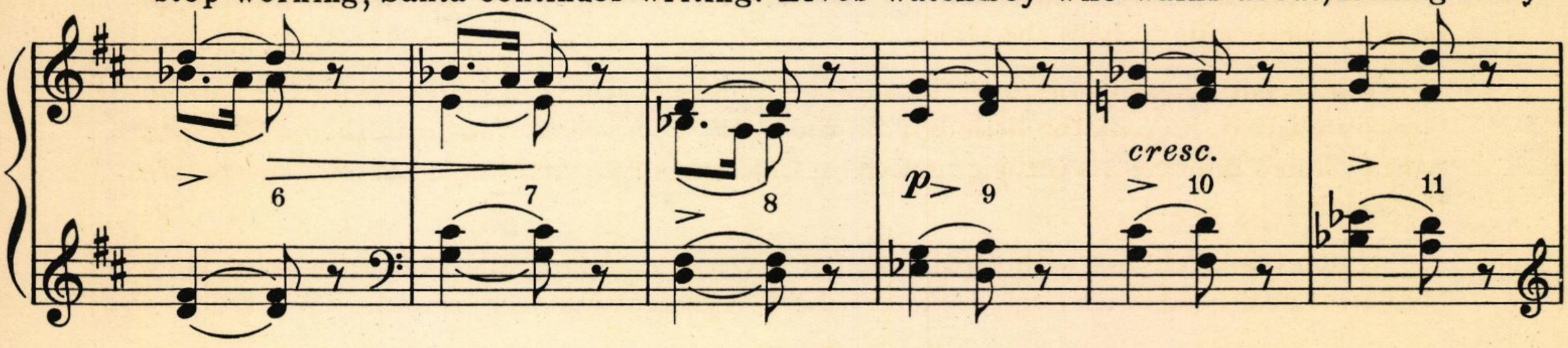
A Winter Morning
P. I. Tchaikovsky

Elves working, Santa writing, little boy shivering as he wanders through Santa Claus' Land. Boy enters, elves

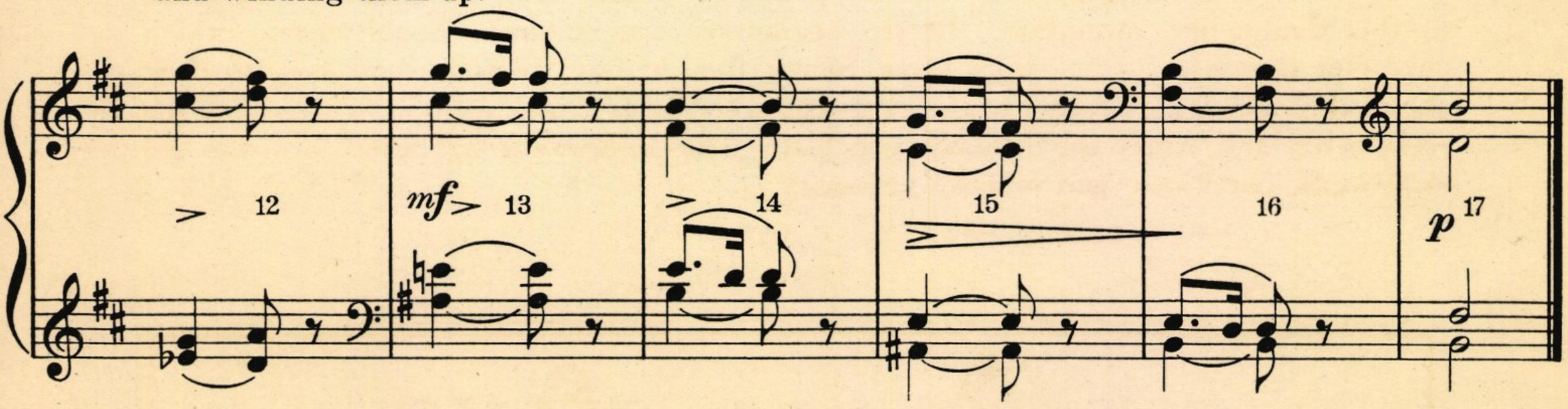
Andante

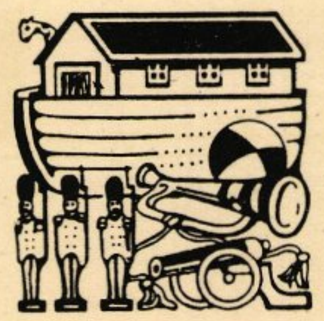


stop working, Santa continues writing. Elves watch boy who walks about, looking at toys



and winding them up.

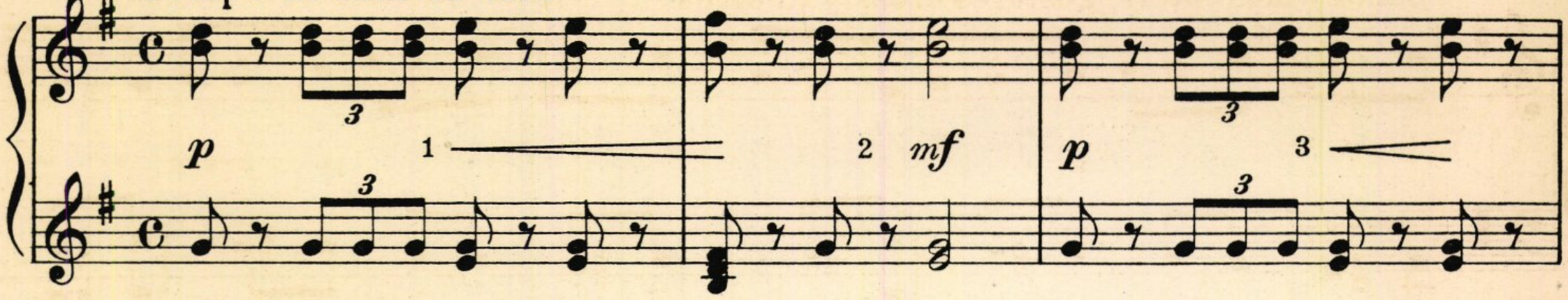


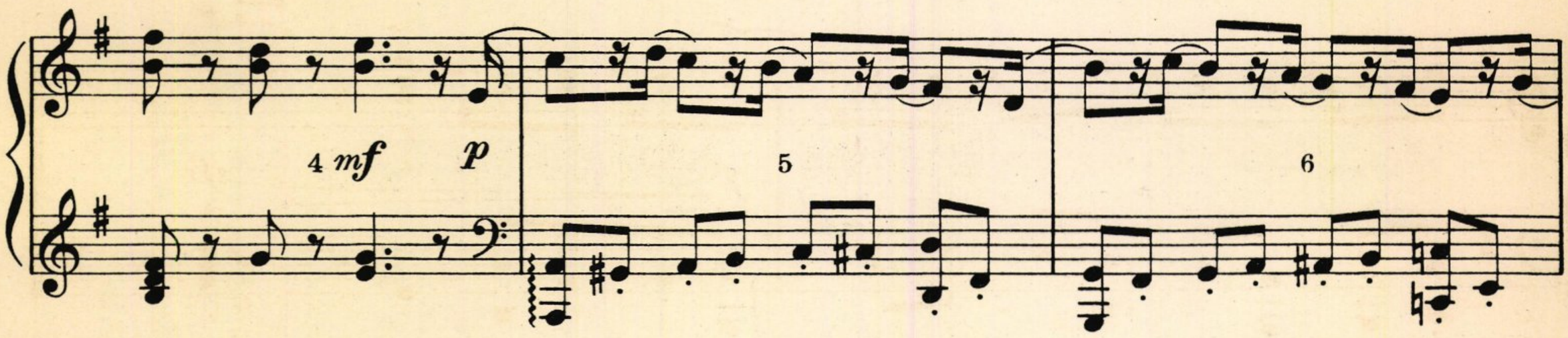


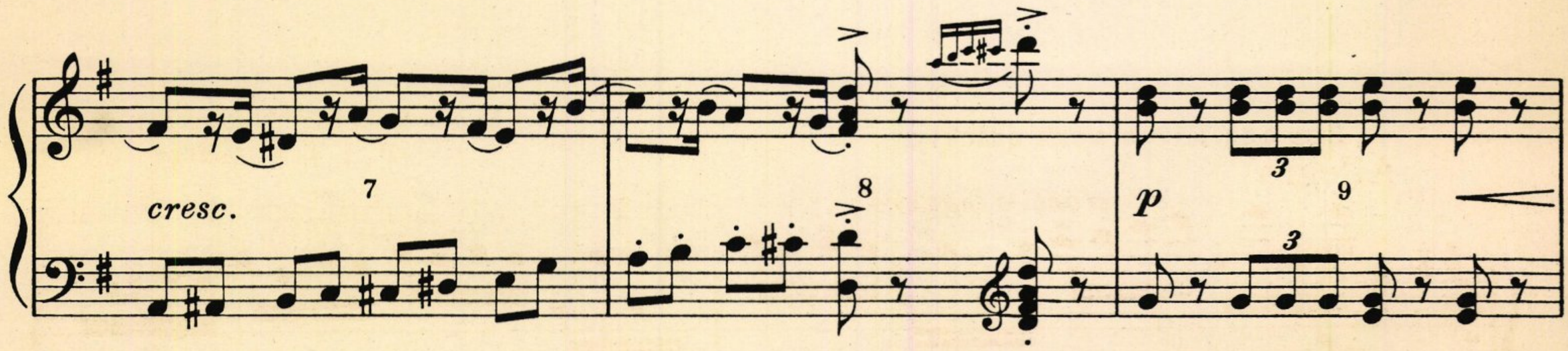
March from the "Nutcracker" Suite
P. I. Tchaikovsky

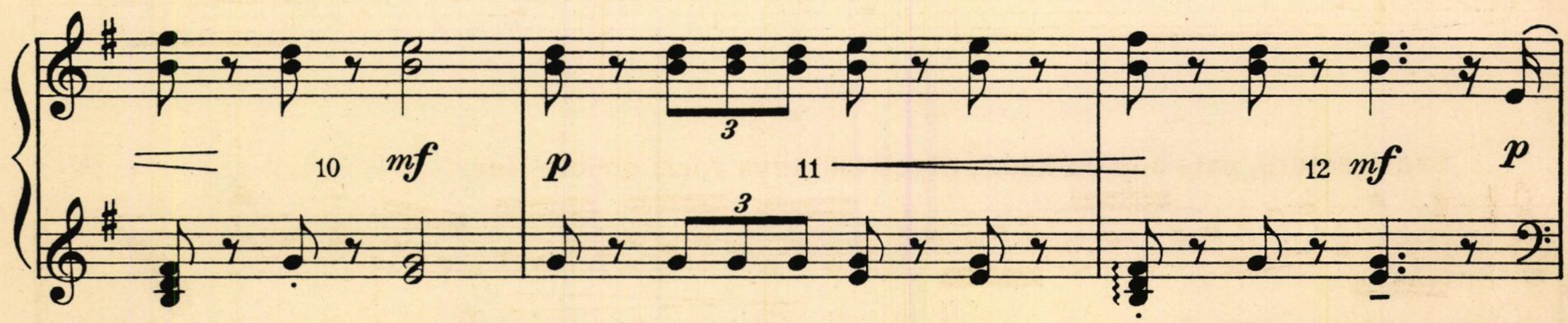
Toys perform.*

Tempo di Marcia vivo









*For Procession to feast, in "The Fairies' Feast": March (Measures 1 to 15); sit down (Measure 16); feast (Measures 1 to 8 repeated).

Santa Claus enters, gestures crossly to elves.

13 14 *cresc.*

Elves push boy out and toys run down.

15 16 *f* *sfz*

Repeat "A Winter Morning"; elves replace toys, boy returns on Measure 8.

March from the "Nutcracker" Suite
P. I. Tchaikovsky

Boy and Elves work quickly.

Allegro

stacc. e leggero

mf 1 2

Santa enters, pats boy on head; elves and toys form double line.

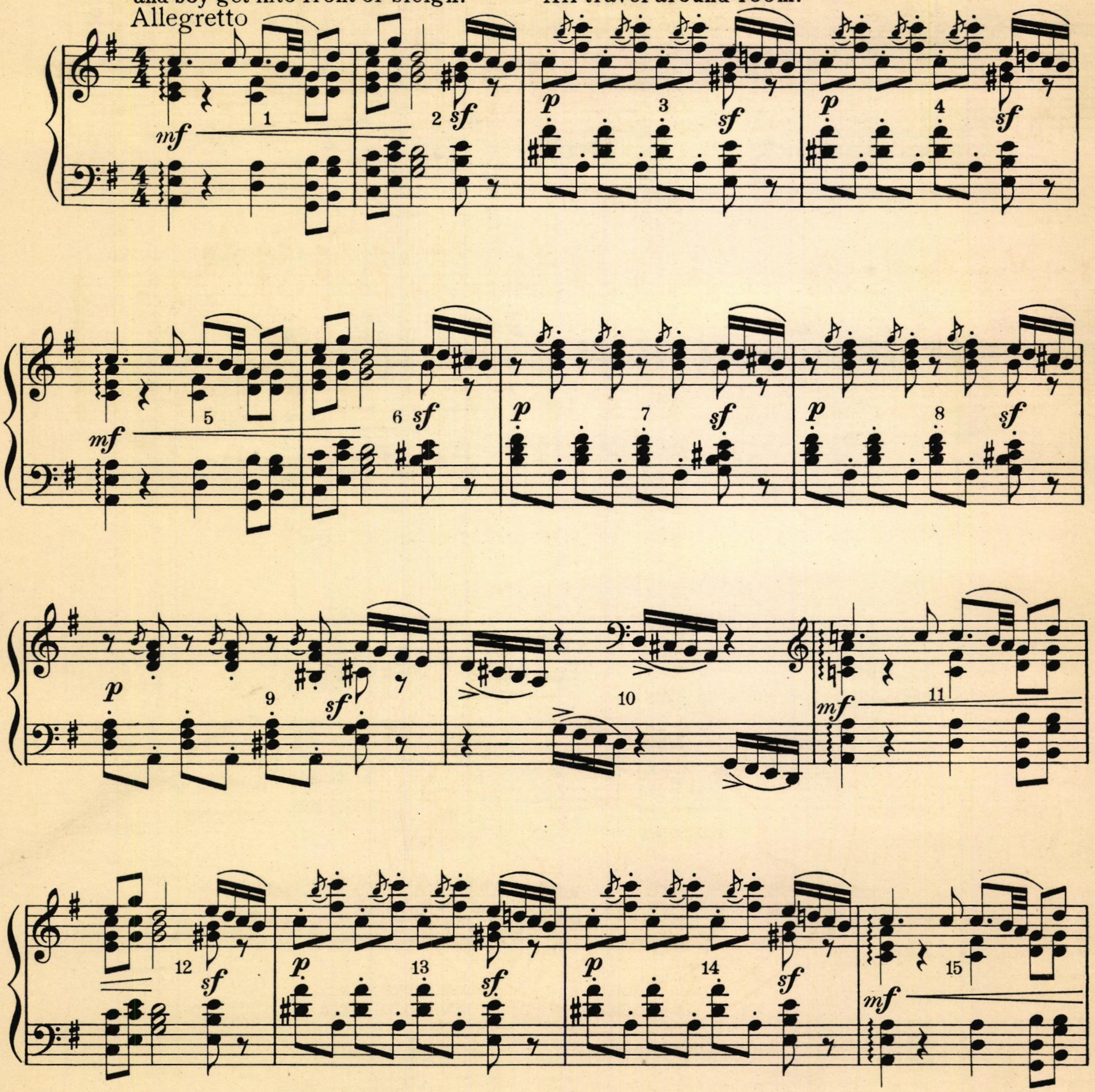
mp 3 4 *f* *p* 5

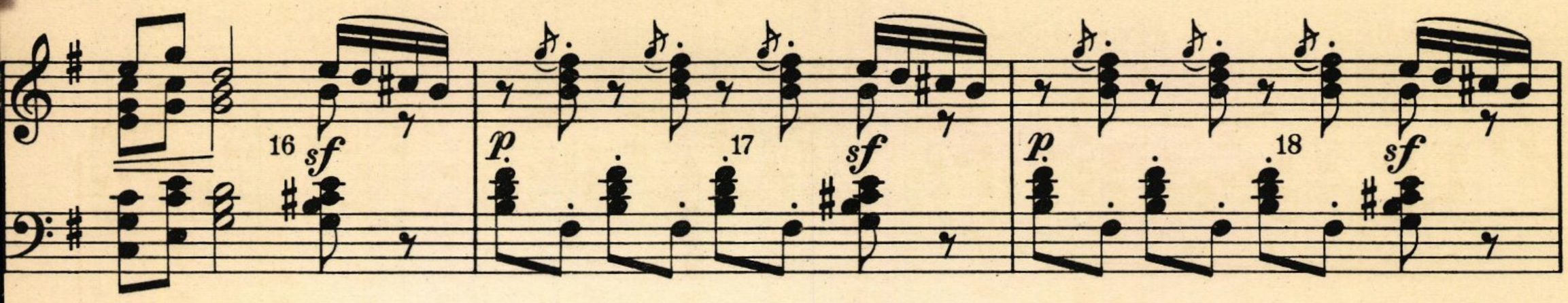
Sleighing
P. I. Tchaikovsky

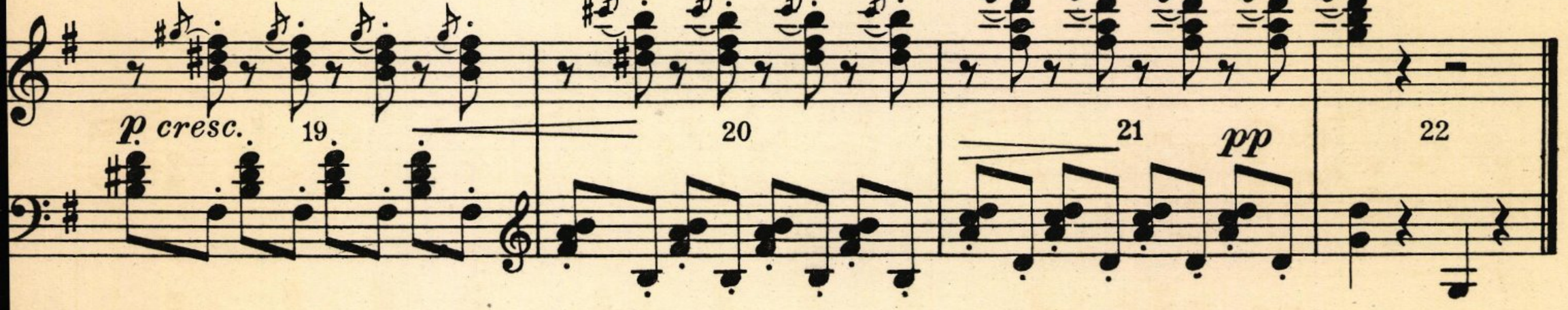
Reindeer paw the ground; Santa and boy get into front of sleigh.

All travel around room.

Allegretto







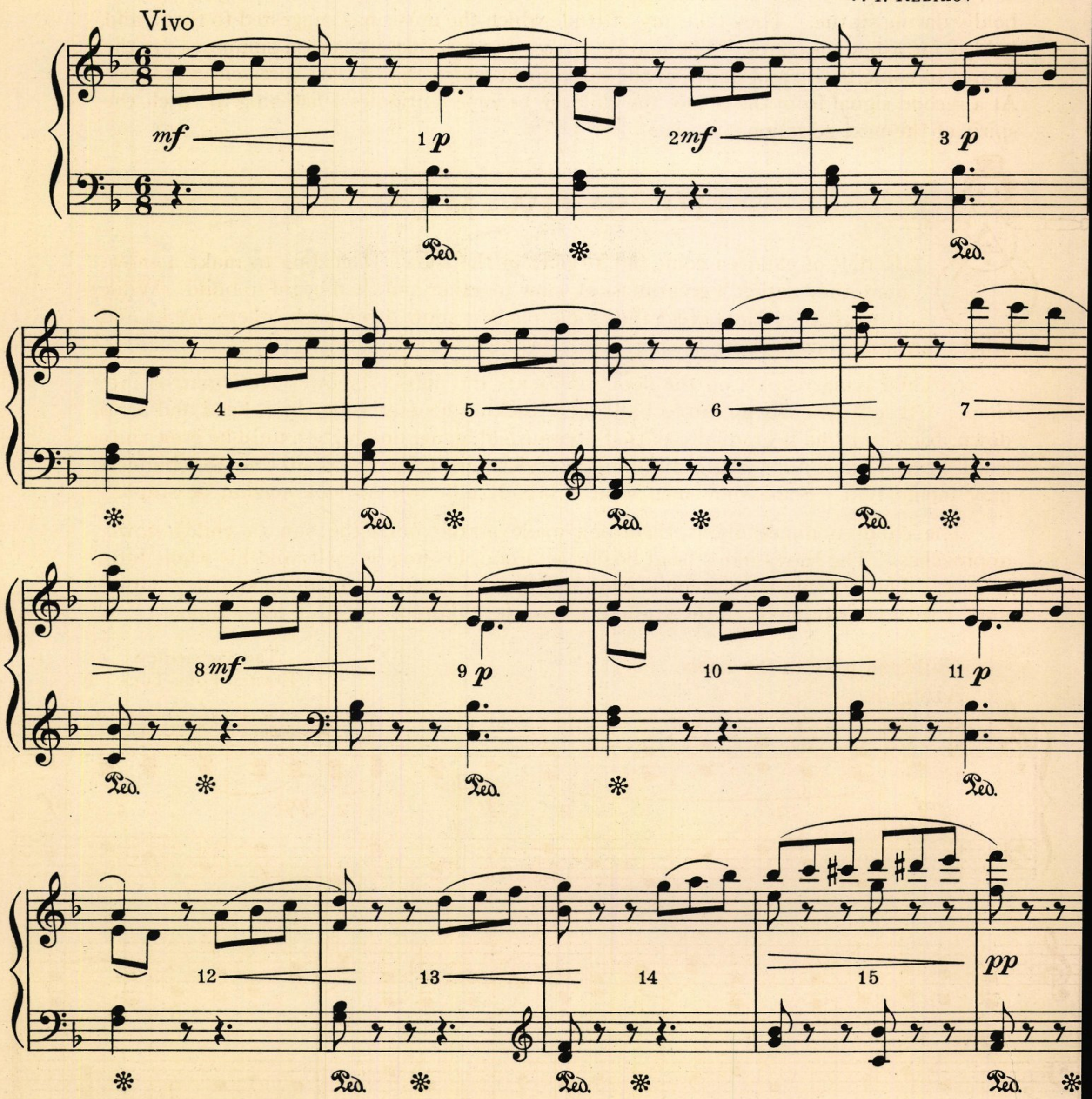
5497

SKATING

The gymnasium is a make-believe lake of ice where the children take long, skating steps. Some skate backwards, or make fancy double rolls, or pirouette on the glittering smooth ice.

(They originate many figures, as they respond to the rhythm of the music.)

Children Skating
V. I. Rebikov



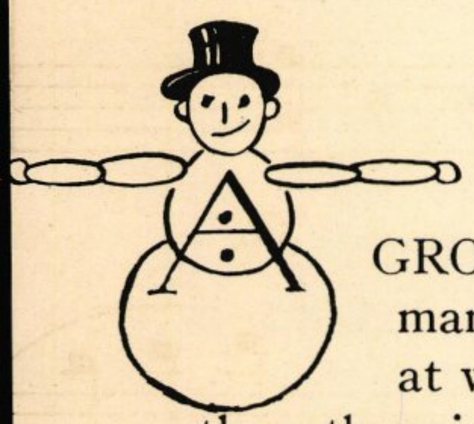
STATUES

For Music, use:

Giant's motive from "Siegfried," p. 33
Moment Musical—"Schubert," p. 51
Elfin Dance—"Grieg," p. 124
Waltz—"Chopin," p. 27
War Song—"Reinhold," p. 10
(Others at pleasure)

Music of various moods but definite character is played—any music which has no story already known to the children. General selections are given here as illustrations.

The children listen a moment to decide whether it means to them a gay, sad, or boldly daring statue. They take any attitude which the music has suggested to them, and hold it for a few measures. The pianist strikes three treble notes as a summons for the figures to come to life and dance in the same spirit which they have expressed as statues. At a second signal from the piano, the children become motionless, listening to catch the spirit of the next selection.



THE SNOW-MAN

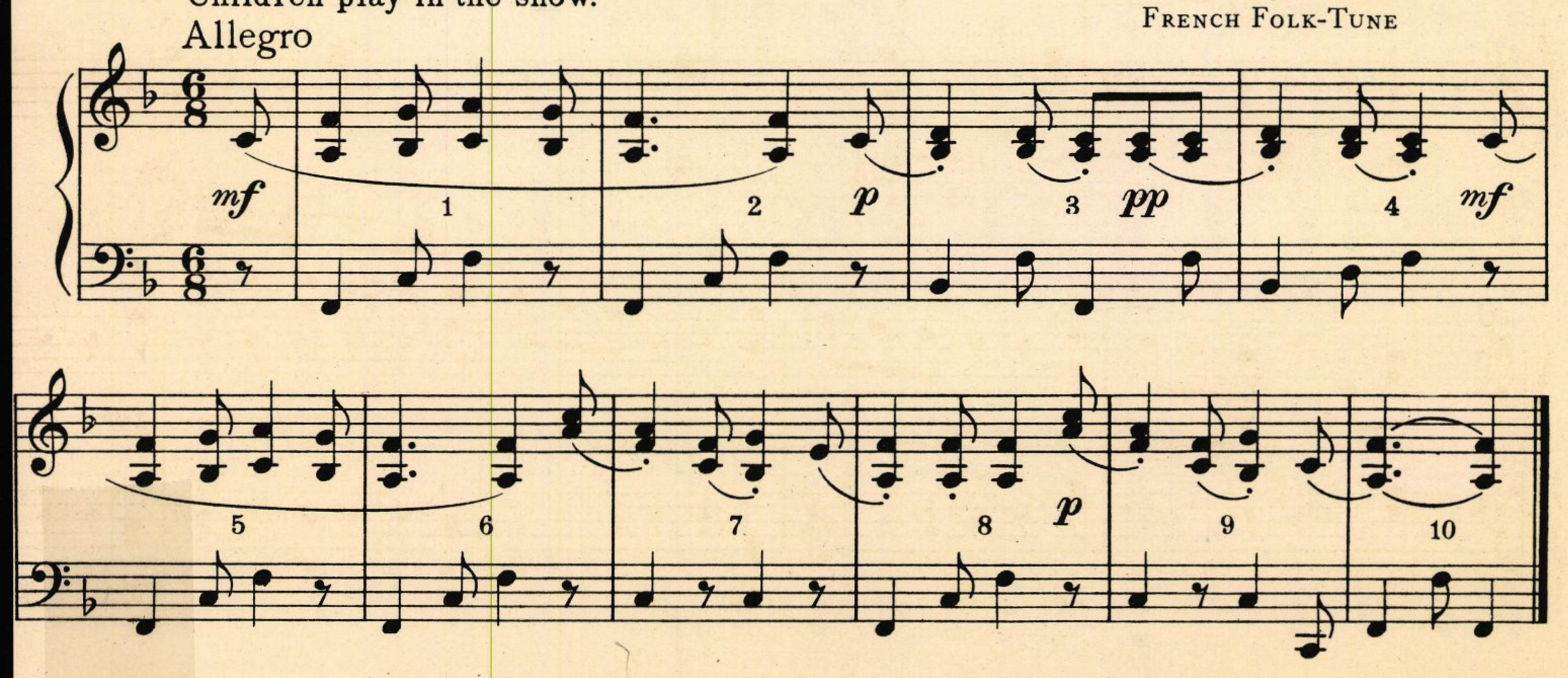
A GROUP of children come out to play in the snow. Deciding to make a snow-man, they gather a great mass of snow together and then begin to build. While at work they have great fun, some putting snow down each other's backs and others throwing snowballs, or tossing loose snow high into the air.

(A child lying relaxed on the floor represents the mass of snow. He is patted into shape. At first he curls up into a ball; then, tucking his feet under him, head and arms down, back bent, he is gradually patted and pushed higher and higher, until he grows into a full-fledged snow-man, arms stiffly out at sides, head up or aslant, as the builders may mould him. Some snow-men wear a broad smile, others look solemn or stupid.)

The children dance about their new-made statue until the sun (a child) slowly approaches. The snow-man's head begins to droop, his fingers melt, and his whole form relaxes. The children try to rebuild him, but the sun is too strong an opponent. Gradually the snow-man melts to the ground, where the children, regretful, leave him.

Children play in the snow.

The Shepherdess
French Folk-Tune



Canzonetta
C. Reinecke

Children build snow-man.

Allegretto

mf 1 2 3 4

sempre staccato

5 6 7 *p* 8

9 10 11 12 *cresc.* 13

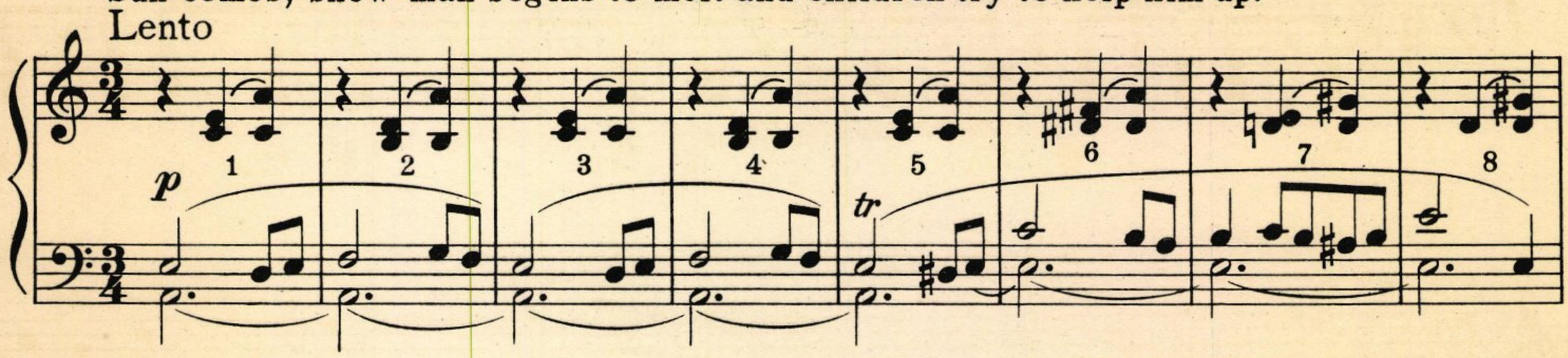
They dance about him.

14 15 *f* 16 *dim.* 17 18

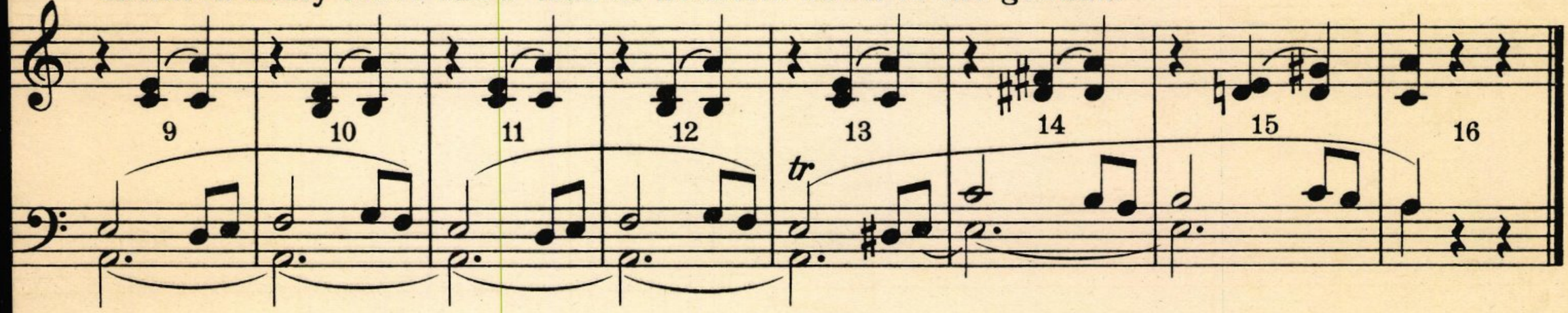
19 *p* 20 21 22 23

Valse
F. F. Chopin

Sun comes; snow-man begins to melt and children try to help him up.



Children sadly leave snow-man as he melts down to the ground.



THE FOREST AND THE STORM

The children are a forest of trees: proud oaks with spreading branches, tall, slender poplars, elms with up-curving boughs, delicate aspens with dancing leaves. The branches and trunks sway drowsily in the summer breeze. Then a storm breaks. The wind (a child) rushes tempestuously among the trees, whose great limbs and trunks are tossed in the gale. The trees try valiantly to right themselves. Lightning (a child) darts by, leaping and pointing with long, swift fingers.

(The forefinger is extended, the right arm leading, the left following, shoulders high, head thrust slightly forward.)

Several trees fall helpless to the ground, and others are broken in trunk or boughs. The storm ceases, but all the trees droop in sorrow over their fallen comrades.

From the "Pastoral" Symphony
L. v. Beethoven

Trees gently sway.

Allegro

tremolo

pp

p

Trees are tossed by storm and try to right themselves.

p gradually cresc.

f

ff

Lightning strikes and several trees fall.

sf

sf

Trees grieve over fallen comrades

sfz

lunga

dim. molto

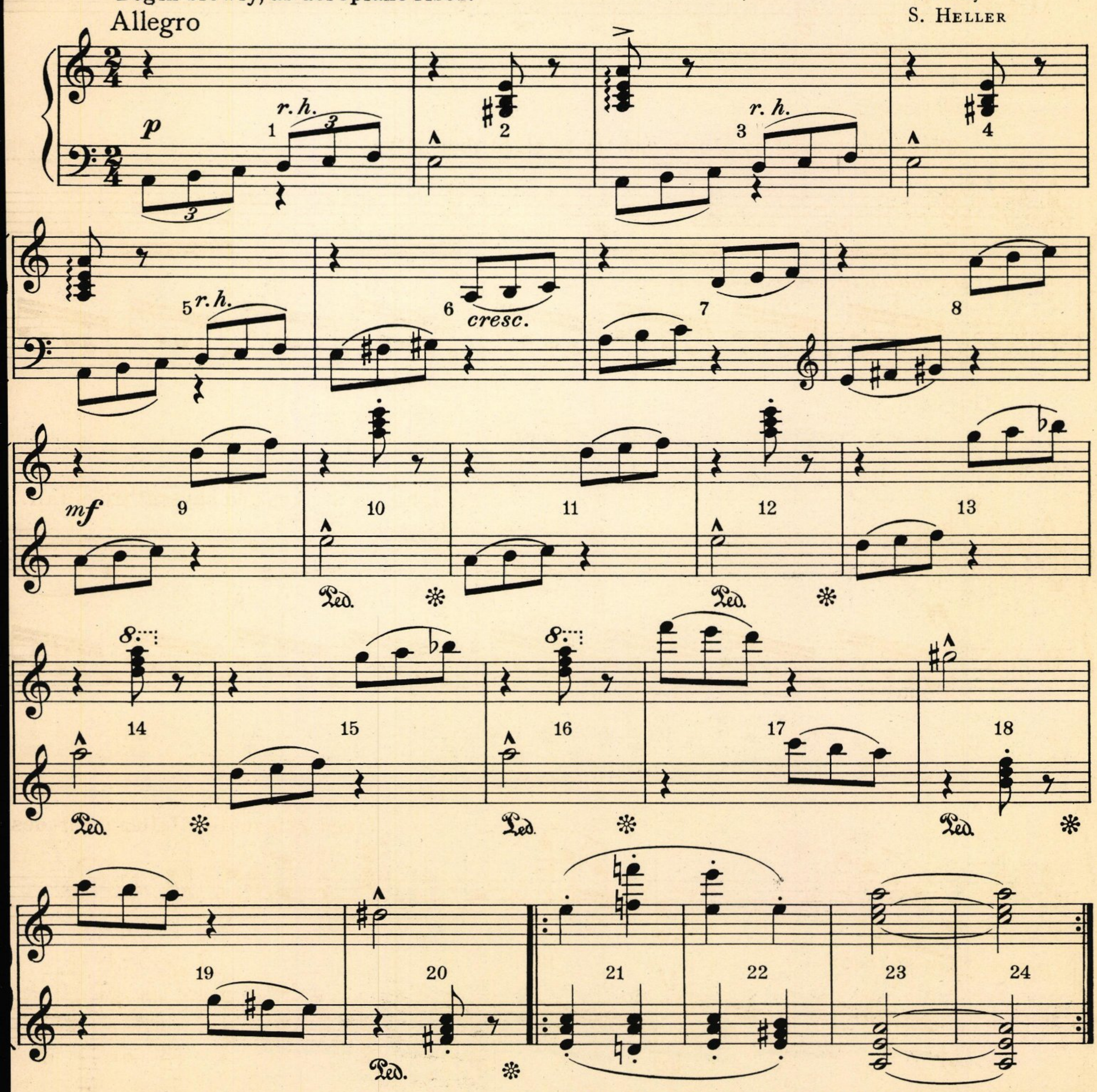
Prolong this tremolo for approximately three measures more

AEROPLANES

With silver wings outspread, the aeroplanes start along the ground. (Head and trunk erect, arms outstretched, deep-knee bend.) First they bump from the hangars out onto the rough field; then gradually and smoothly they rise higher and higher as they fly forward. At the suggestion of the music the planes dip a number of times. Aeroplane wings never bend, though sometimes the planes tilt (child bending sideward at waist) as they circle through the air. As they near their journey's end they fly lower, and, at length landing, travel on the ground as they did when starting.

Begin slowly, as aeroplane rises.

Study
S. Heller



Play these four measures three times, each time an octave lower and gradually slower as the aeroplane touches the ground.

BUTTERFLIES

I.

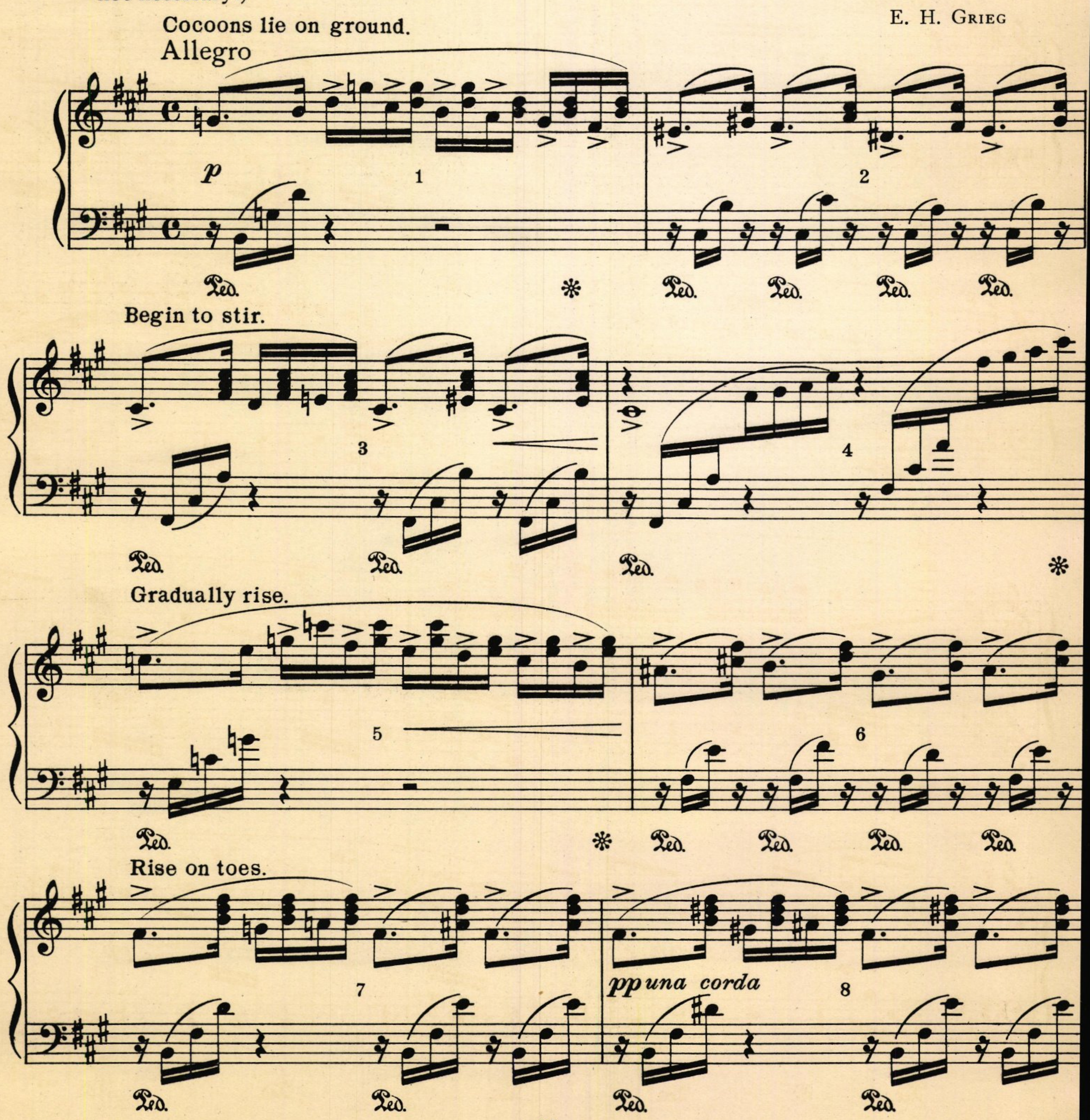
The butterflies lie on the ground asleep in their cocoons. Gradually they begin to stir. As the warm sun penetrates their silk wrappings, they slowly rise and unfold their wings, which at first fan feebly back and forth. Then, with heads thrown back and wings stretched to the uttermost, they reach on tiptoes toward the sun.

II.

On wings soft and light as gossamer, the butterflies sail on tiptoe through the air. Occasionally one with wings folded back, stoops to sip a flower.

(Silk or chiffon scarfs help children to get the feeling of butterflies, though they are not necessary.)

E. H. Grieg



Stretch wings.

ritard.

Fan wings feebly.

9 10

Ped. Ped. Ped. Ped.

Fly.

a tempo

dolce

11 12

Ped. ✻

cresc. *poco* *a* *poco* *e* *poco* *stretto*

13 14

tre corde

Ped. ✻ Ped. ✻ Ped.

f *ffz*

15 16

Ped. Ped. Ped.

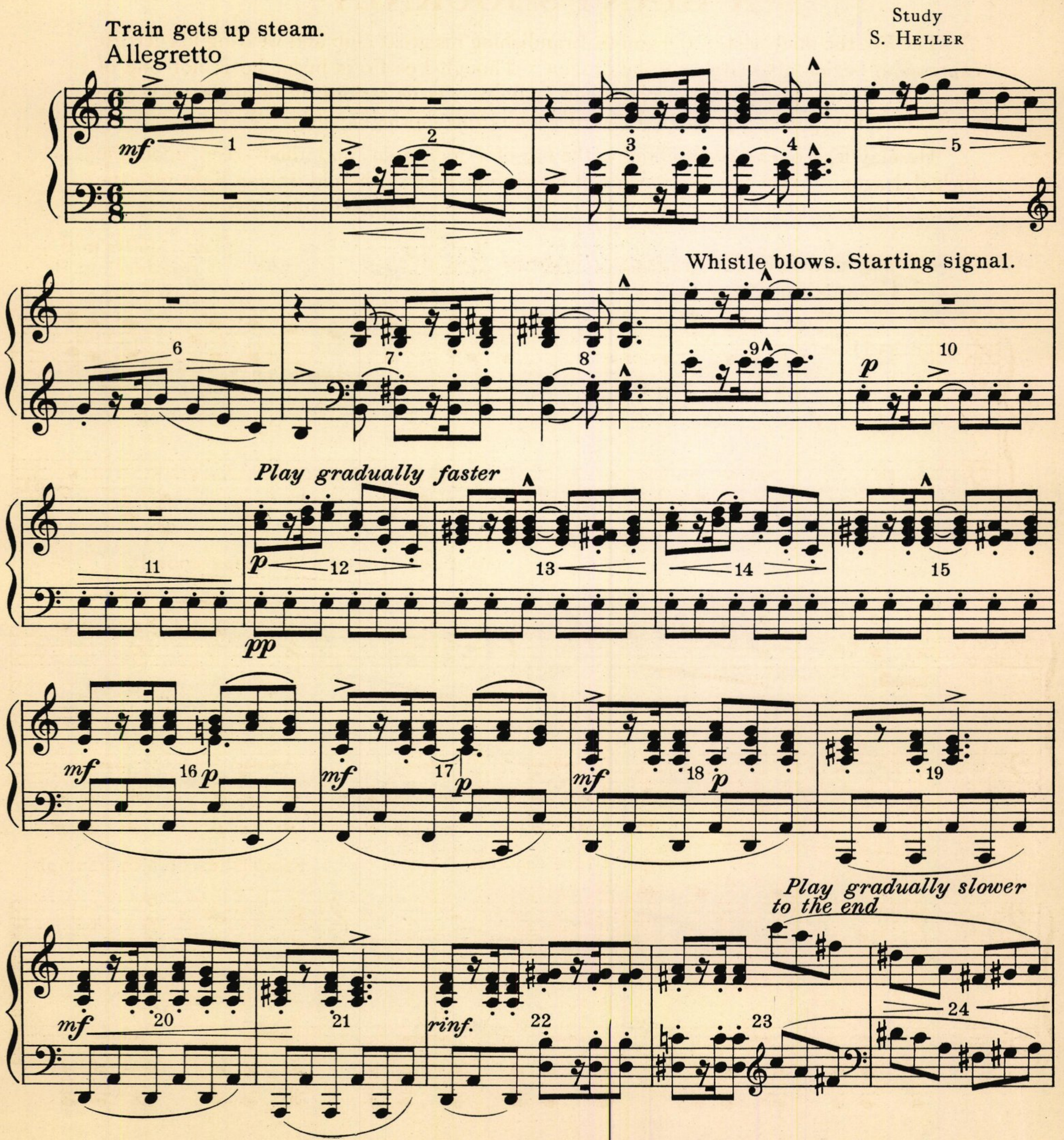
17 *dim. e rit.* 18 *p* 19 *pp*

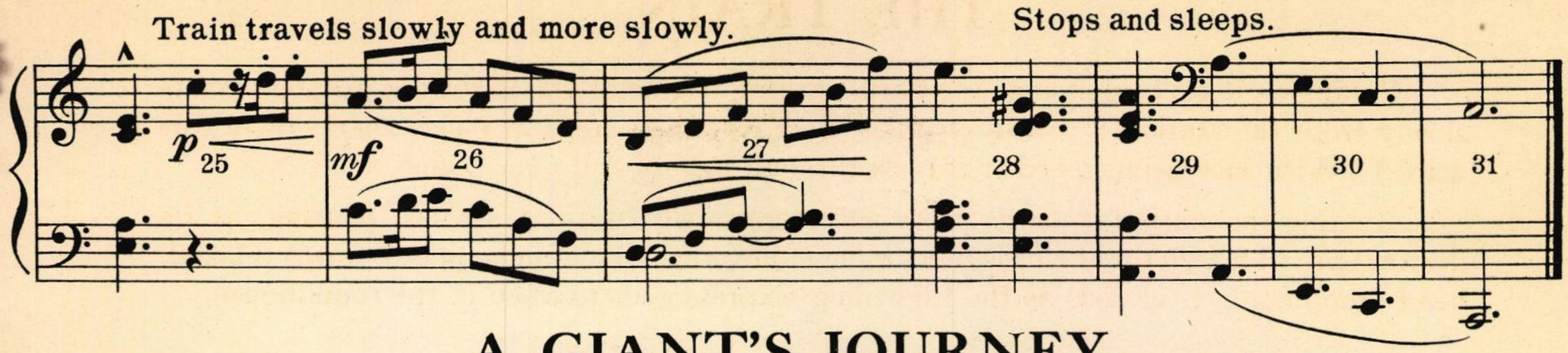
Ped. ✻ Ped. Ped. Ped. Ped. 8

THE TRAIN

Puffing as it gets up steam, the hard-working engine of the Lightning Express starts slowly from the station. (Children take short, shuffling steps in place, then slowly forward.) With increasing speed it travels through forests and over plains.

Nearing the station it moves more and more slowly, until it arrives, panting, at its destination. Though the engine is tired, it never lies down, but stands quietly (arms relaxed, head drooping, eyes closed) as the Lightning Express goes to sleep in the roundhouse.

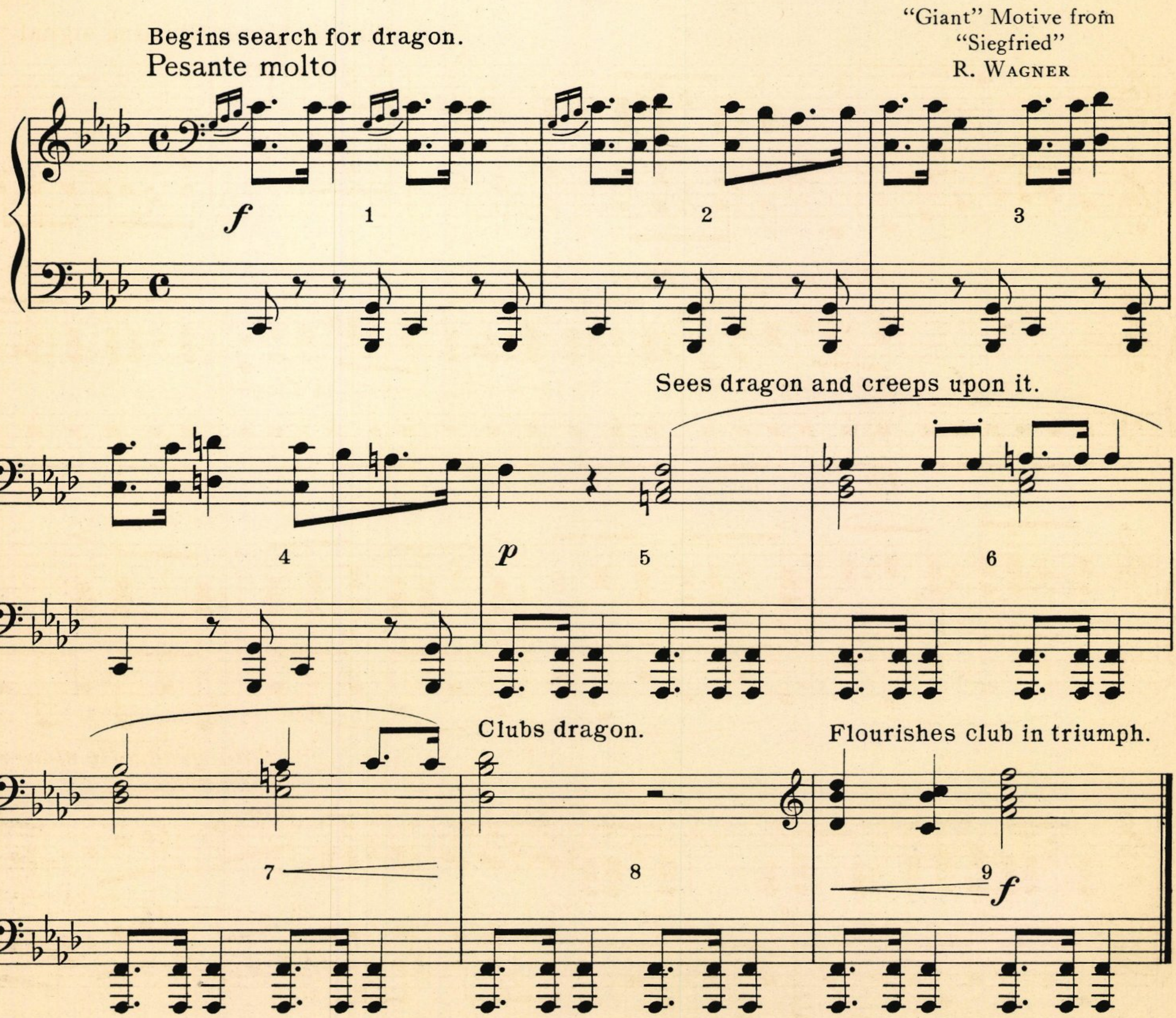




A GIANT'S JOURNEY

Fee Fo, the mightiest of the giants, brandishing his great club and wearing his fiercest expression, begins his search for the dragon. Though Fee Fo is huge, he is not one of those fat, clumsy giants who clump along heavily. As he strides by in his seven-league boots, he fairly pushes the earth away at each strong, springing step.

He may leap over a river, climb to the top of a mountain, and then creep upon the wicked dragon. With one great swing of his club he knocks the old dragon right into the river. Then, smiling a proud, giant smile, he flourishes his good club in triumph.



THE FAIRIES' FEAST

FOR MUSIC USE:

FAIRIES: { To Spring, p. 127 or
The Elfin Dance, p. 124

ELVES: Dance of the Candy Fairy, p. 35

GNOMES: Skip Dance, p. 7

PROCESSION TO BANQUET: March from the "Nutcracker" Suite, p. 20

WITCHES: The Witch, p. 14

GOBLINS: March of the Dwarfs, p. 11

GIANT: Giant Motive from "Siegfried," p. 33

FINAL DANCE: Waltz, p. 36

To all their loyal subjects, the fairy king and queen hold court in the heart of the forest on midsummer eve. First the fairies from near and far fly to the revels. Then the jolly elves come dancing through the grass. Next arrive the quaint little gnomes from their mountain homes.

Before seating themselves near the throne, each group dances in turn for their Majesties. The king and queen decide which group has done the most pleasing dance and that group follows first in the procession to the banquet table, where the magic folk seat themselves in the fairy ring.

While they are dining sumptuously, the witches, who are wrathful at not having been bidden to the feast, ride into the forest on their broomsticks. Just before they reach the fairy ring, they stop and beckon—perhaps cast a spell—calling their friends the goblins, who join them.

The fairy court is dismayed at the interruption and gathers about its king and queen. Just then Fee Fo, the good, strong giant, strides to the rescue. Brandishing his club high, he puts the wicked witches and goblins to flight. The merry making begins anew as the court of good magic dances happily in the moonlight (each individual keeping in character). (The children will differentiate the characters quite distinctly—fairies lovely and light as thistledown, elves humorous and puckish, gnomes serious, clumsy, and bent from digging gold.)

Elves and Brownies

Dance of the Candy Fairy
from the "Nutcracker" Suite
P. I. Tchaikovsky

Elves and Brownies enter.

Andante ma non troppo

pp leggero

They dance.

mf

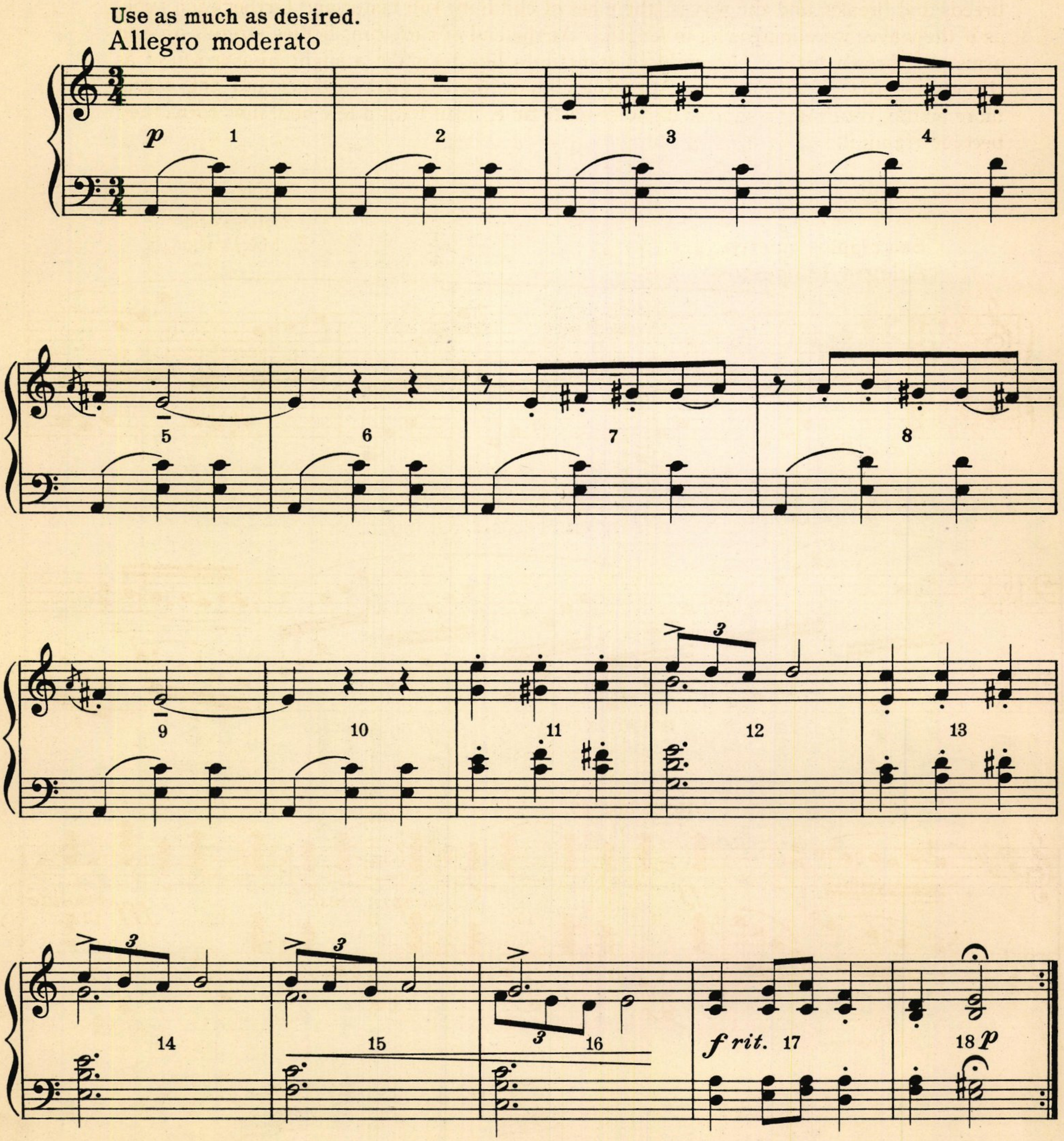
pp

They dance towards seats.

They sit down.

Final Dance

Waltz
E. H. Grieg



THE SEA

During the first movement of this dance the sea has only quiet waves. With tiny steps the children run, all in one direction, their bodies bending slightly forward, one arm leading, the other following to suggest a stretch of white foam. They turn and run in the opposite direction, some whirling as if in an eddy. As the music grows wilder, a storm breeds and breaks, and the waves (the mass of children) run faster and farther each time, as if the waves were increasing in length. At the end of each run, bodies stretch up and arms are thrown high. The children sometimes like to make a slight hissing sound as the waves grow in turbulence. After the climax, the sea grows calmer and the waves more gentle, returning a shorter distance each time, until with a few final slow turns they become tranquil.

Scotch Poem
E. MacDowell

Sea ripples quietly.
Allegro tempestoso

pp

due Ped.

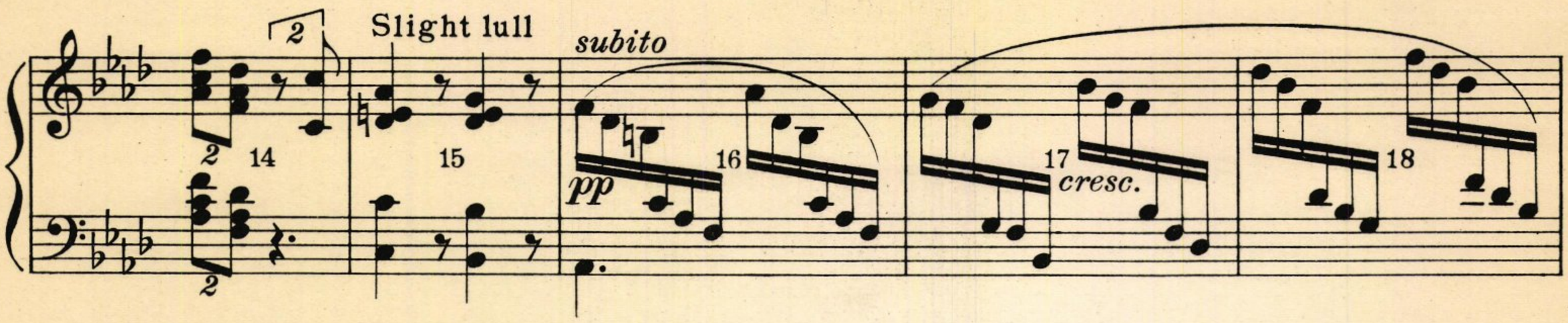
sempre cresc.

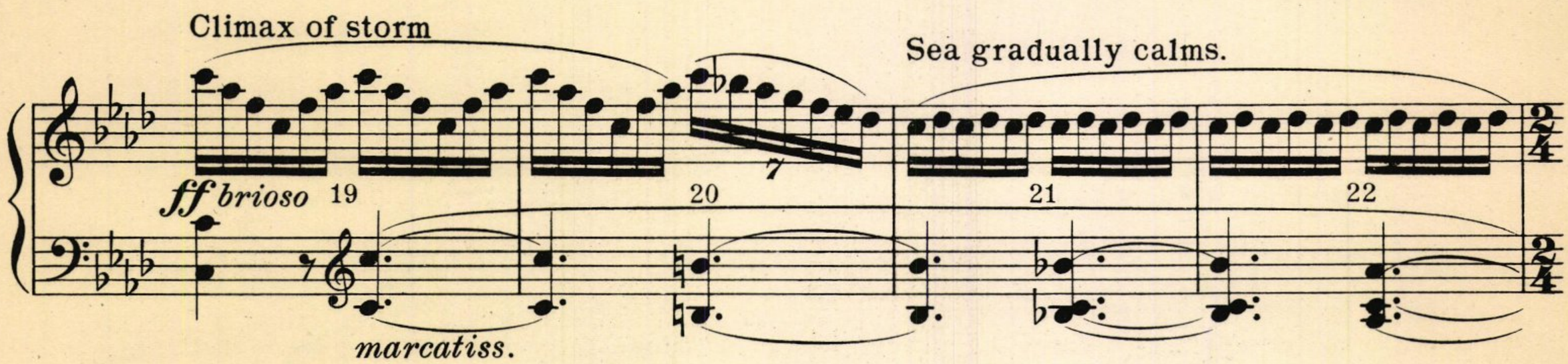
Storm begins.

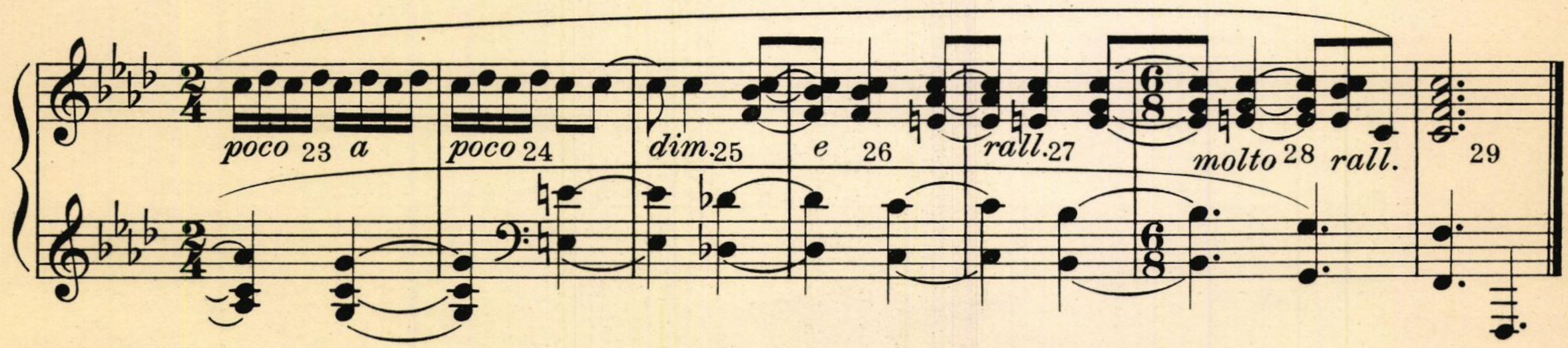
ff

sempre cresc.

fff *risoluto*







CIRCUS PARADE

FOR MUSIC SEE: "Animal Antics," (pp. 44-60) for animals; "The Celestial Circus" (pp. 106 - 112) for the troop.

The band marches, each child playing the instrument he fancies. When the children have circled the room, instruments evaporate and the children may become circus horses, stepping high and shaking their flowing manes. As the music changes they may trot, canter, and gallop. Next comes a procession of elephants, then bears, or any other animals which suggest themselves to the children. Each group of animals may be fed before being transformed into the next. Acrobats, clowns, and freaks may perform in turn.

PART II

ANIMAL ANTICS

35497

ANIMAL ANTICS

PART II

THESE directions for the animal actions should never be given to the children. They are for the teacher's convenience in analyzing the children's movements, so that she may give helpful suggestions to some slower child who cannot readily imagine just how he may "be" a certain animal and throw himself into the part, or to one who has not had an opportunity to watch animals.

Always let the children listen to the music and then get from them suggestions as to how they think an elephant or bear or camel walks. It is sometimes helpful for the group to watch those who best interpret the chosen animal. Children are more dramatic than adults, and are more interested in animals. To give the mechanical directions for actions, therefore, would be to rob the play of all value except the physical.

(*Suggestions for each animal's special "stunt," which may be adopted or not, are given under "The Celestial Circus," pp. 95 ff.*)

Elephants

The movements are heavy and slow. Place palms softly together, swaying arms and twisting palms slowly as a trunk, with fingers almost touching the floor, and knees slightly bent, feet wide apart. The head droops, making the back look round and elephantine. When the keeper lies down and the procession of elephants passes over him, trunks are forgotten for the moment, and the arms are used as forelegs. Lifting one leg at a time, slowly and heavily, and swinging hind legs outward, the elephants step carefully over the trainer. After this feat they resume their trunks and are fed imaginary peanuts, which they catch by partially separating the palms of their hands, though still keeping wrists and forearms together. Lifting trunks and heads, they stand on slightly bent hind legs, and throw the peanuts into their mouths. The trunks and bodies should sway from side to side as they catch peanuts. Trunks reach forward slightly and each elephant sways forward, as if begging.

Bears

(1) When walking on all fours, lift front feet (hands) as if they were very heavy, too heavy to be lifted high, getting a good rolling movement from the shoulders. The whole back should roll and knees and elbows should be slightly bent. In moving forward, step first with one fore leg; then with hind leg; with other fore leg; with other hind leg.

(2) To walk like a bear on hind legs, let the hands hang limply from the wrists. Hold elbows bent and fairly close to sides. With knees slightly bent, and keeping the rhythm of the music, sway from side to side as if it were an effort to balance on two legs.

Monkeys

For the monkey-hop, use the deep knee-bend, holding the head and trunk erect. In this position hop forward on both feet, arms out at side for balance.

The monkey-run is less difficult. With hands and feet on floor and head erect, progress forward thus; place weight on hands, swing both feet further to the right than the right arm and transfer weight to the feet. Stretch arms forward shifting weight to them and swing both feet in similar manner to left.

Seals

Place hands on floor, elbows and knees straight, one foot crossed over the other, body parallel with floor. The entire weight being supported by the arms, drag the feet, walking forward on hands. (Care must be taken to see that the child does not lower his hips and thus bend the lower part of his back in a hollow.) One child may throw imaginary fishes at the seals, who catch them in their mouths.

Kangaroos

This posture calls for elbows and wrists bent, arms held rather close to sides, fingers curled under. Take long slow hop forward, landing on both feet, which are kept slightly apart. Land softly on relaxed feet and pause for a moment after each hop. Remember to keep an expressionless face. Kangaroos do not smile, even when they box in "The Circus." At all times their knees are slightly flexed.

Mules

Place hands and feet on floor. Take two steps forward with hands; then kick both feet as high as possible in the air.

In learning this, have the child see how high he can raise first one foot, then the other; then how many times his feet can pass each other in the air before coming to the ground.

Inchworms

Lie flat on stomach, with feet close together. knees straight, arms out in front, elbows straight, palms together. Slowly, pushing down with forearms and bending elbows, pull knees up as near the waist as possible. Stretch out arms straight again, and pull forward until the body is in a straight line. All these movements should be made very slowly.

Rabbits

The movements of a rabbit's hop somewhat resemble a see-saw. Progress forward by placing weight on both hands, bringing feet toward hands; then on both feet, moving hands forward with elbows straight, and knees bent. As feet leave the floor, raise hips, still keeping knees bent. Head up.

To make a rabbit face, wriggle the nose, and gather lips firmly into a thin, slightly protruding line. Nibble imaginary carrots.

Cats

Run as rapidly as possible on all fours (right hand left foot, left hand right foot) keeping trunk about parallel with floor. To show displeasure arch the back by supporting weight on hands, stretching knees, raising hips high, but keeping feet on the ground. Place lower lip against upper teeth and make the sound of "fu."

Keep one hand and both feet on the floor and wash face with free hand. With fingers close together and thumb tucked under, bend fingers, forming a right angle with palm, ends of fingers slightly curled under. Make a quick pass up one cheek, across forehead, and down the other cheek.

Lions

Prowl on all fours. (This is the cat-walk taken more slowly and stretching the legs in longer strides.) When crouching, tuck the hind legs under and sit on heels, resting the weight of front of body on forearms on floor. Elbows touch knees. In this position lions eat, often growling as they gnaw bones. At the same time they may shake their heads, shoulders, and backs vigorously.

Camels

Walk slowly, with hands and feet on floor and knees as straight as possible. Holding head high, keep hands and feet relatively near each other so that the hips make the camel's hump. The camels kneel, bending first one elbow and placing the weight on it (along the forearm which rests on the ground); and then the other. In like manner place one knee on the floor; then the other. Sit back on heels, straighten one elbow, then the other. Hold the head quite erect and maintain a haughty and supercilious expression (eyebrows up, lids partly closed, lips tightly shut).

Horses

(1) In rhythm with the music the wild horses gallop on hind legs, one knee being raised higher than the other for each second step. The more spirited the horse the higher he rises in the air.

(2) When trotting, the horses take even steps, not long ones, both knees lifted alternately, as high as possible. The head is carried well up.

(3) A rack, or single foot, is an acquired gait and very smooth. One foot crosses the other on each step. (Right across left, then left across right.)

Between these gaits the horses stop and, slowly raising one knee high and slightly pointing the toe, paw the ground. Holding their heads high, they shake their manes. Without changing the spirit of the play, this gives the children a short rest, as well as further practice in bodily response to rhythm. Horses also walk to music, tossing manes, lifting knees high at each step.

Frogs

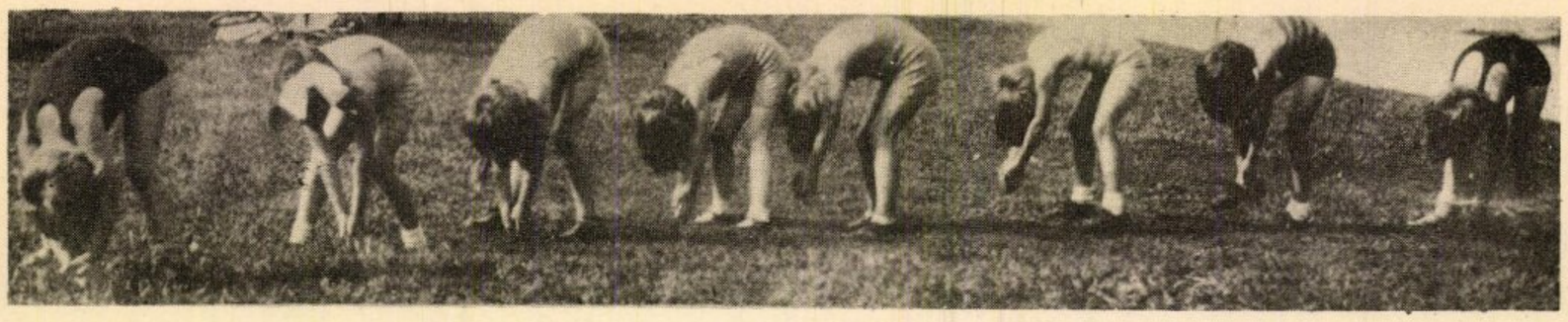
Use arms as front legs, elbows flexed, palms against the floor with fingers pointing in (representing bow-legs), knees deeply bent and pointing outward, heels somewhat raised. The frog rests a few seconds each time before jumping forward, taking long leaps on all fours, croaking tonelessly at the same time. Occasionally a frog may leap up and catch a fly in its mouth.

Ducks

Hold head and trunk from waist up, perfectly erect. With hands on hips bend knees deeply keeping the weight slightly in front of the balls of the feet. Walk forward, swinging the foot around at the side; the characteristic "push-off" step comes on inner side of foot. Lifting the foot off the ground in taking each step. Walk pigeon-toed. Ducks quack tonelessly as they walk.

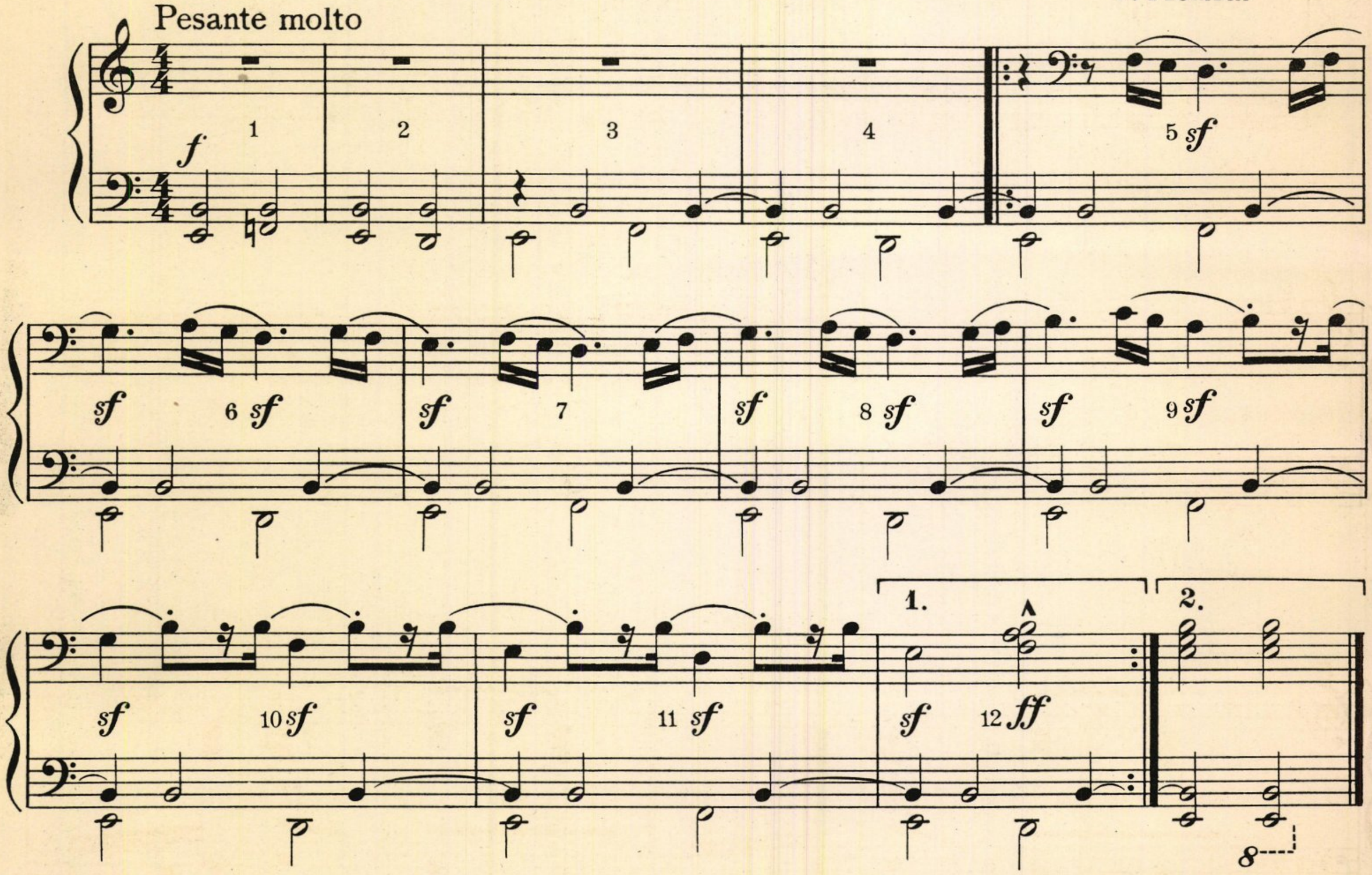
Birds

With tiny, smooth steps, run on tiptoe, using arms as wings in big, strong, slow movements from the shoulders and with no bending at elbows. Flap wings several times, almost touching backs of hands high overhead; and then, bending slightly at the waist, sail sideward through the air with wings wide-spread.



Elephant

Bruin's Dance
P. Floridia



Bear

Dance of the Dwarfs
M. Aaron

Play one octave lower than printed.

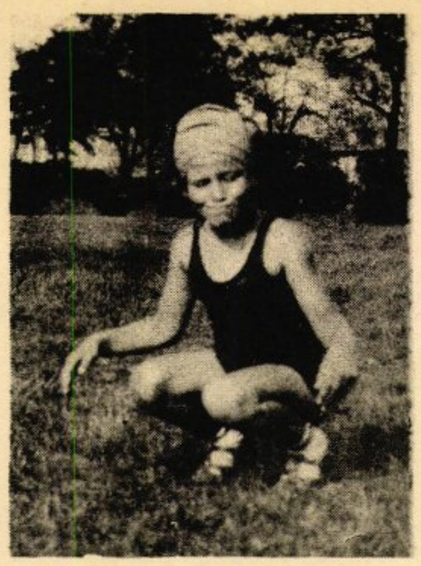
Allegro misterioso

mp 1 *sf* 2 *cresc.* 3 *sf* 4

5 6 *dim.* 7 8

9 *sf* 10 11 *sf* 12

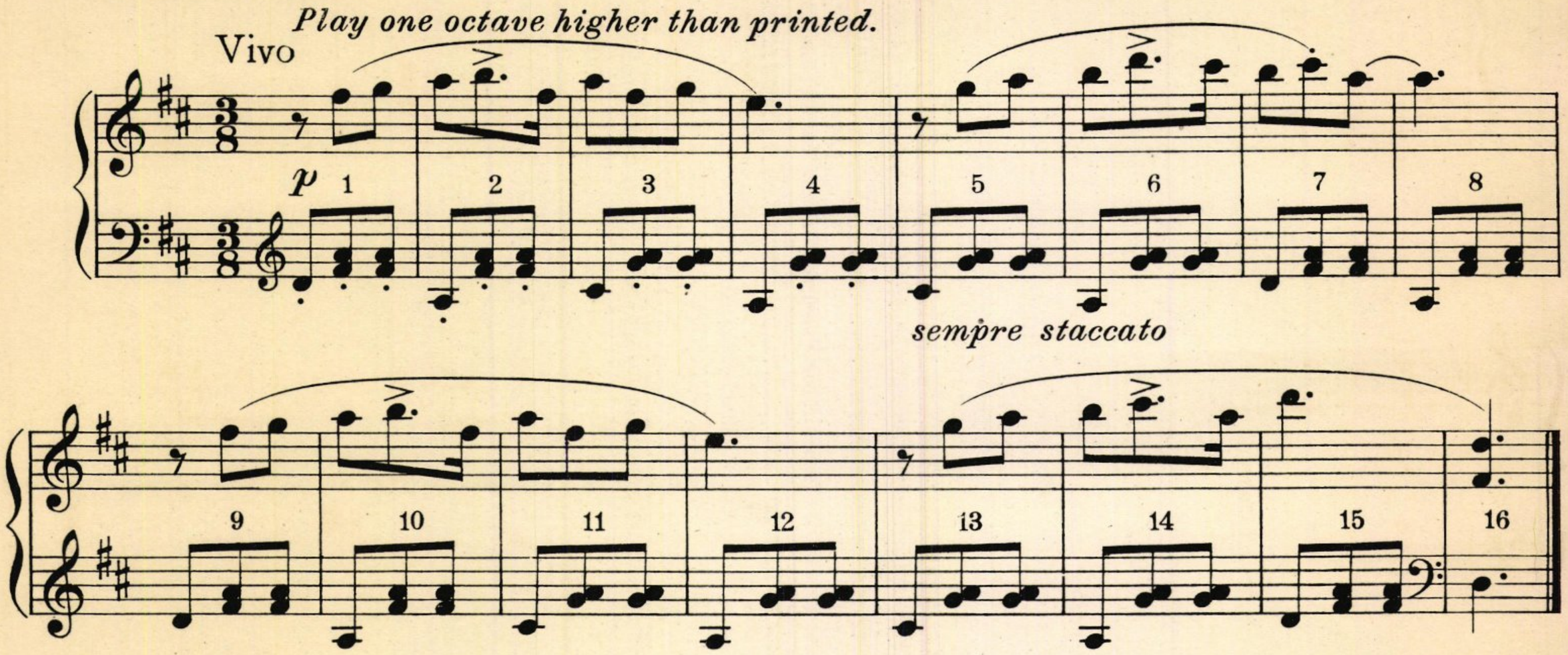
13 14 15 *sf* 16



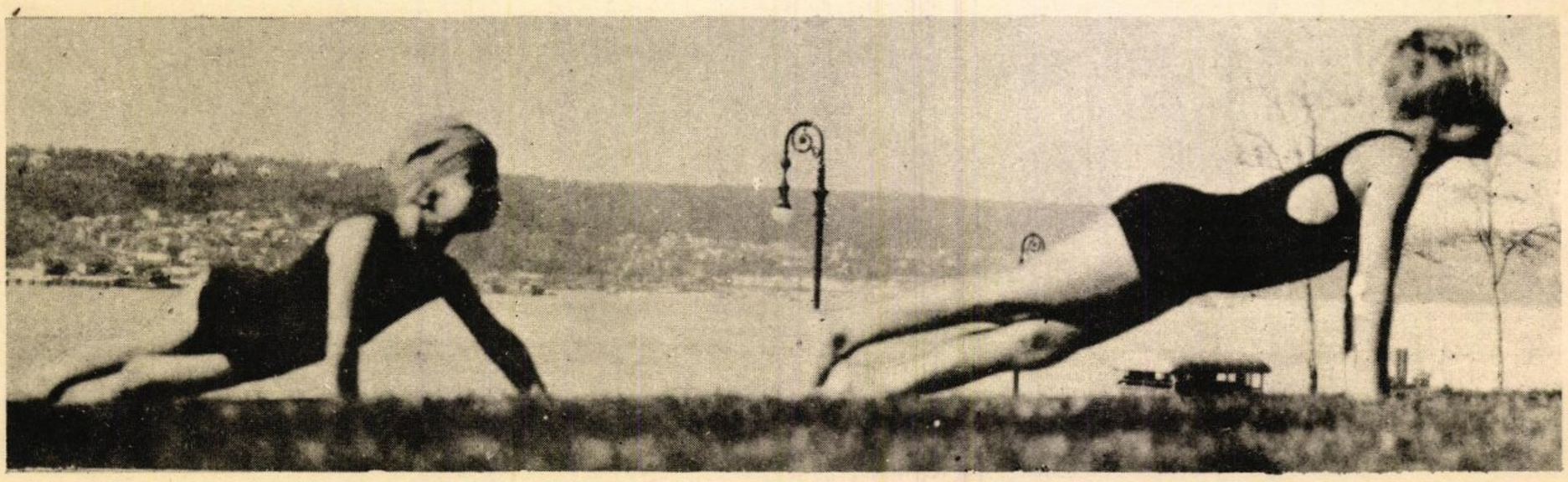
Monkeys

Italian Song
P. I. Tchaikovsky

Play one octave higher than printed.



SEALS



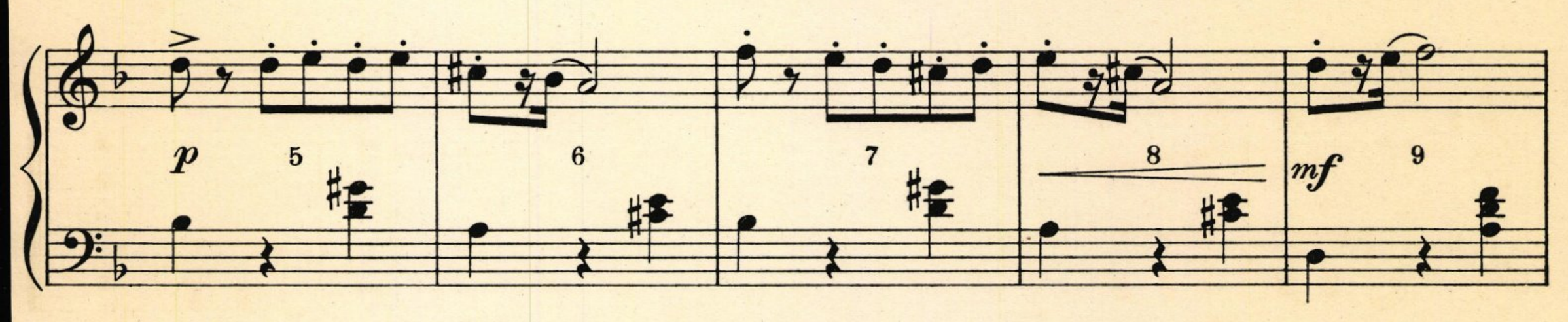
Trainer Throws Fish Into Mouths of His Seals

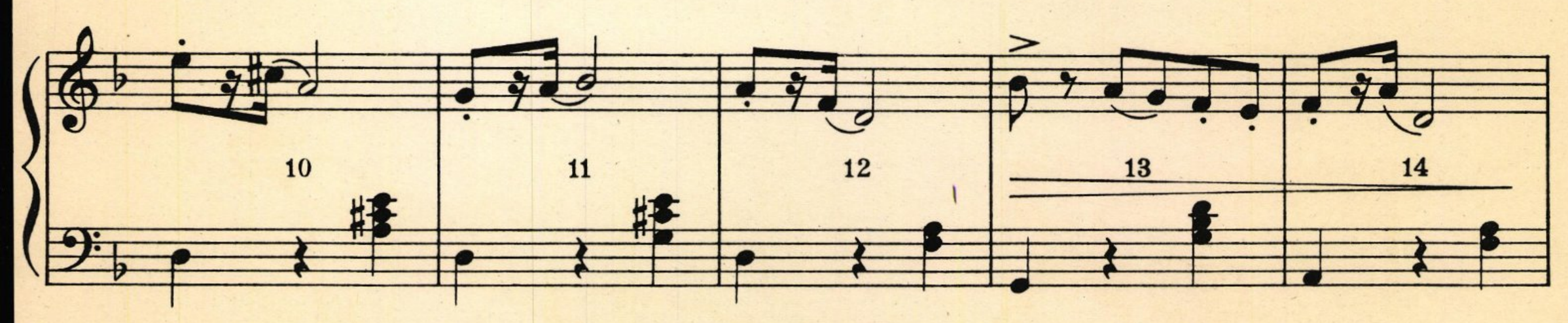
Seals

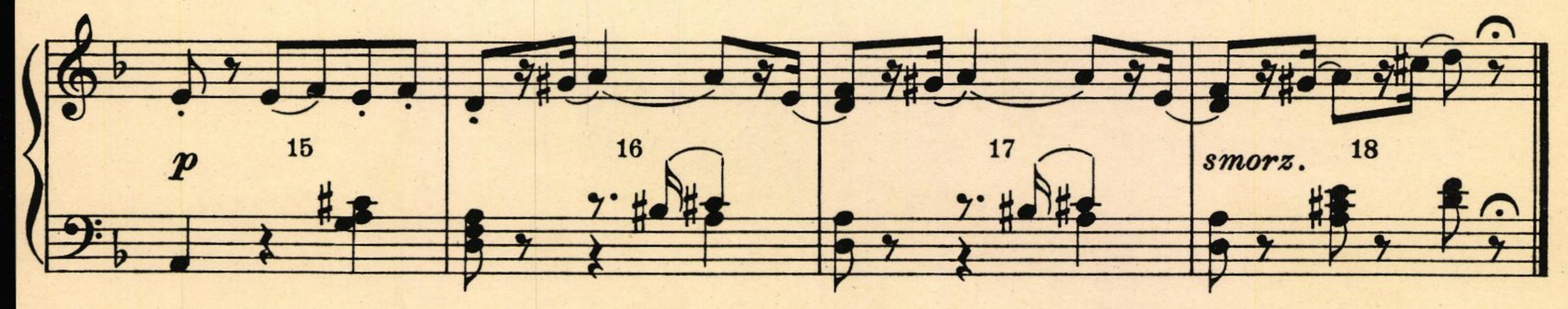
Mazurka
P. I. Tchaikovsky

Tempo di Mazurka

mf

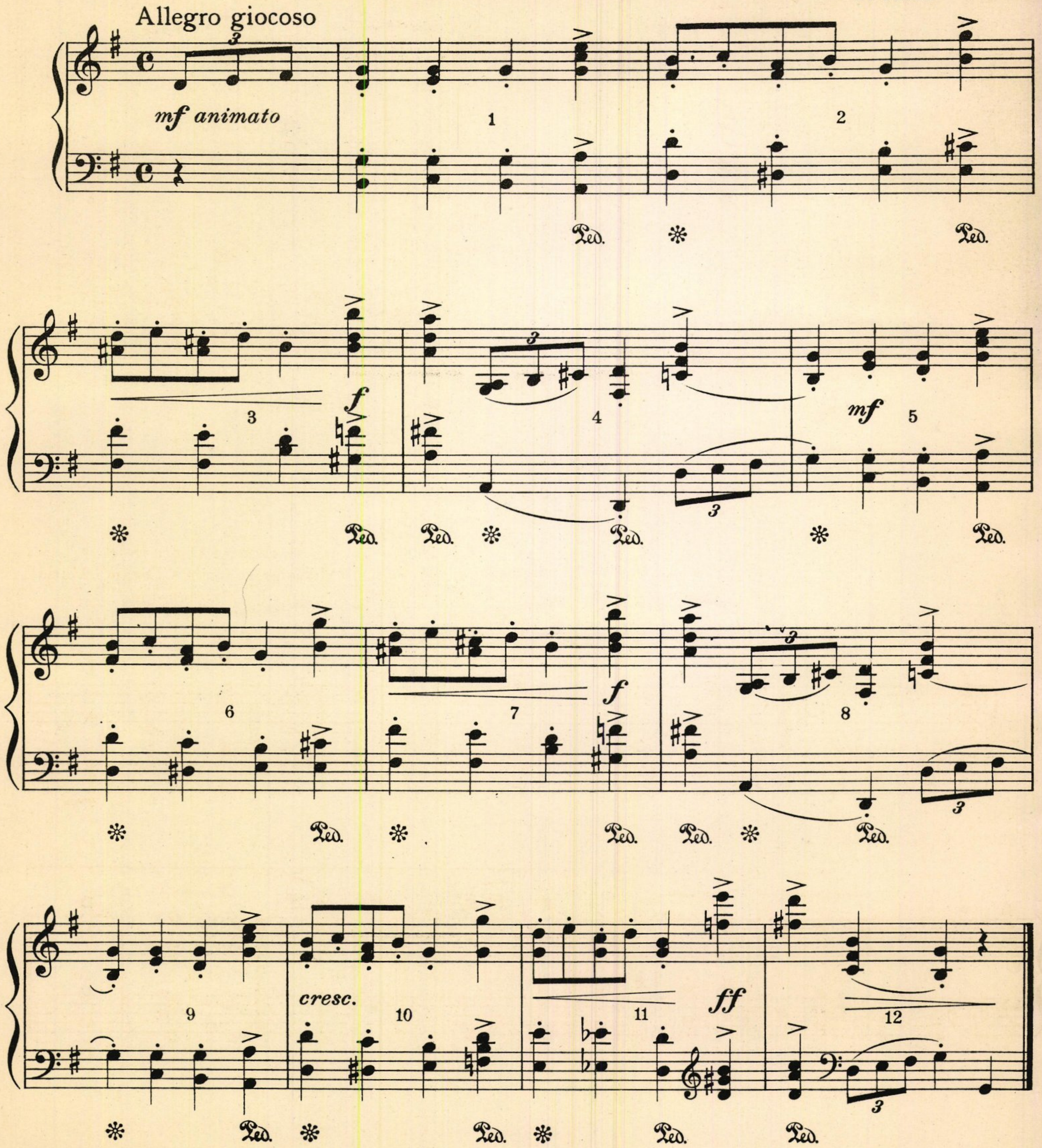




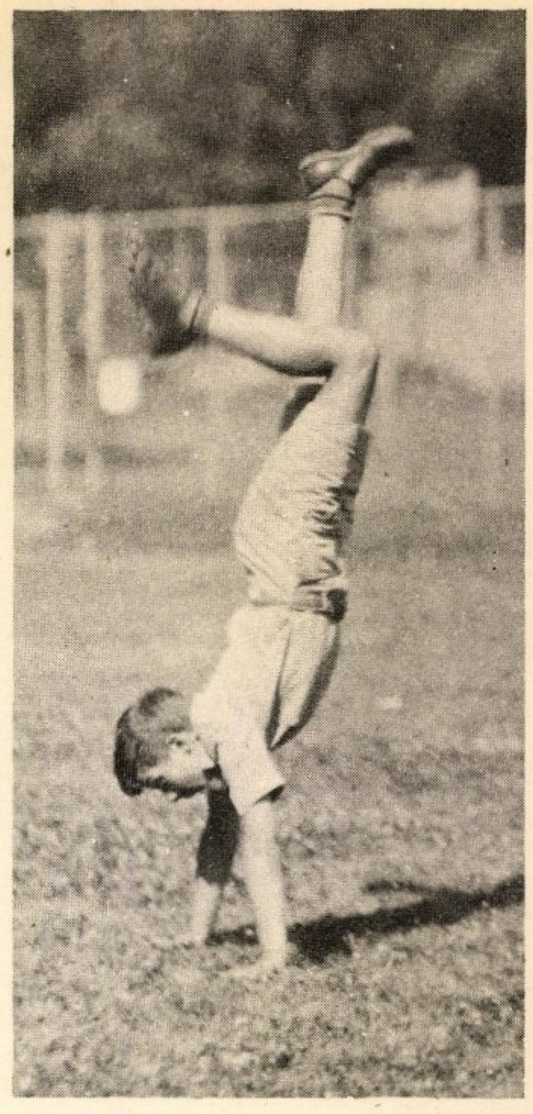


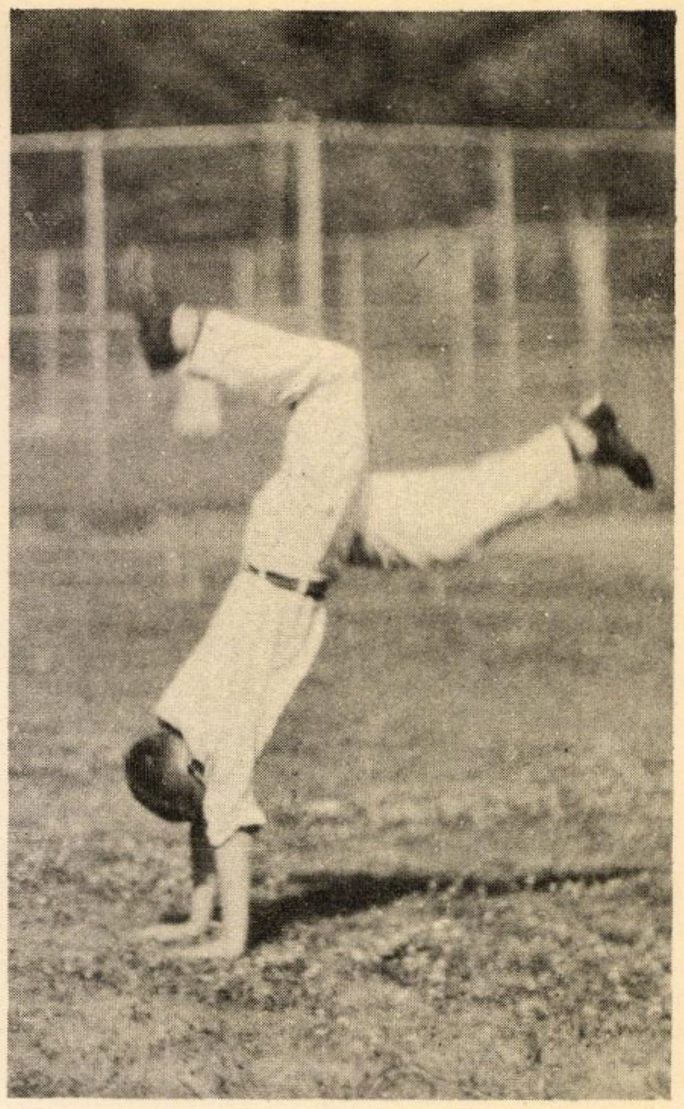
Kangaroos

Hallowe'en Promenade
F. Terry



Kangaroos.

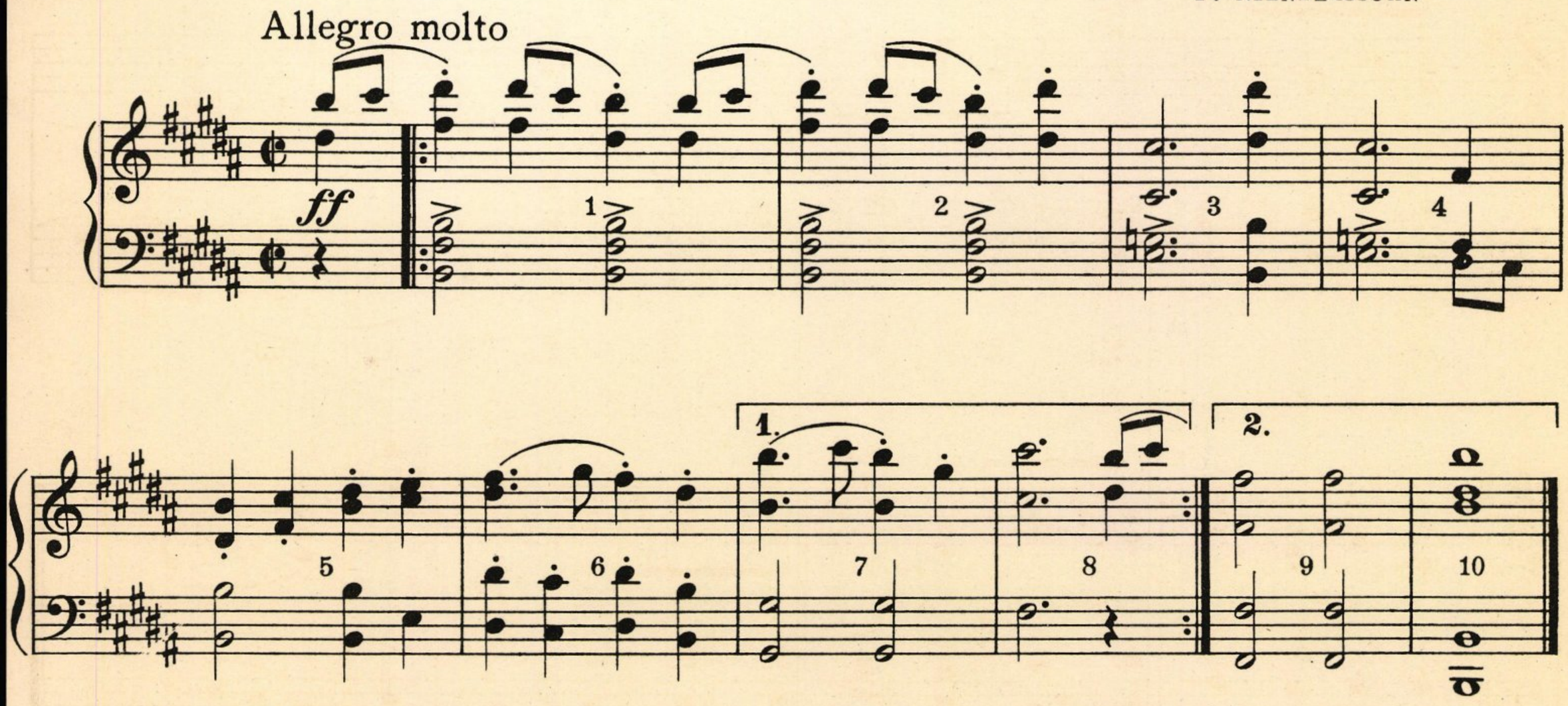




Mule-Kick

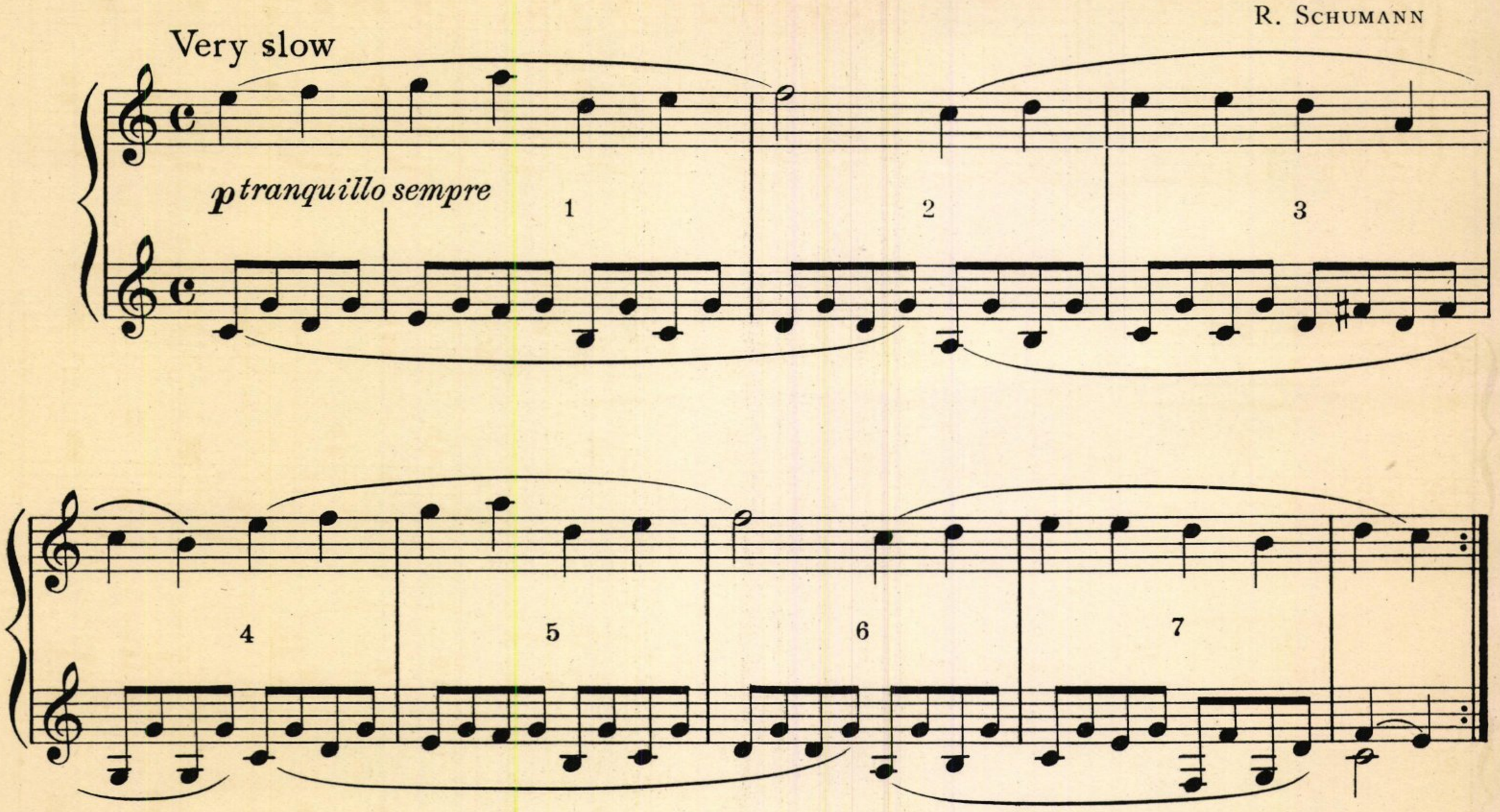
Mules

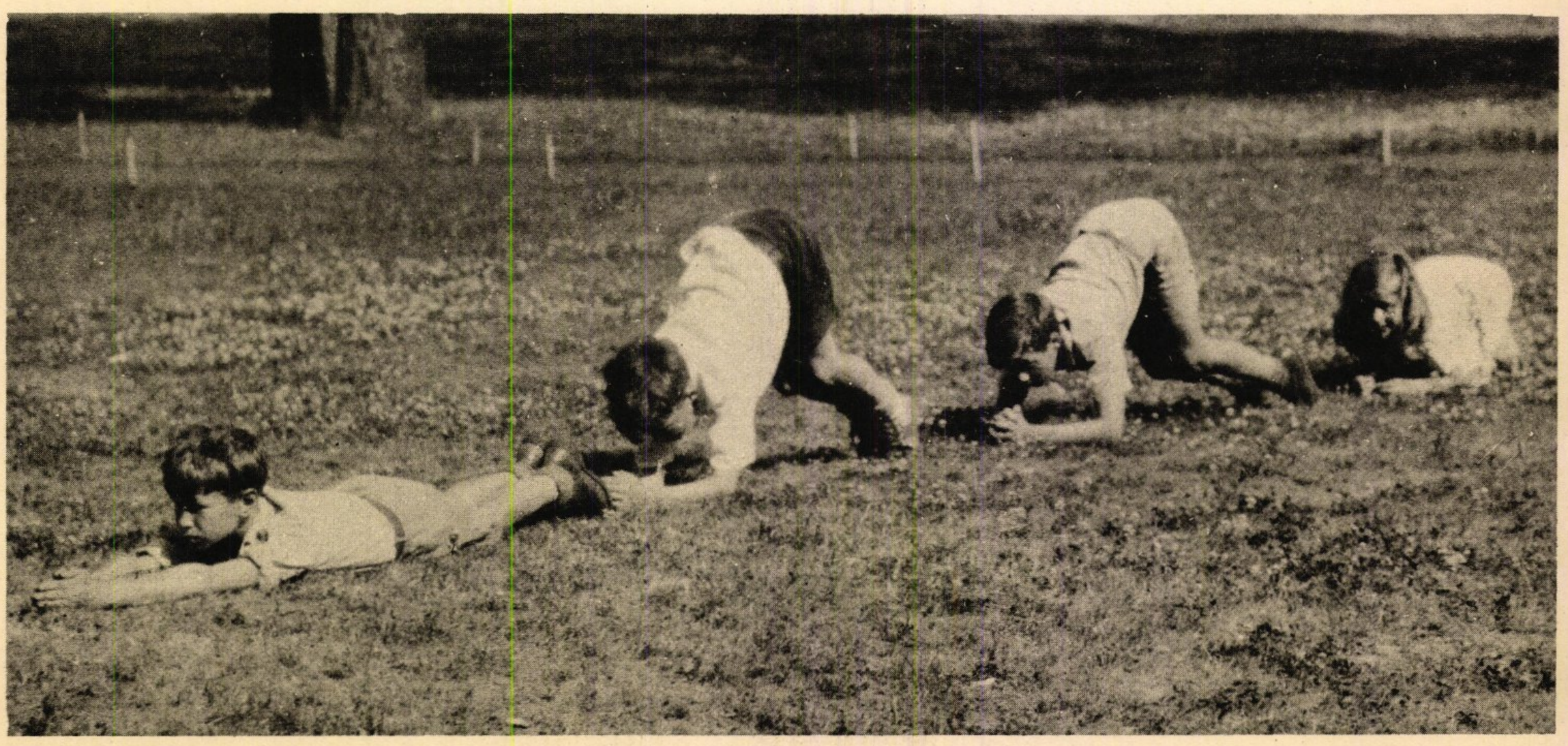
Clown's Dance from
"Midsummer Night's Dream" Music
F. Mendelssohn



Inchworms

Bagatelle
R. Schumann

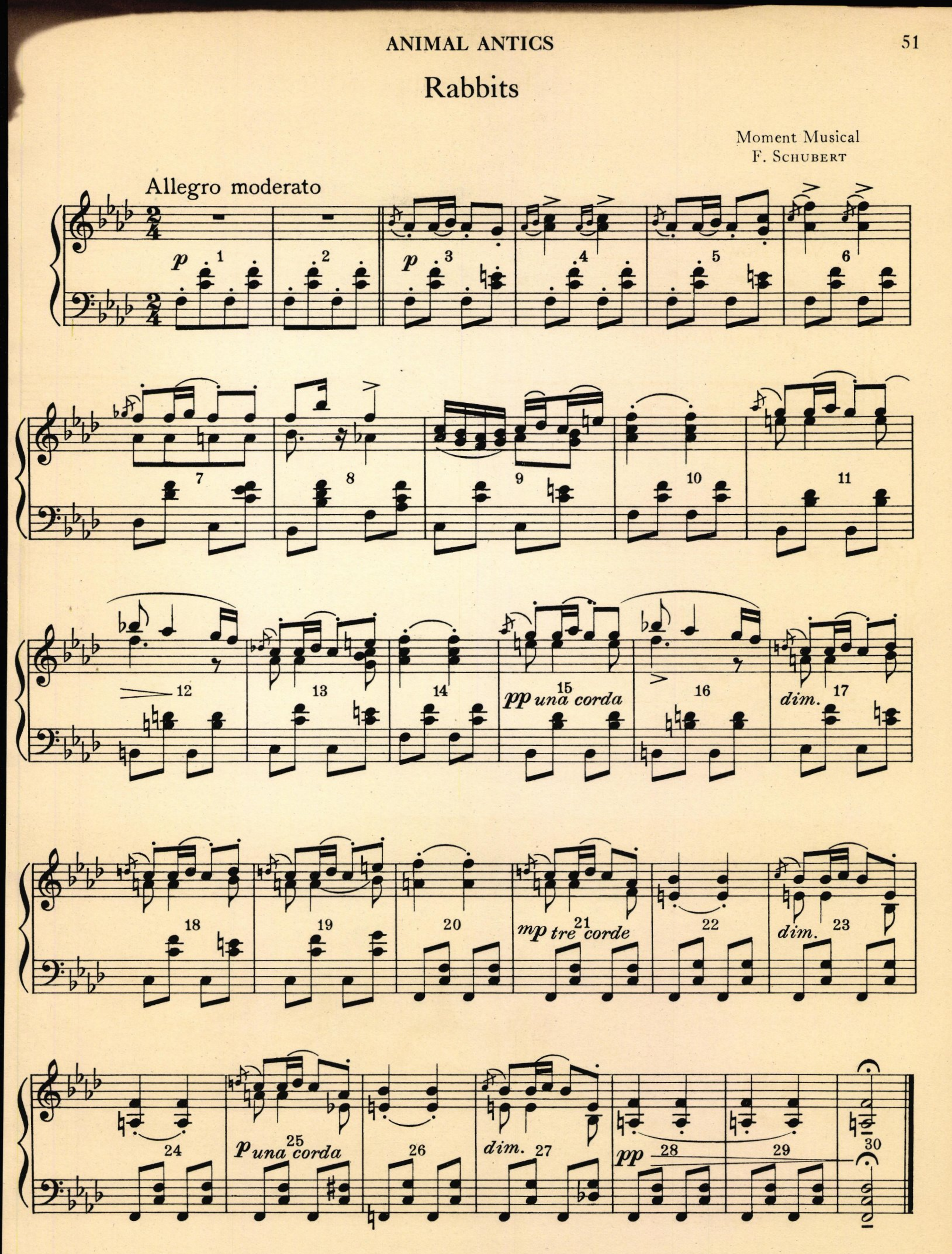




Inchworms

Rabbits

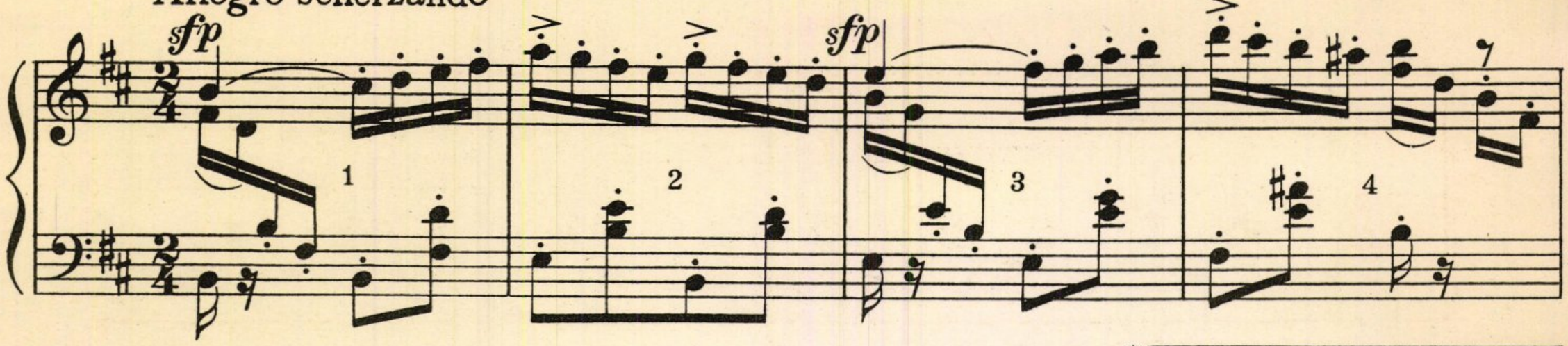
Moment Musical
F. Schubert



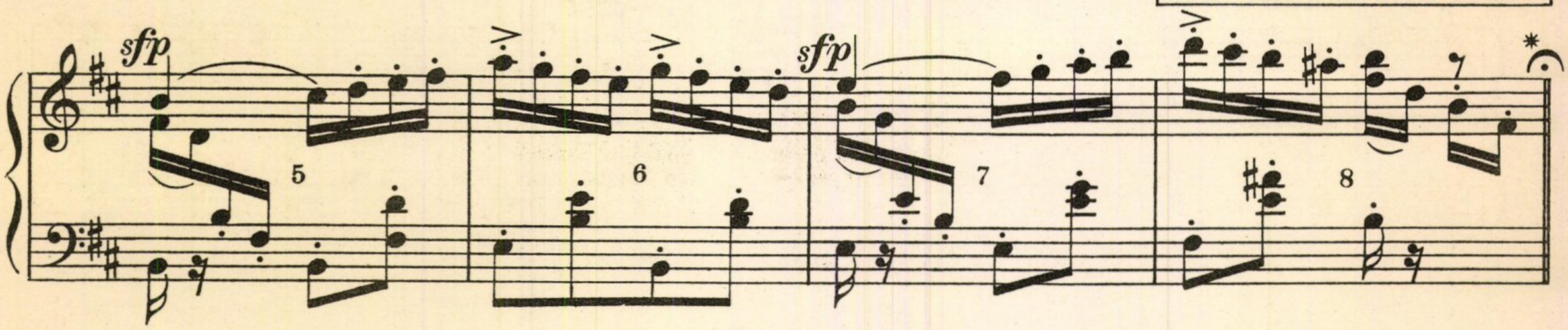
Cats

Blindman's Buff
R. Schumann

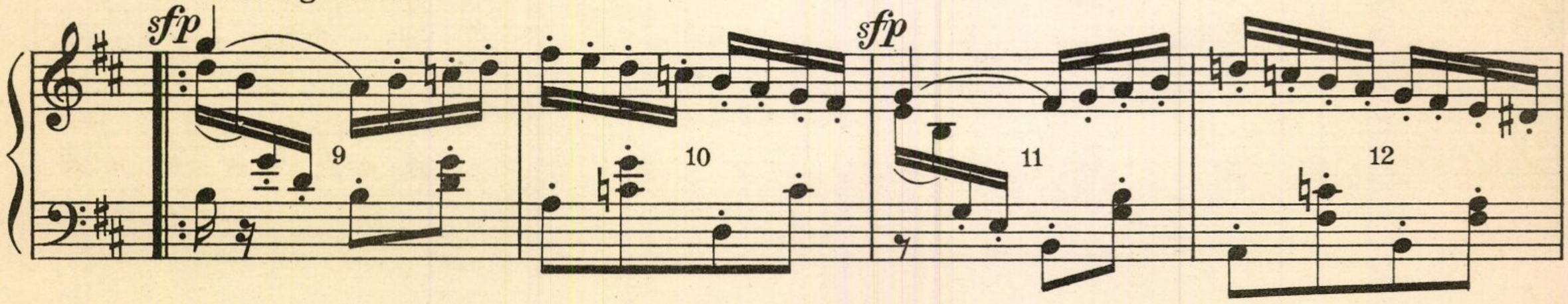
Running.
Allegro scherzando

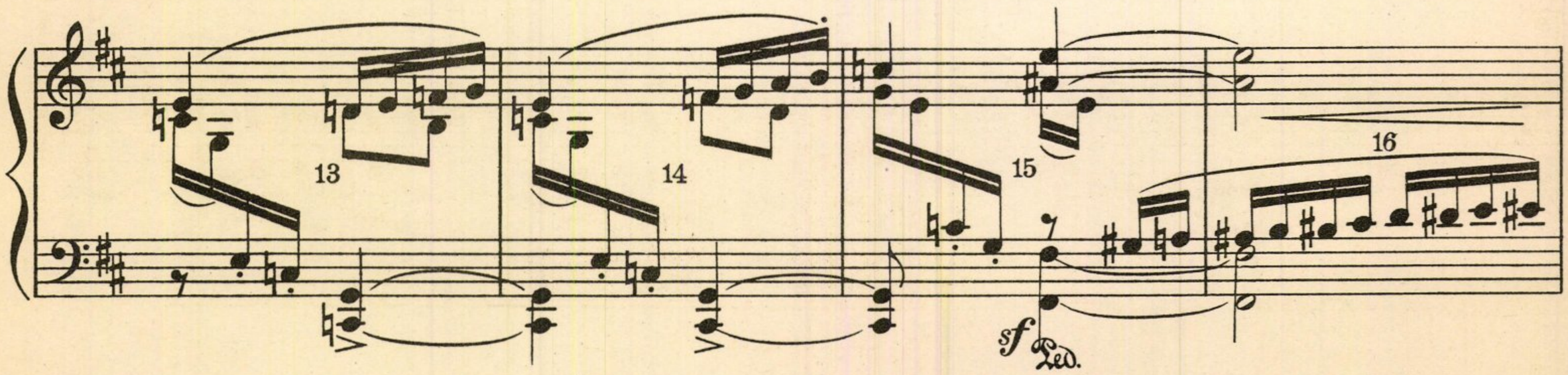


* Here play b-minor chords low and high register several times, as the cats arch their backs.

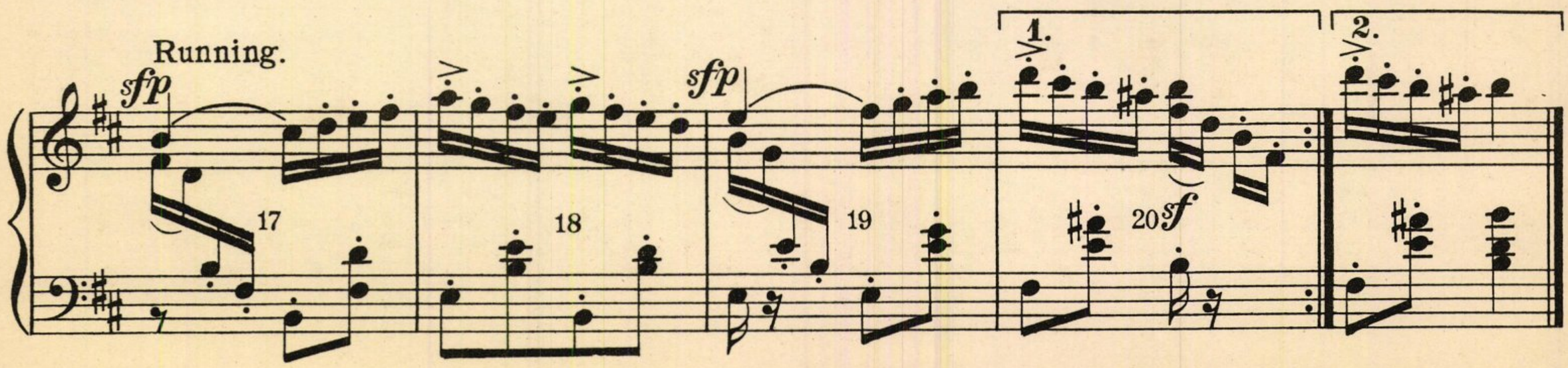


Washing faces.



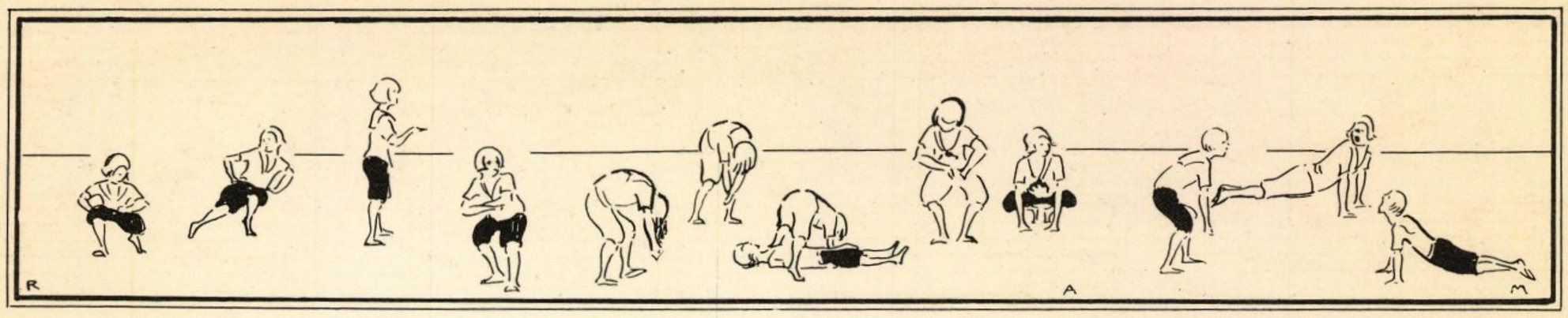


Running.

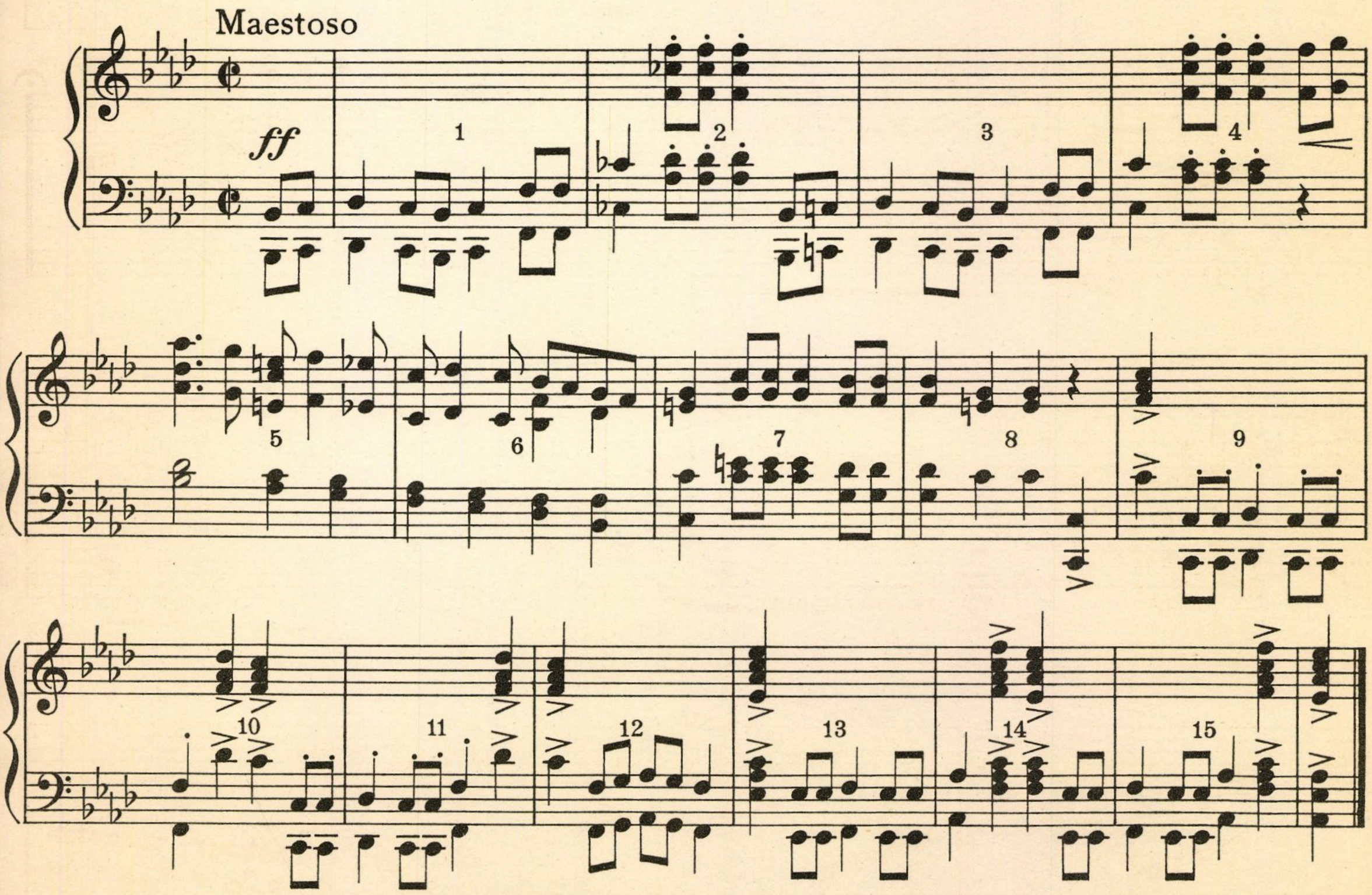


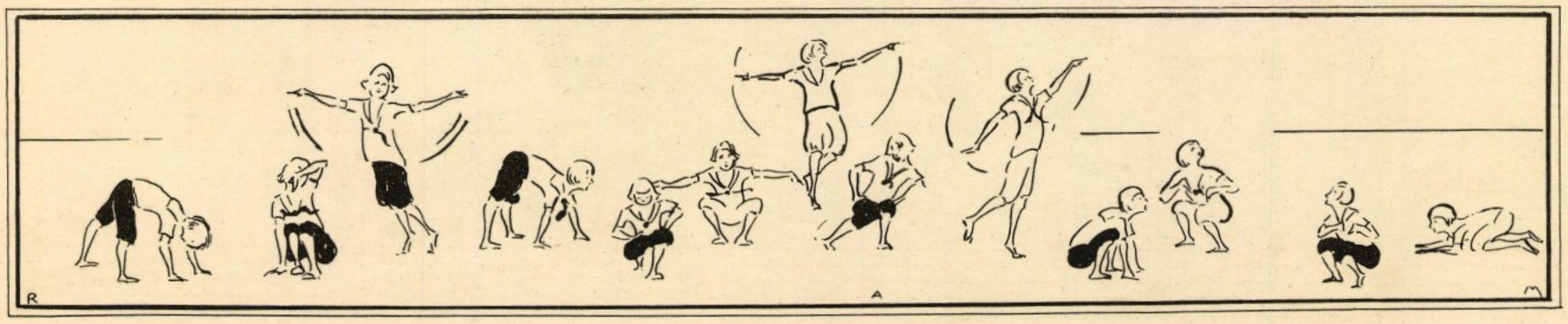
Lion

Ave Caesar
J. C. Holliday



Various Animals





Various Animals

Camel

Marche Grotesque
C. Sinding

Play heavily and slowly

ff

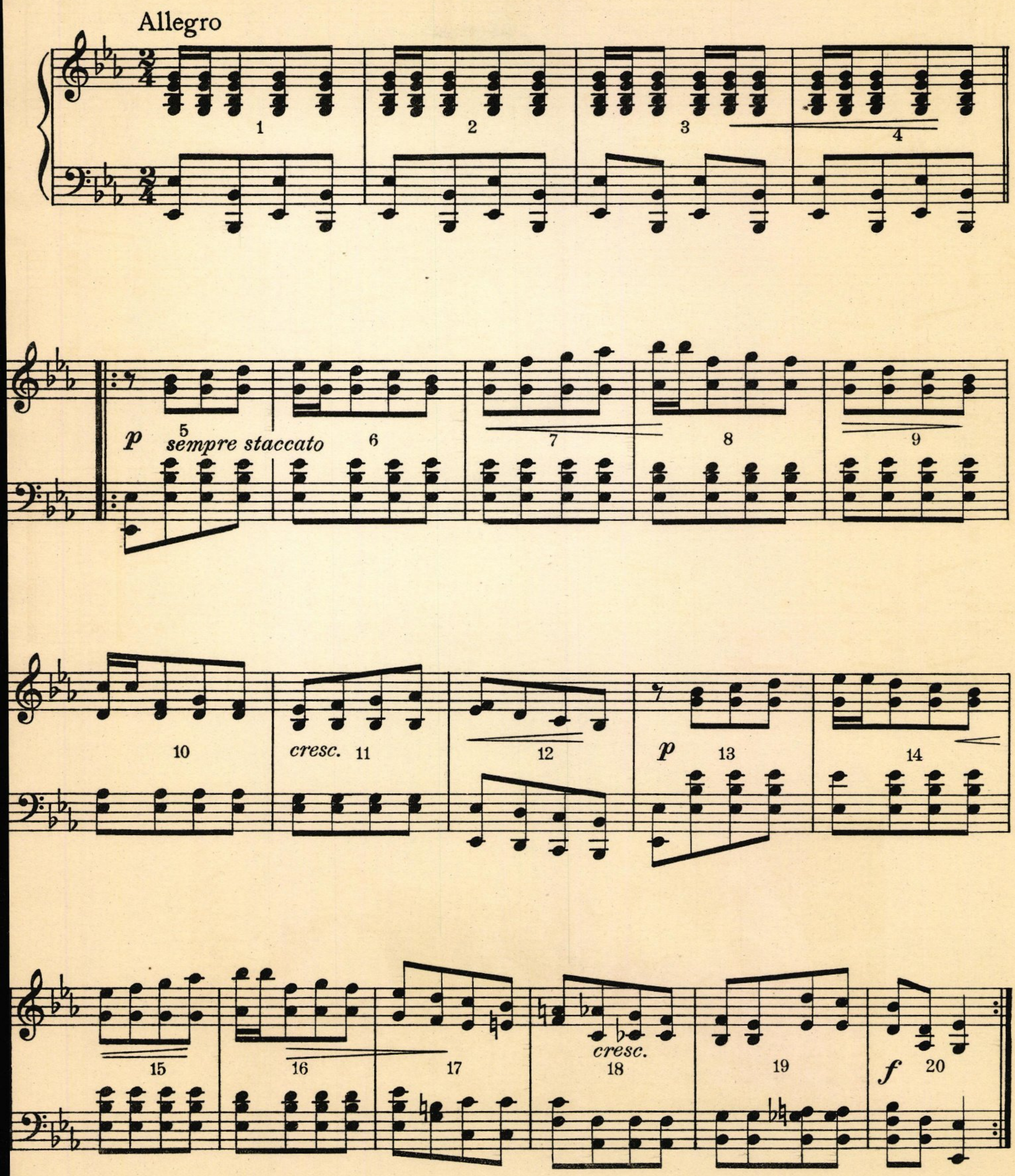
1. etc. Fine

Repeat octave lower as many times as necessary.

Supercilious Camels

Trotting Horses

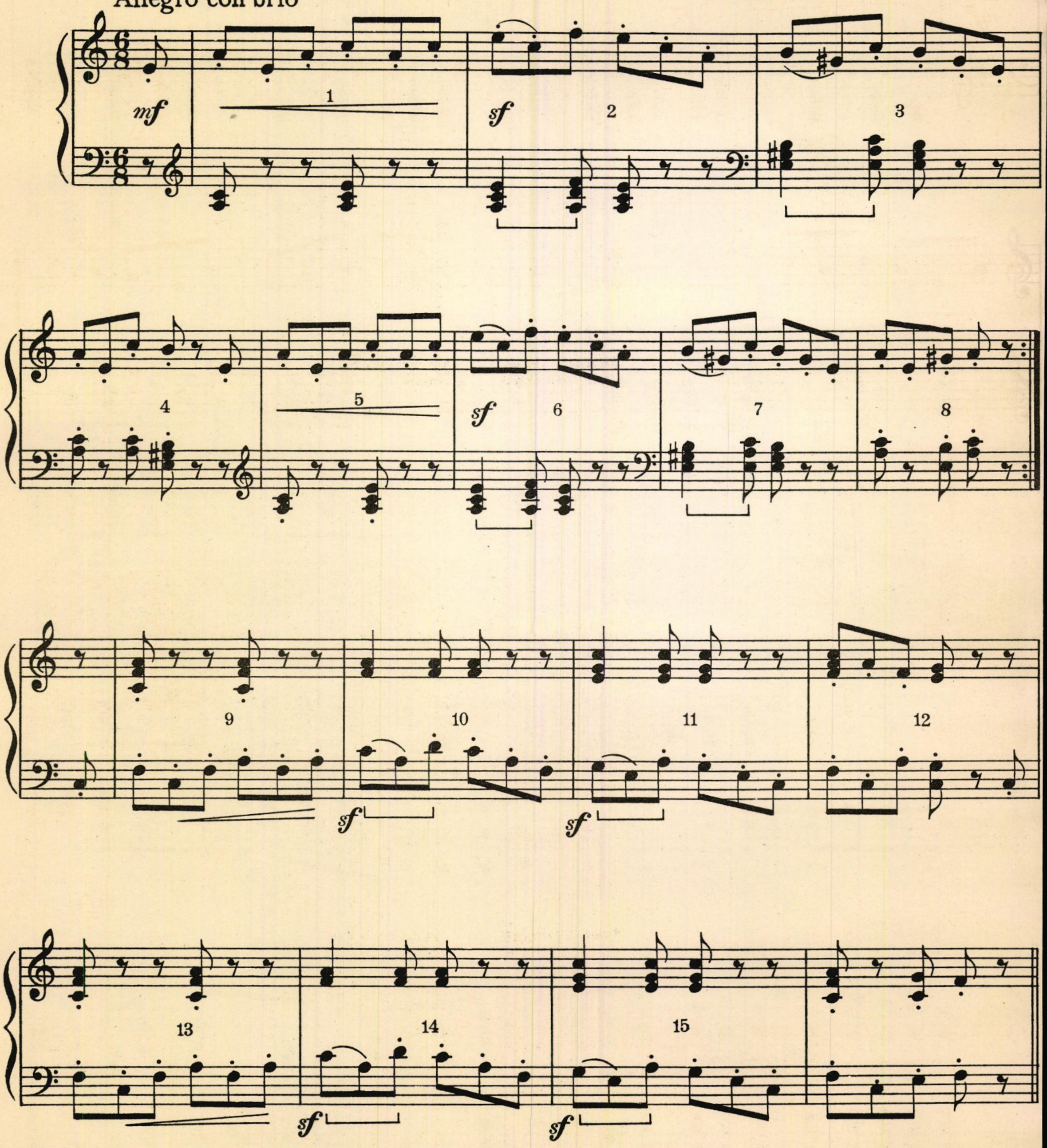
A. Rubinstein

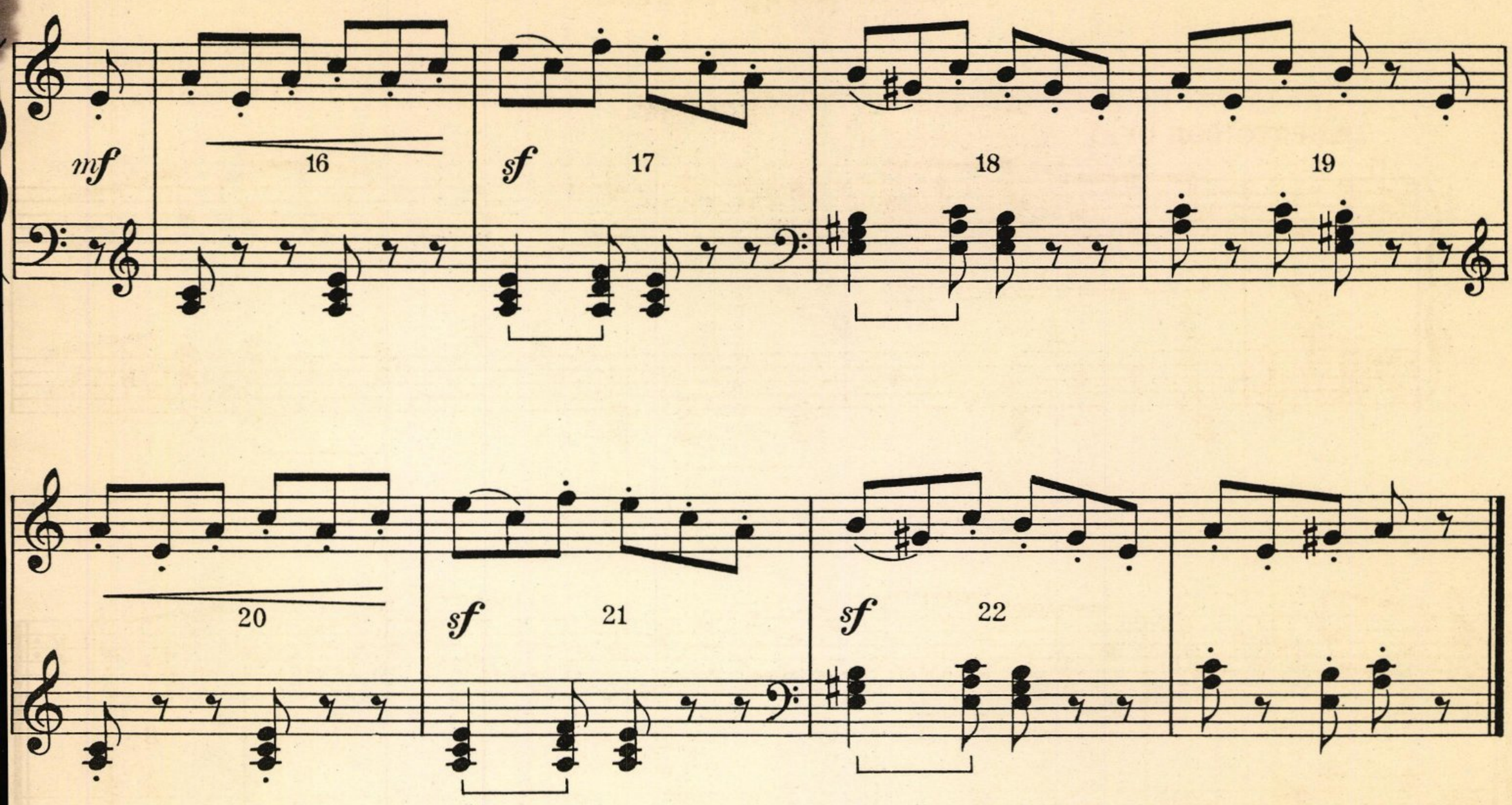


Galloping Horses

The Wild Horseman
R. Schumann

Allegro con brio





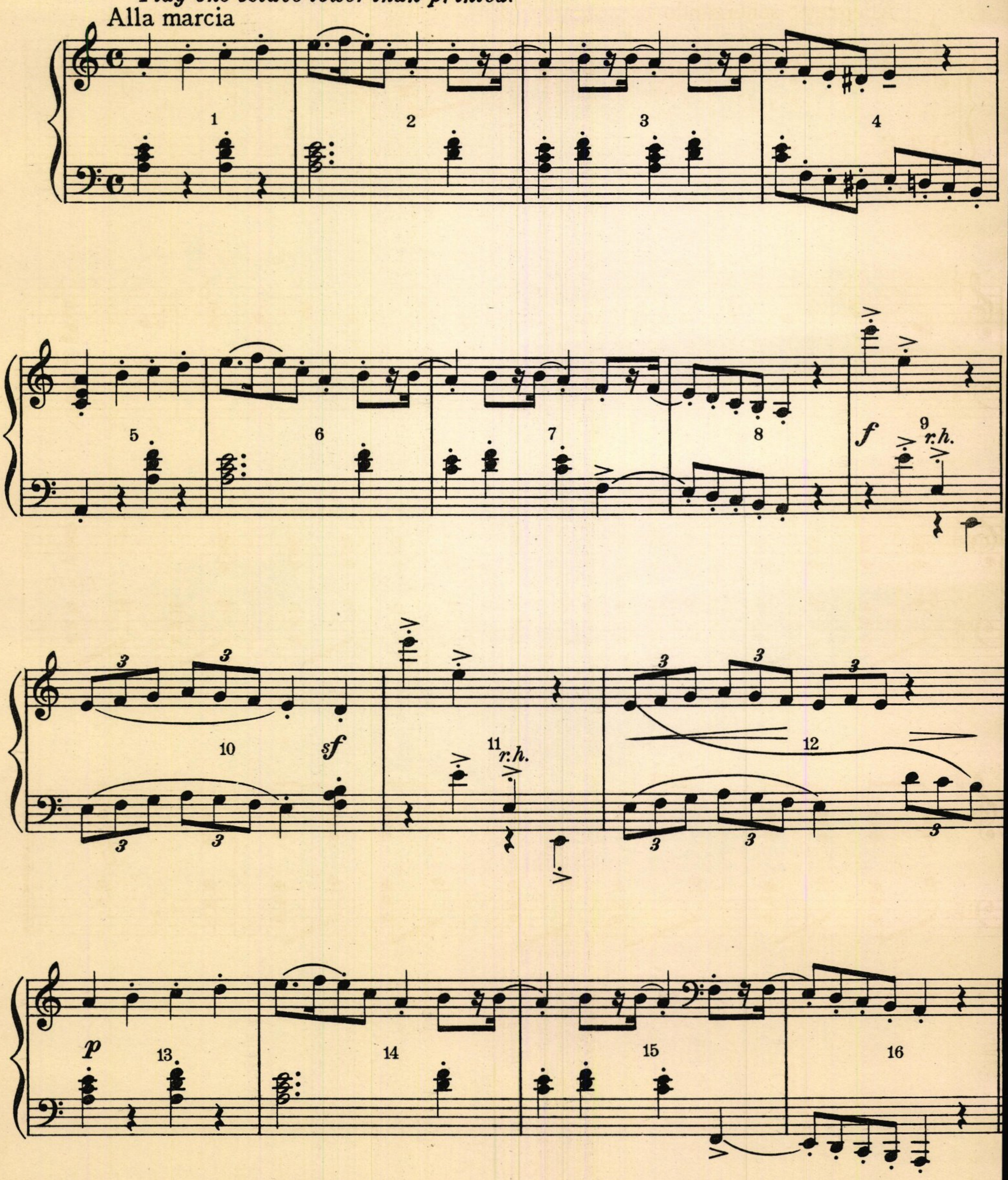
Frogs

Frogs

In the Robbers' Cave
F. Terry

Play one octave lower than printed.

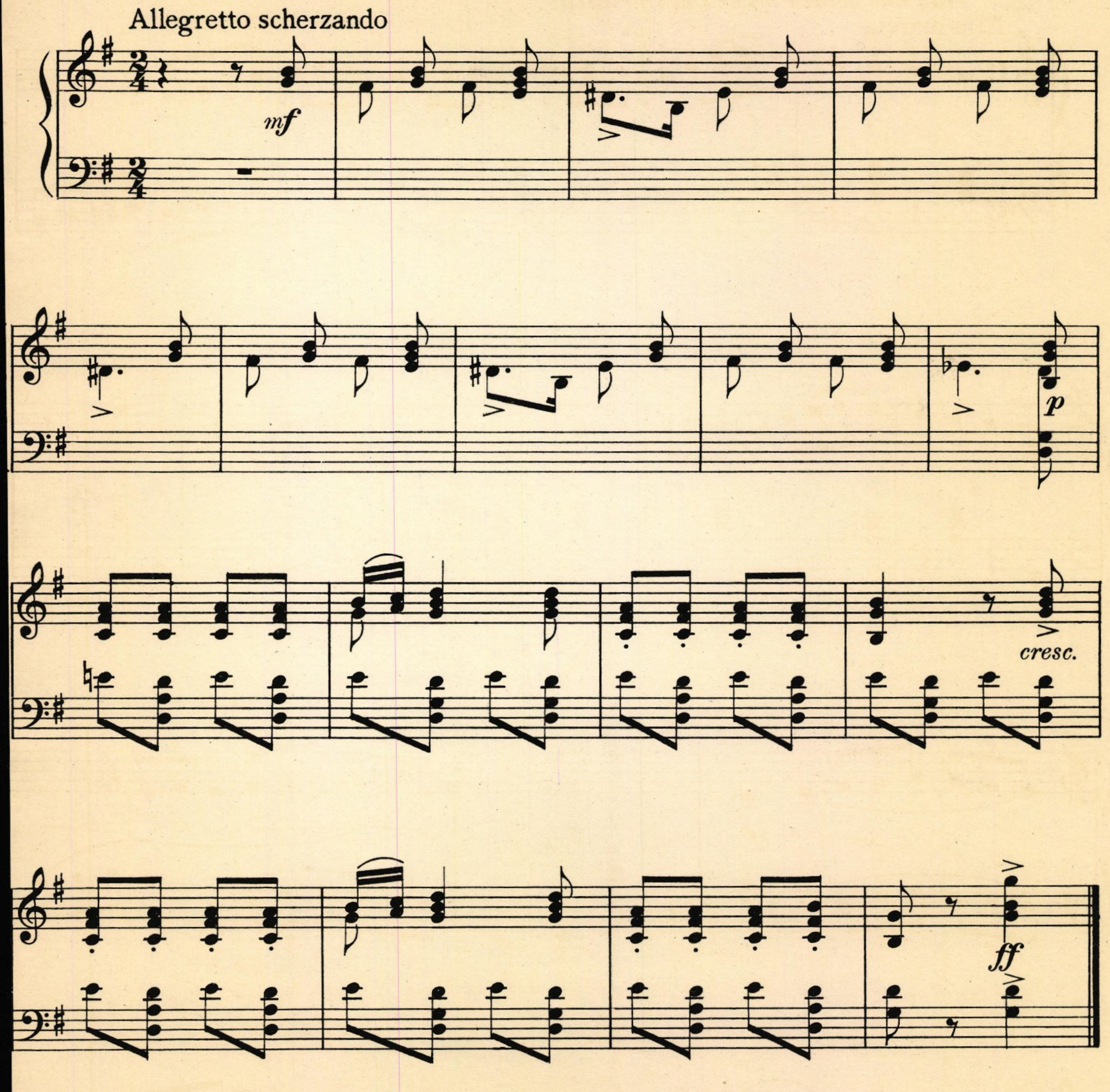
Alla marcia



Ducks

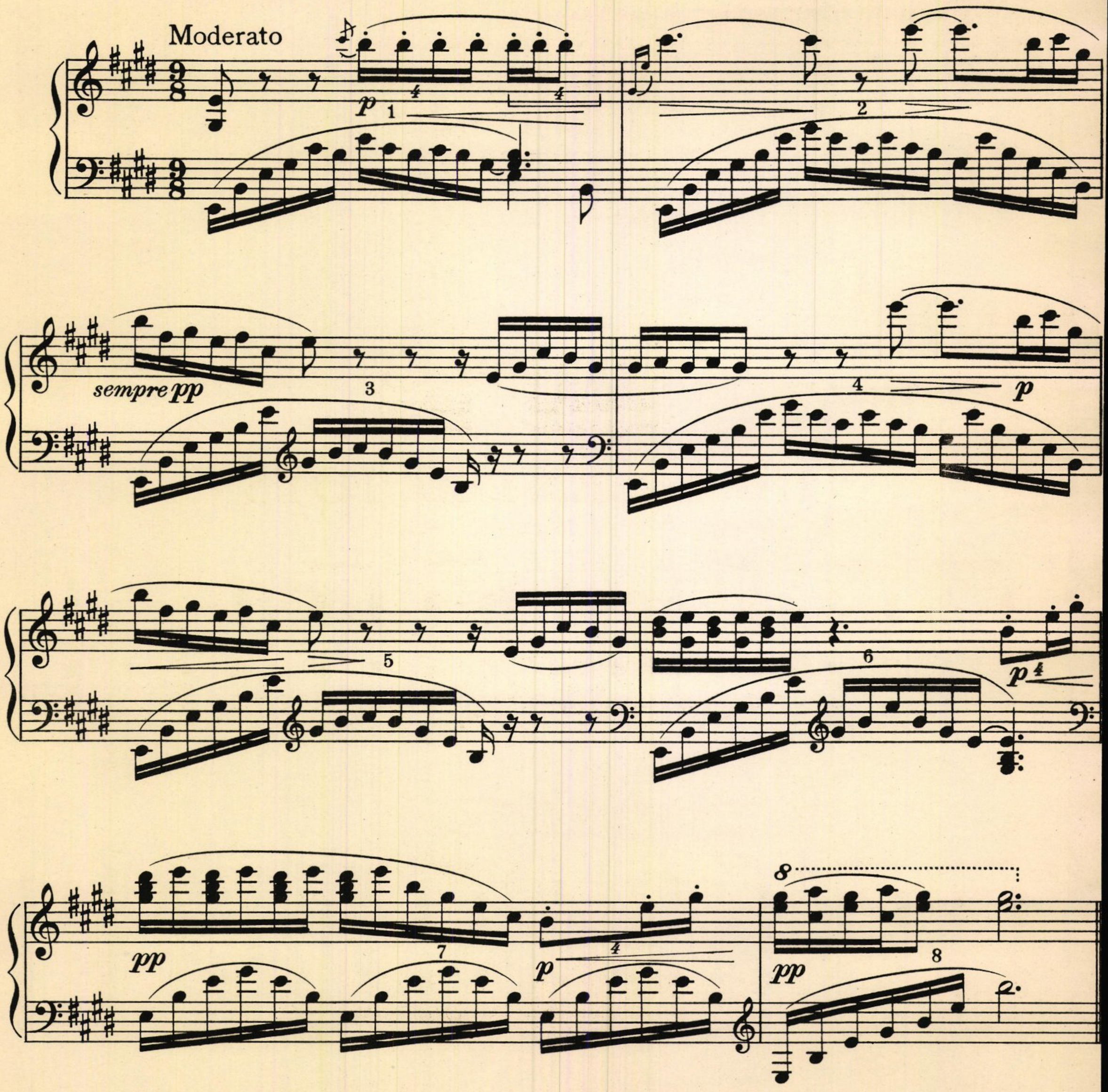
Humoresque
P. I. Tchaikovsky

Allegretto scherzando



Birds

Bird Music from "Siegfried"
R. Wagner



PART III

THE TALENTED TOYS

PART III

The three little plays of Part III may be used as the culmination of a block of work done in the gymnasium, or on the playground, without practice beyond the class period; or they may be given by children who are not accustomed to meeting regularly, though in the latter case more time for rehearsal is required. Few lines should be committed to memory. It is far more valuable to the children, in learning to express themselves freely, if they use their own words instead of learning by rote. However, children should be sufficiently familiar with the slight plot before the performance, to know exactly when they should speak and what sort of thing (though not the precise words) they are to say.

"The Talented Toys" was worked out with the children of the first three grades of the Lincoln School. Children usually learn the lines of the dolls, toys, and Noah family, as they enjoy these very much. For the other lines, the children may substitute any words of their own suitable for the plot. The play may even be presented with all of the lines of the dolls and toys omitted, though it makes a less interesting performance. There was no practice for the play, as the actions of animals and toys had been part of the regular gymnasium period. The day before the performance the three first grades met in one group and the parts were fitted together.

Before "The Celestial Circus" is presented, the Circus Parade may be used as practice. Then the children should make their own lines in rhyme or prose introducing the various animals, etc. Suggested lines are given here. These should not be used except in an emergency and must never be forced upon the child, as it is a waste of time to memorize verse other than that of a great writer.

A high-school boy or girl or an adult may play the part of the man from the moon (ring-master); all other parts should be taken by children. Only one rehearsal of the play as a whole is needed. Training for all characters, except the ring-master's, should be given during regular physical-education class periods.

In "May Magic" only the accordion-player's verses should be memorized. This festival is more appropriately held in the open, especially if there is some large rock shrubbery, or the knoll of a hill to serve as a screen. (It was thus given by the children of the Lincoln School.) The groups are lined up in order of appearance behind the screen. All entrances are made from one side and exits into the other. The stage is the ground in front of the rock, shrubbery, or whatever is used as a background. Other peoples than those suggested here may be used as visions of the past. The children can find (in the library) various other ways in which spring was celebrated.

Ideas for individual costumes are given at the end of each play. All costumes should be simple and made of inexpensive material. Although more details are needed to create an illusion for an adult audience, a mere suggestion is sufficient to complete the picture for children. Through the alchemy of imagination, a stick becomes a prancing steed and a pointed cap with tinkling bell completely transforms one into a brownie.

THE TALENTED TOYS

CAST

Toy Maker
Small Daughter Jeanie
Santa Claus
Sunshine Fairies

DOLLS

Lady
Dancing
French
Soldiers
Money Pig (toy bank)
Red Cross Nurse
Negro Waiter
Indian
Rag
Chinese
Dutch
Italian
Japanese
Colonial
Sailor
Jack-in-the-Box
Bride
Groom
Clown
Baby
Balls (two or four)
Tops (two or four)
Black Mammy

TOY NOAH'S ARK

Noah
Mrs. Noah
Ham
Shem
Japheth
Ravens
Dove
Elephants
Bears
Monkeys
Seals
Kangaroos
Mules
Inchworms
Rabbits
Lions
Cats
Camels
Ducks
Frogs
—and others as desired

TOYS are represented by children, and children take all parts in the cast. The side of the ark is toward the audience. Noah family and animals are behind it, waiting in order of appearance.

Ark is four feet high; seven feet long. Door in center of side is two and a half feet wide by three and a half high. This size is suitable for children of about eight years. If larger children are used the dimensions may be changed.

The ark is made of one heavy piece of cardboard. There are no ends to the ark. At intervals are painted port-holes (circles of blue, diameter twelve inches, with narrow borders of red within narrow borders of black). On bottom of ark, blue waves are painted. The ark's roof is painted red. This is an additional piece of cardboard. It slants slightly, one end resting on the side of the ark, the other propped against the wall. All the painting may be easily done with show-card color by the children.

SCENE: A TOY SHOP. TIME: JUST BEFORE CHRISTMAS.

Noah's Ark is at back of stage. Dolls and toys stand along the walls. Three or four dolls are in boxes covered with wall-paper. (BRIDE and GROOM in one box, SOLDIERS in one, BABY in one.)

As the curtain rises, JEANIE, fluffing out the dolls' skirts, smiling broadly, and turning her head critically from side to side, is humming a tune.

TOY-MAKER (*kneeling on floor, painting, hammering a nail in a board, turning a screw-driver, or other business*): Well, Jeanie, you seem very happy, humming away there. Your smile spreads all the way round and buttons in the back.

JEANIE: I'm just half-way happy. (*Sighs.*) I'd be all the way happy if Christmas weren't so near. I wish it were a whole year off instead of just a week away.

TOY-MAKER: Why, Jeanie, surely you haven't lost your taste for Christmas!

JEANIE: I hate anything that might take these toys away. I didn't mind much when we had motionless toys, but these that wind up and act are like real friends, and they will be sure to be sold for Christmas.

(*There is a knock on the door. Toy-Maker puts up work, dusts his hands together, and goes to the door. SANTA CLAUS enters.*)

TOY-MAKER: Step right in.

SANTA CLAUS: Good evening, Mr. Toy-Maker. (*He shakes hands cordially with Toy-Maker.*)

TOY-MAKER: Glad to see you, Mr. Claus. How's business this Christmas?

SANTA CLAUS: Never had such a big season. There seem to be more and more good children. I find I need more presents and fewer switches every year. (*He walks around, pausing before different toys.*)

JEANIE (*watches him anxiously, then pulls at Santa's coat*). But you won't take them all away, will you?

TOY-MAKER: Yes, Mr. Claus, you won't need so many, I suppose? (*Continuing behind his hand.*) Couldn't you leave some for my Jeanie? She is very fond of them.

SANTA CLAUS (*looking doubtful and stroking his chin*): The supply of good children is so large I can't find toys enough to go around without these.

JEANIE (*begins to sob and runs to her father*): Ooooo, I d-don't want my toys to go away. Please, father, don't sell them.

TOY-MAKER: There, Jeanie. (*He pats her on the head*). Don't take on so; you know the toys are all for sale.

JEANIE (*still crying*): But I want to keep them to play with.

TOY-MAKER: Well, we'll sleep over it, and let Mr. Claus know in the morning how many we can spare.

SANTA CLAUS: Good-day sir. I'll come about six tomorrow morning. (*To Jeanie.*) Just think of all those good children who will never even get to see the toys, and you have had all the fun of helping to make them. (*Santa Claus goes out.*)

TOY-MAKER: Jeanie, aren't you ashamed to be such a cry-baby! But as you helped to make them, I promise not to sell them all, unless you agree. Now run off to bed.

JEANIE (*looks doubtfully at dolls and sighs*): Well, maybe I can stand the separation. (*Jeanie goes out. Toy-Maker picks up his tools and goes out.*)

JEANIE (*peeps in, looks all about, then tip-toes into the shop and turns to dolls*): Oh, you dear, dear dolls, I just couldn't leave you to go to bed. (*She sits on the floor, hands clasped about her knees, and looks at the dolls.*) The more I look at you, the more my good resolution to let you go wobbles in the knees! (*Her head begins to nod and she falls asleep, head on knees.*)

LADY DOLL (*in high squeaky voice*): We all had our start in the world here, and this may be our last night together.

DANCING DOLL (*tossing her head jerkily*): No such luck! The little girl will cry and then Santa won't buy. As for me, I'd like to have my fling. (*She kicks one foot stiffly.*)

FRENCH DOLL: And for me, ooooooo—I can sing "Ma-*ma*, Pa-*pa*!"

SAILOR DOLL: I have a roving nature myself, and it gives me growing pains in the legs to think of staying here. I want to try my sea-legs.

MONEY PIG (*gruffly*): Jeanie is right to keep us. Prices are going up next year and we'll be three times as expensive.

RED CROSS NURSE DOLL: Of course, we'd all like to see the world, but the part we mind most is that the Toy-Maker has given us such talents for making children happy; yet here some of us will have to stay. Only think of the fun we could be giving.

NEGRO DOLL: You white ladies mought not like a "cullod pusson" to take de lead, but 'spose we has a big party, a fortifying ball to keep up de spirits ob de company?

ALL THE DOLLS (*in squeaky voices*): Yes, yes, let's do—fine idea!

MONEY PIG: Very silly, mussing your clothes and wasting your works on folly!

POLICEMAN DOLL: Who's that talking?

MONEY PIG: It's the Money Pig.

COLONIAL DOLL: He's the richest member of the community, just full of money. He ought to furnish refreshments for the party.

MONEY PIG: Oh, no; indeed, I will not. I never give away anything. I want to keep everything I hold.

RED CROSS DOLL: You're as selfish as Jeanie.

LADY DOLL: Well, somebody ought to give us refreshments. It's always done at parties.

RAG DOLL: Goodness knows, I can't. I've hardly a rag to my back.

CHINESE DOLL: I'm a poor foreigner.

FRENCH AND DUTCH DOLLS: So are we.

ITALIAN AND JAPANESE DOLLS: So are we.

COLONIAL DOLL: As we are the oldest inhabitants of this country, the Indian Doll and I will gladly serve the company, all except the Money Pig.

MONEY PIG *grunts indignantly.*

POLICEMAN DOLL (*pompously*): Everything is settled, then; I take charge of the farewell ball. (*He stalks out to the center of stage, where he calls each doll in turn.*)

POLICEMAN DOLL: Although she's not much, I'll call out old Dutch!

DUTCH DOLL, *hands on hips, makes tour, doing Dutch step: step forward with right foot, brush left heel on floor across right foot, hop with right. Repeat, starting with left foot. Keep knees bent, and sway body to right when stepping with right foot, to left side when stepping with left foot.*

POLICEMAN DOLL: Now, little Jappy, do make it snappy.

JAPANESE DOLL *taking tiny steps, makes tour of stage, fanning in quick movements, with small fan. Returning to place, she makes deep bow, bending from waist.*

POLICEMAN DOLL: Come on, Rag, so loose and floppy.

RAG DOLL *very limber, arms flying about, head lolling from one side to the other, dances to center of stage; there she literally flops over at waist, trunk hanging, she flaps one arm and then the other lazily.*

DUTCH DOLL: Come, Policeman, this floppy doll hasn't back-bone enough to get home. (*She runs to the Rag Doll, using the goose-step, very quickly and jerkily.*)

POLICEMAN DOLL *takes one arm of Rag Doll, Dutch Doll holds the other, and together they assist her home, dragging her backward. Rag Doll bends at waist, knees straight, back of heels on floor, toes and soles of feet up.*

POLICEMAN DOLL and DUTCH DOLL *return to their own places.*

POLICEMAN DOLL (*bows stiffly, bending at waist, one hand on chest, the other waving toward the French Doll*): Mademoiselle.

FRENCH DOLL (*dances very daintily and speaks repeatedly in toneless, doll voice*): Cher Paree, Paree is ze place for me. (*She makes tour of stage, and returns to place.*)

POLICEMAN DOLL: Italian Doll.

ITALIAN DOLL *shakes tambourine and runs around stage and back to place, taking two steps to a measure.* (*For music see "Tarantella" p. 78*).

BALLS: *Boys dressed as balls turn the double roll across the stage.* (*For Music, use Clown music, p. 86. See directions for forward roll under CLOWN ACROBATS, "The Celestial Circus," page 98*).

POLICEMAN DOLL: Sailor Boy.

SAILOR DOLL *makes tour of stage, dancing a step from "Sailor's Hornpipe." Slide forward on right foot, left foot raised in back, knee somewhat bent, hop on right foot at end of forward slide. Repeat, alternating feet, until sailor returns to place. When weight is on right foot, body sways to right; when on left foot body sways to left. When sliding forward on right foot, place right arm in front of chest, well away from the body; and left arm behind middle of back, bending elbows sharply. When sliding forward on left foot, place left arm in front.*

THE SPINNING TOPS: *Some tops spin as they stand, arms out for balance; others sit, knees up to chest and with an occasional push on the floor with their hands, turn round and round.*

LADY DOLL (*very supercilious*): Mr. Policeman, I started this whole affair and it seems to me I certainly shouldn't be left a wall flower.

POLICEMAN DOLL: Lady, watch your step! (*He says this while she is walking mincingly and jerkily—on toes, knees almost straight—about stage and back to place.*)

POLICEMAN DOLL: Waiter!

WAITER (NEGRO DOLL) (*cake-walks across stage—head and chest thrown way back, arms out at sides, elbows bent, knees lifted high, toes pointing on each springing step two steps to a measure—then he is unable to find his place; he goes to one doll's box after another*): Wrong numbah, excuse me, Suh! (*Bows deeply each time, hat in hand.*) De numbahs of dese domiciles am dat faintly subscribed, I can't focus my optics onto 'em.

POLICEMAN DOLL: Here, here. I'll show you the way home. (*Leads Negro Doll to box.*)

NEGRO DOLL: Thank you, Suh, for your kind interference. (*Smiles broadly.*)

POLICEMAN DOLL: Ching Chong Lee!

CHINESE DOLL (*short steps and swaying body, holds up two forefingers and sings*): "Ching Chong Lee, wanta slee the clountry, Ching Chong Lee."

POLICEMAN DOLL: Step lively, dancer.

DANCING DOLL *dances jerkily about the stage then staggers as she finally "runs down," trunk bent forward, one foot on floor, other leg high in air. The policeman winds her up and she dances back to place.* (*Description of this dance on page 70.*)

COLONIAL DOLL: Mr. Policeman, it's high time for the oldest inhabitants of this country to do their part.

POLICEMAN DOLL: Indian!

INDIAN DOLL *dances forward with Indian step: steps forward with right foot, rises on ball of foot, then comes down on heel. At same time lifts left knee high. In similar fashion, steps forward with left foot. Indian shades his eyes with one hand, then the other, as he stiffly jerks his head from side to side.*) (*For music see page 111, III.*)

POLICEMAN DOLL: Mayflower Lady!

COLONIAL DOLL *dances a minuet.* (*See p. 83.*)

JACK IN THE BOX'*s lid has been down. He now jumps up, letting both arms fly, shouts* "Merry Christmas" *croakily, then slowly and limply sinks back into box. He repeats this three or four times.*

POLICEMAN DOLL: Home Guard!

SOLDIERS' CAPTAIN: Forward March! (*All soldiers step forth and march stiffly, shoulder to shoulder.*) Company halt! Salute! About face! Forward march! (*They march back, and turning on heel return stiffly to places in box. Other formations may be used, according to the age of the children.*)

RED CROSS NURSE *follows the soldiers and takes her place at side of box.*

POLICEMAN DOLL (*moving one arm, then the other*): Bride and Groom!

BRIDE AND GROOM *step out together; march across stage and back; bow stiffly to each other and then return to box, or groom may jerkily take ring—curtain ring—from pocket and place on bride's finger.*

POLICEMAN DOLL: Ladies and Gentlemen, Mr. Funny-Face!

CLOWN DOLL *dances forward lightly. He steps on his own foot and falls. Policeman helps him up. He turns a somersault, cart wheel, or whatever antic the child may be able to perform. He returns to place.*

BABY DOLL *toddles from box to middle of stage, holds out arms and cries:* "Ma-ma," Pa-pa." *BLACK MAMMY DOLL goes to her rescue, bringing her back to her box.*

POLICEMAN DOLL: Traffic other way! (*He holds up his hand impressively.*)

MR. NOAH (*sticks his head out of ark door and looks around*): Mrs. Noah, I believe the rain is all over.

MRS. NOAH (*from inside the ark*): It still looks threatening to me.

MR. NOAH (*from inside ark*): Suppose, Mother, I send some birds out to see?

BIRDS (*two ravens and one dove—children—fly* [*for music see Birds, p. 60*] *around stage and alight, sitting at end of ark, outside. The dove returns to door of ark with holly branch in mouth. Mr. Noah takes the holly. The dove joins the ravens*).

MR. NOAH: Now, Mother, I told you so. The rain is over.

MRS. NOAH (*snappishly*): I never did believe in signs. It still looks threatening to me, and I'm going to carry my umbrella. Ham, Shem, and Japheth, put on your overshoes this minute.

MR. AND MRS. NOAH *walk out arm in arm. For music see March from "Nutcracker" Suite, page 20. Mrs. Noah raises her parasol, sniffing contemptuously. Behind them come HAM, with a black face, SHEM and JAPHETH, arm in arm. Next in procession:*

TWO BEARS *leave ark using bear-walk* [*see "Animal Antics"*]. *When the bears reach center of stage the French Doll screams.*

FRENCH DOLL (*in shrill squeaky voice*): O brave soldiers, protect us! I have fear of anything beastly. (*Pretends to faint on shoulder of doll standing next to her.*)

CAPTAIN OF SOLDIER DOLLS: Forward double-quick march!

SOLDIERS *start marching double-quick time toward bears.*

MR. NOAH: Back, gentlemen, let me explain; all my animals are perfectly safe. Remember we have been on a long sea voyage and they have eaten only fish and canned vegetables for 40 days.

CAPTAIN: Backward march! (*or*) About face! Forward march!

SOLDIERS *march back to box.*

RED CROSS DOLL *with bottle of smelling salts, goes to French Doll and holds it under her nose.*

FRENCH DOLL (*regains consciousness joint by joint coming from relaxed into stiff position. She blinks her eyes, turning her head from side to side jerkily and saying*): Merci! Thank you, merci! Thank you.

Enter TWO CATS
TWO ELEPHANTS
TWO RABBITS
TWO FROGS
TWO DUCKS
TWO MONKEYS

(*The order of animals' entrance may be changed to fit music more conveniently*)

—and as many other pairs of animals as may be desired. Each pair of animals in turn makes a tour of stage and takes its position at end of ark before the next pair starts. Directions for animal action are given in "Animal Antics." They perform as in The Circus, Mr. Noah acting as ring-master, or simply walk "in character."

The whole procession of animals is now in a double line beside the ark, having made a detour of the stage.

SUNSHINE FAIRY [*see Sprite music, p. 124*] *creeps upon the stage and peers all about to see if it is time for dawn to come. She beckons four other Sunshine Fairies. They all dance together in small space, while the Noah family and all the animals go back into the ark. The Fairies stoop over Jeanie and touch her gently on cheek and shoulder, then they run out of sight, as the little girl yawns and stretches herself.*

JEANIE (*sleepily staring about*): Why, you're all back in your own places, but I thought —I wonder if I've been dreaming? (*She rises, goes over to the baby doll, and takes her out of the box*). You dear baby doll, and you others too, I'm not going to keep you all to myself. You really ought to go out into the world and show your talents and make other children happy.

TOY-MAKER (*entering*): Well, Jeanie, you are up so early, you must have almost met yourself going to bed.

(*There is a knock on the door. The Toy-Maker admits Santa Claus.*)

SANTA: Good morning, Mr. Toy-Maker. Am I to have all the toys?

JEANIE (*running toward him*): I've decided they all must go. I want other children to see how human they are—all except the Money Pig. I'll have to keep him, to teach him better manners before he can go into society.

SANTA: That's the kind of girl I like. You just wait and see what I shall bring you Christmas Eve! Come out with me and I'll show you my reindeer.

JEANIE: Oh, goody! I'm so glad now that I didn't act like the Money Pig. (*Toy-Maker follows smiling, as Santa and Jeanie leave.*)

RED CROSS NURSE DOLL: And we'll go into the world after all.

POLICEMAN DOLL: All dance. Traffic every way!

GRAND FINALE (*Money Pig turns his back but animals and Noah family may come out of the ark and join the dolls in dancing and singing*):

We're off for the world, hip, hip, hooray!
With hundreds of children we soon shall play.
We'll show them our talents with great delight,
When we drop down the chimneys on Christmas Night!

CURTAIN

(*If there is no curtain the toys go off stage dancing and singing. Money Pig follows last of all, grunting discontentedly.*)

DANCING DOLL

FOR MUSIC, SEE P. 82

Through introduction doll's head turns jerkily from side to side. Arms are extended sideward throughout dance.

I.

MEASURES 1–4. Starting right take nine tiny steps on tip-toe, pause and kick left stiffly.
MEASURES 5–8. Starting left take five tiny steps on tip-toe, pause and kick right stiffly.
Starting right take five tiny steps on tip-toe, pause and kick left stiffly.

II.

MEASURES 9–12. Starting left take nine tiny steps on tip-toe, and jump in place, landing very softly on both feet, heels almost together, knees somewhat bent, arms extended sideward.

MEASURES 13–16. Same as measures 9–12.

III.

MEASURES 17–20. Four step-swings (step diagonally forward right and hop slightly, at same time swinging left foot diagonally across in front of right).
Step-swing to left (as described above, reversing feet).
Step-swing to the right.
Step-swing to the left.

MEASURES 21–24. Four slide-hops (slide diagonally forward right and hop slightly, at same time extending left leg back).
Slide-hop to left (as described above, reversing feet).
Repeat starting right.
Repeat starting left.

IV.

MEASURES 25–26. Totter on tip-toes, as if keeping balance with difficulty. On second beat of measure 26 kick right.

"WORKS" BEGIN TO RUN DOWN 27–28. Totter on tip-toes, as if keeping balance with difficulty. On second beat of measure 28 kick left.

MEASURES 29–34. Totter on tip-toes, arms still extended sideward, face wearing dismayed expression.

MEASURE 35. Bend trunk forward, arms still extended.

MEASURE 36. Relax arms and fingers, the latter touching the floor, head hanging, one leg extended backward.

After being wound up by the policeman, she comes jerkily "back to life" and dances to her place beside the other dolls.

COLONIAL DOLL'S DANCE

For Music, see p. 83.

Measures 1–2. Make a deep curtsey:—step sideward right, place left foot back, bend both knees until left knee touches the floor, smile graciously, slightly inclining the head, but not trunk—Colonial ladies did not bend at the waist when curtseying. Rise on measure 2.

Measures 3–4. Step forward right, close left to right (side of instep at right angles with heel of right foot, shifting weight to left foot). Step forward right. Pointing toe of left foot, daintily tap the floor with it three times (as if testing the earth to see whether it is fit to walk on).

Measures 5–6. Same as measures 3–4, except step forward with left foot, point and tap with toe of right foot.

Measures 7–8. Repeat the same minuet step, starting right.

Measures 9–10. Make a deep curtsey and rise as in measures 1–2.

Measures 11–12. Same as measures 5–6.

Measures 13–16. Continue minuet step to Colonial doll's place against the wall.

Measures 17–18. Same as measures 1–2.

Costumes for Talented Toys

TOY-MAKER: A pair of overalls over ordinary clothes. If convenient, a pair of spectacle frames (with no glass in them unless the child has his own) adds to the effect.

JEANIE: Usual clothes worn by any little girl. Bright-colored dress.

SANTA CLAUS: Regulation Santa suit of red with cotton batting as fur trimming. Beard, mustache, side whiskers and eyebrows also of cotton batting, pasted on adhesive tape, which is stuck to child's face.

FRENCH DOLL: Pink or blue crêpe ruffles about seven inches deep sewn to one of the child's light-colored dresses, or to petticoat. A nine-inch ruffle about the round neck makes sleeves unnecessary. A Paris bonnet may be made of crêpe paper over frame from ten-cent store; a pompon feather of gathered paper four inches in depth about which a string is bound tightly at one end. The paper is slashed into fine strips.

ITALIAN DOLL: Short skirt (not hemmed) of red cheese-cloth, or red crêpe paper, over ordinary white waist. Short black calico bodice, open in front about seven inches and laced together with red cord (a strip rolled of red cheese-cloth). A bright handkerchief, or other gay-colored cloth is tied by two corners over head at back of neck. The other two ends are loose. Brass curtain rings may be suspended from the ears by tying a white thread completely around the ear. A white or bright-colored apron, white stockings, and black slippers.

35497

DUTCH DOLL: Every-day blue dress, white apron, and stockings, shoes or slippers. For cap, take a square of white muslin, calico, or other material, gathering middle of one side to fit back of child's neck. The two front corners should be rolled back. If the material is stiff enough, the corners or flaps will stick out stiffly at sides of face in true Dutch style.

JAPANESE DOLL: If the child has a gay kimono, use it. If not, one may easily be made from cheese cloth. A wide obi (sash) should be worn. This may be of contrasting color. White stockings and no slippers.

CHINESE DOLL: Pajama trousers. For waist, double a piece of cambric or cheese-cloth. Place the fold on the child's shoulder so as to avoid shoulder seams; measure down to middle of thigh; cut cloth there. Cut hole in cloth for head, and make a slit a few inches down from neck in front as an opening. Sew side seams from bottom of tunic to within a few inches below the armpit. These seams should slant in toward the armpit. If the material is not wide enough to leave sufficient cloth for the sleeves, they may be set in.

INDIAN DOLLS: Usually there is some child in the group with an Indian suit to lend; or an Indian blanket may be wrapped around child, over ordinary clothes. One may make trousers and tunic of khaki, sewing fringe of same material up sides of trousers and at outer edge of sleeve. A band brought across forehead and tied at back of head makes it easy to stick one or two feathers under band at back of head.

BLACK MAMMY DOLL: Bright-colored every-day dress. White apron. Bandanna or gay flowered cloth tied about head with no loose ends. Face and hands blacked.

COLONIAL DOLL: Ordinary white dress. To make fichu, double a square of material (dainty color) corner-wise to form a triangle, one point in the middle of back, the other two reaching waist in front. Baste to belt of dress a piece of same material as fichu, long enough to reach almost to knees; turn edge of the material under a few inches, and baste to dress. This should give the effect of panniers. White stockings, black slippers, powdered hair, narrow black ribbons tied about wrists.

DANCING DOLL: Plain short dress, of white tarlatan, worn over stiff underskirts. If preferred, ruffled dress of crêpe paper, similar to French Doll's, may be substituted. Skirts should be very stiff. No hat. White slippers and stockings. Ribbon under sole of slipper, crossed in front of ankle, tied behind.

RAG DOLL: Every-day dress. Cut top from old white cotton stocking, round corners, and sew. Cut holes for eyes, nose and mouth. This worn over child's head, gives appearance of a rag head. White cotton gloves (mittens are better) and white stockings over slippers.

RED CROSS DOLL: Ordinary white dress. Pin towel or large napkin around head with two ends hanging in back. Cut small cross 4 x 3 inches (strips for the cross ¾-inch wide), using red calico or cheese-cloth. Baste to towel just over child's forehead.

SAILOR DOLL: A sailor suit may usually be found among some child's clothes. Long trousers are more effective than short ones.

SOLDIER DOLLS: If the six boys all have dark blue suits, the buttons may be covered with tinfoil or gilt paper. Down outer side of trouser leg, an inch strip of red cheese-cloth may be basted. This strip should continue over stocking to suggest long trousers. The common soldier-caps of newspaper are adorned by a pompon of red crêpe paper. Each soldier may carry a short stick for a gun. If the six boys have no blue suits. dark trousers and white waists may be substituted.

CLOWN DOLL: Regulation clown suit of any gay material.

LADY DOLL: Let child "dress up" in Mother's blouse, long skirt, hat, with veil thrown back, gloves and purse.

BABY DOLL: Smallest child available. White dress and cap. A rattle in hand.

POLICEMAN DOLL: Borrow blue coat of larger boy so that it may be stuffed out in front with a pillow to suggest stoutness. Coat buttons covered with gilt paper. For helmet use crown of old derby hat. Cut an eagle out of gold or silver paper and paste on front of it. End of old broom handle makes excellent policeman's "billy."

BRIDE DOLL: Wear ordinary white dress, slippers, and stockings. Veil of white mosquito netting thrown back, wreath of flowers over veil. Bunch of flowers in white lace paper napkin in hand.

GROOM DOLL: Suit of winter clothes, or white summer ones. White carnation in buttonhole.

JACK IN THE BOX DOLL: A pointed cap with bell on tassel, and a waist (one-half of front red; other half green). Jack's legs are covered by the sides of his box. Ordinary dry goods box, painted, or papered with bright wall paper.

MONEY PIG DOLL: Pink cambric cuffs about child's arms and legs from wrists to elbows, and from ankles to knees. For body of pig, make large pink bag with holes in it through which to thrust arms and legs. Child's head emerges from mouth of bag. Stuff out bag with paper. Paint a black strip on top of back to represent a slit for inserting pennies. Another smaller bag over head, holes for eyes and nose. Snout stuffed with cotton sewed on. For ears sew triangles of same material above child's ears. Wrap short, heavy wire with pink cloth, then twist wire into a curly tail.

BALL: Very large bright-colored bag, which should not come below thigh. Holes for legs and arms; head thrust through mouth of bag, which is gathered about neck. Bag is stuffed with paper until it looks round.

MR. NOAH: Long purple cheese-cloth robe, made like a kimono. Cheese-cloth or bath towel, draped as a turban. White cotton beard. (See "Santa Claus beard" above.)

MRS. NOAH: Green robe similar to that of Mr. Noah. Bath towel or white cheese-cloth pinned about head, long ends hanging down nearly to waist behind. She carries parasol or umbrella.

HAM, SHEM, JAPHETH: Red, yellow, and blue robes, similar to those of their parents. Turbans like Mr. Noah's. Ham's face is blackened with charcoal.

RAVENS: Boys' dark suits, black skull-caps with orange beaks. Large triangles of black cloth form wings. Baste one side of triangle to back of boy's coat-sleeve, another side down back of coat from back of armpit. The base of triangle hangs free, to be spread in flight.

DOVE: This is a duplicate of the ravens' except that it is white. (White trousers and shirt instead of dark suit.)

FROGS: Green calico bags similar to the costume of the ball (described above). Legs and arms encased in green cloth. White or light green strip, shaped like a dress-shirt front, basted on front of bag, over stomach. A green skull-cap completes the costume. Large circles may be outlined with charcoal about child's eyes, to suggest those of a frog.

DUCKS: Ordinary white summer clothes. Orange crêpe-paper ruffles tied about ankles suggest large webbed feet. A white skull-cap with orange beak represents duck's bill.

CAMELS: Legs and arms encased in sack-cloth or tan cambric up to shoulders and to middle of thighs. A tow sack may be used as covering. Under this, a cardboard hump is tied to the body.

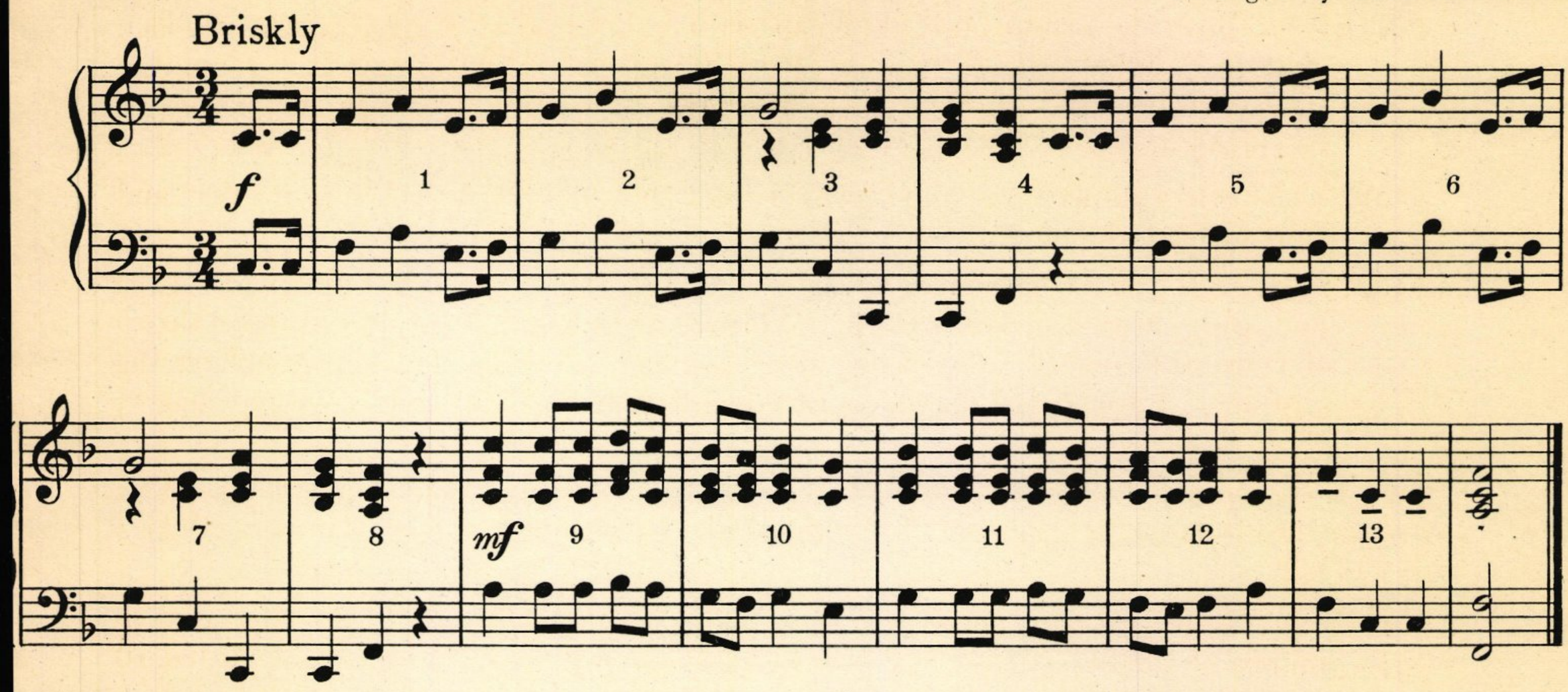
Directions for animals' actions are given under "Animal Antics," page 40 ff.

All animal costumes not described here will be found at the end of "The Celestial Circus."

SUNSHINE FAIRY: Double a piece of yellow cheese-cloth; and holding it up to the child, the fold placed at shoulder, cut knee length. Cut hole in fold for head, sew side seams, gather extra fullness over shoulders. Slash bottom of skirt. Do not hem. Somewhat more attractive, and only slightly more expensive, is a tarlatan skirt with bodice of cambric and ruff of tarlatan. Wings made of Argentine are recommended.

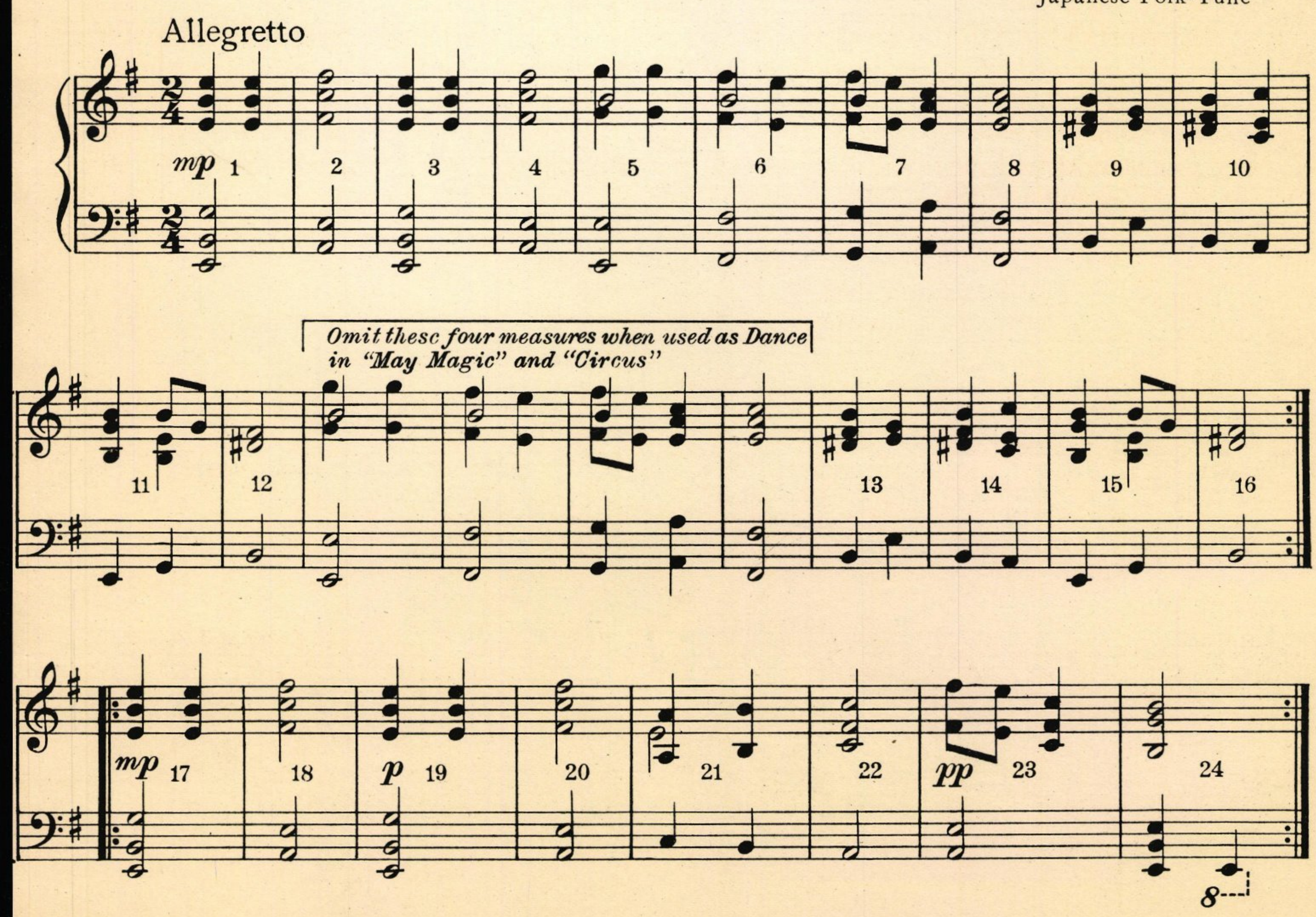
Dutch Doll

Dutch Folk-Tune
Arranged by Coenraad Bos



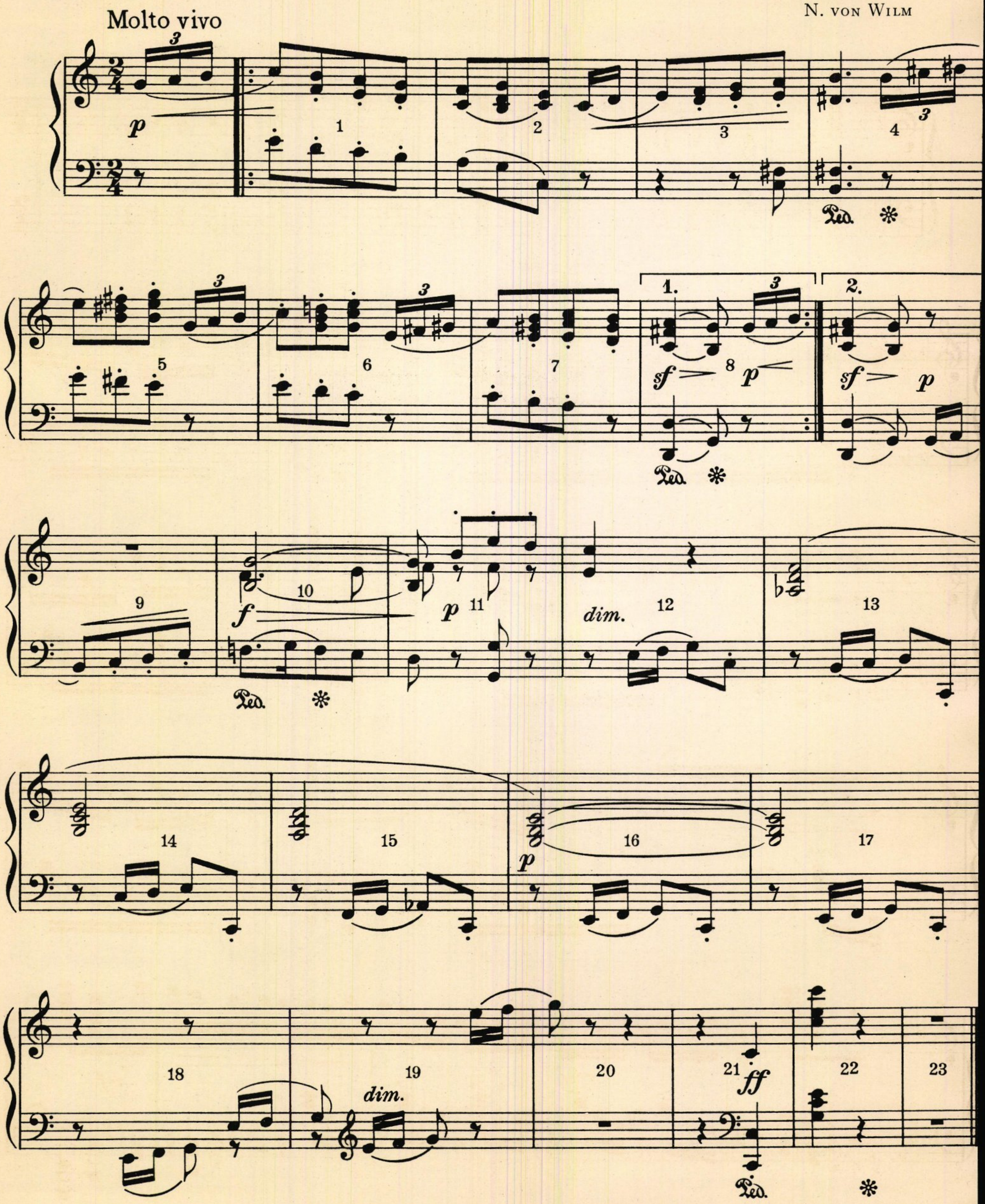
Japanese Doll

Sakurai (Cherry Blossom)
Japanese Folk-Tune



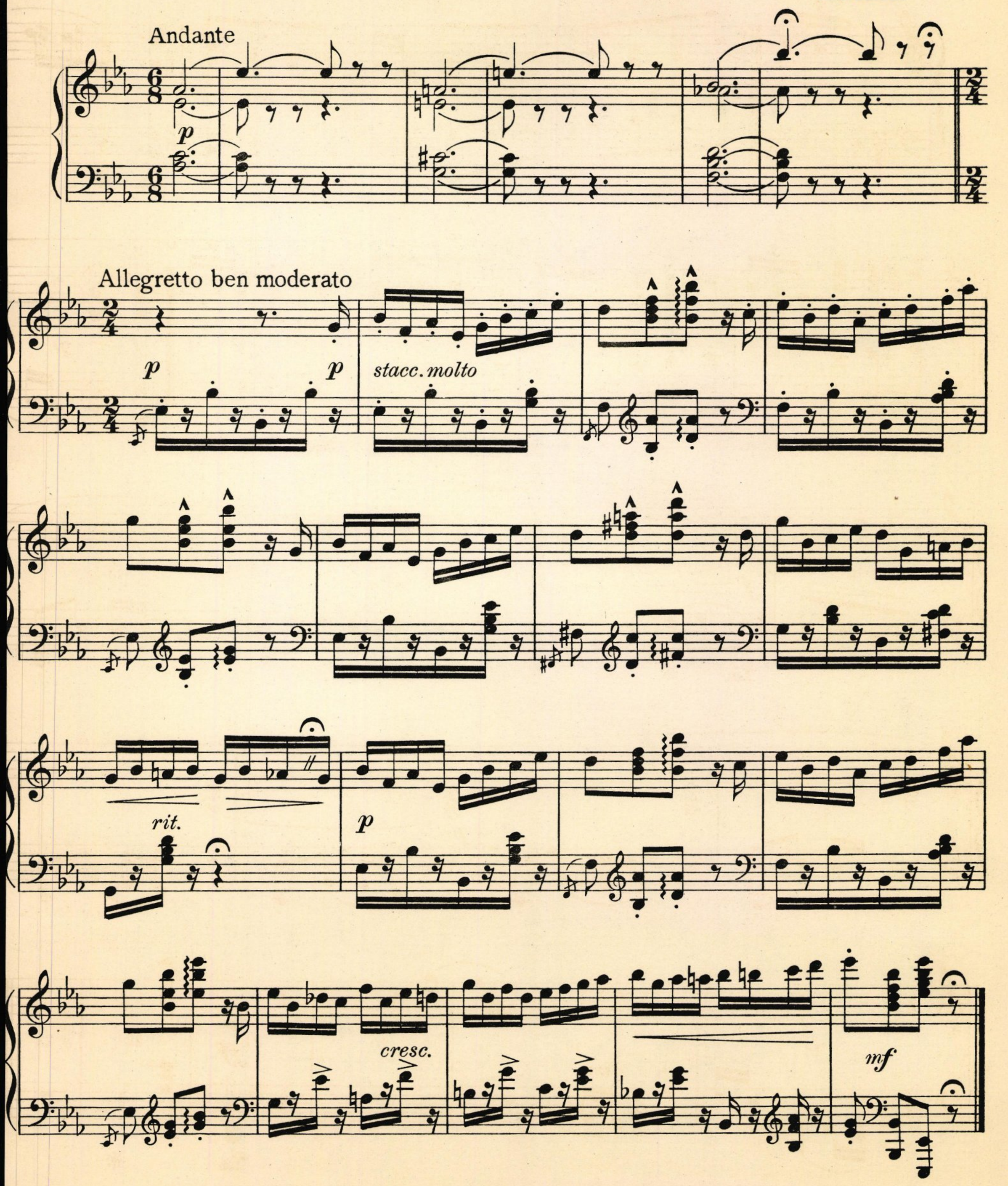
Rag Doll

Pranks
N. von Wilm



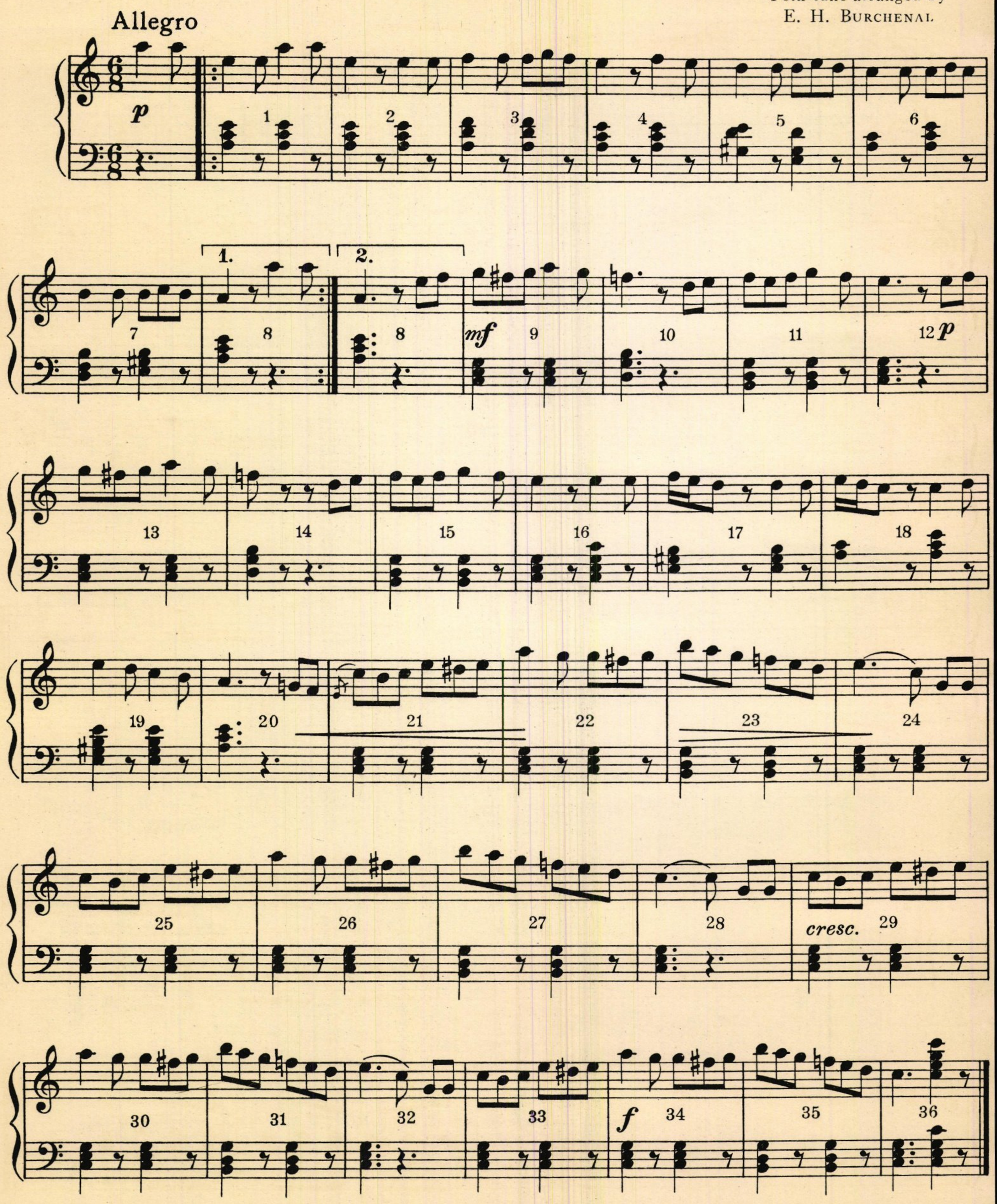
French Doll

Pizzicato from
"Sylvia" Ballet
L. Delibes



Italian Doll

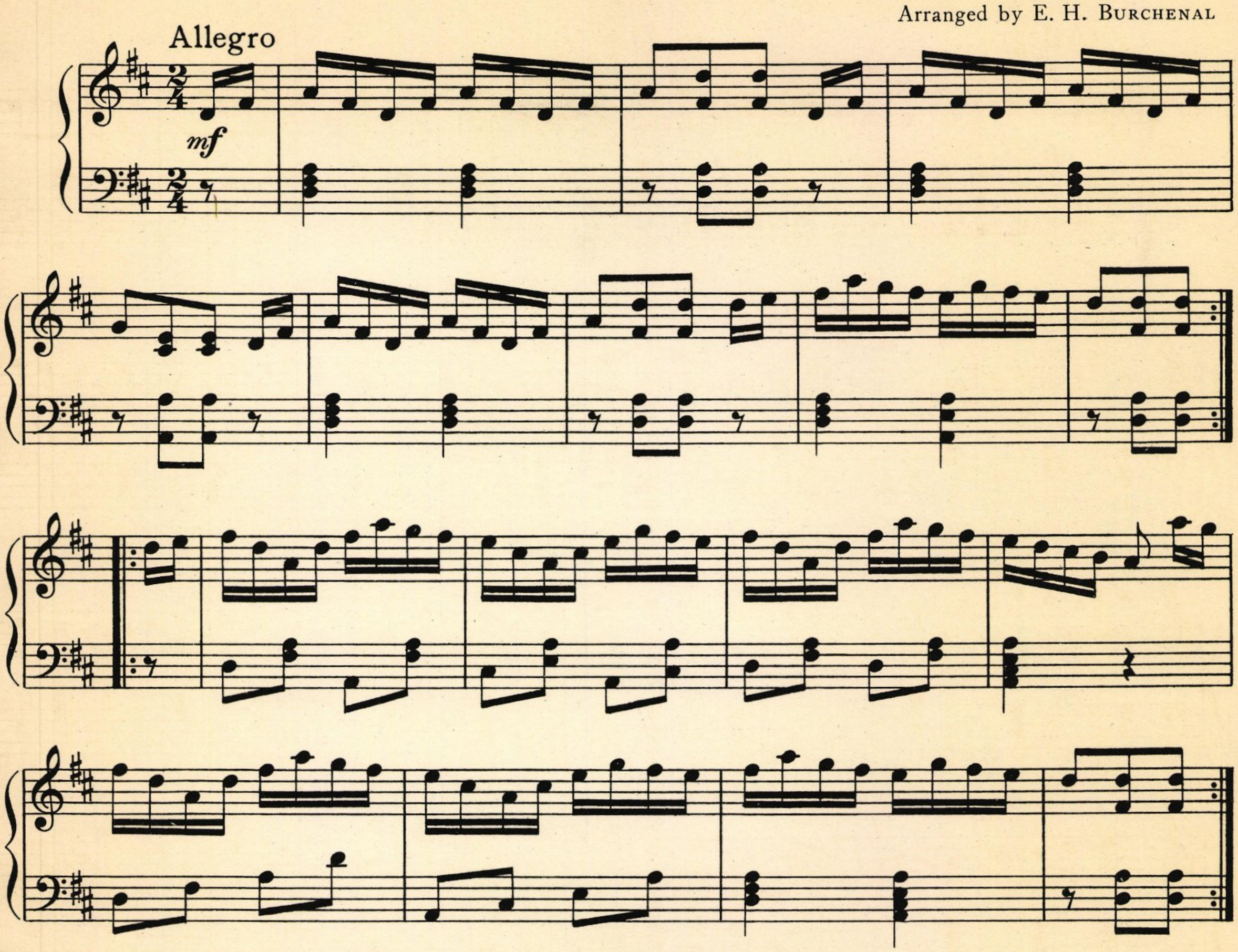
Tarantella Meridionale*
Folk-tune arranged by
E. H. Burchenal



* From *Folk-Dance Music* by Elizabeth Burchenal and C. Ward Crampton, published by G. Schirmer, Inc.

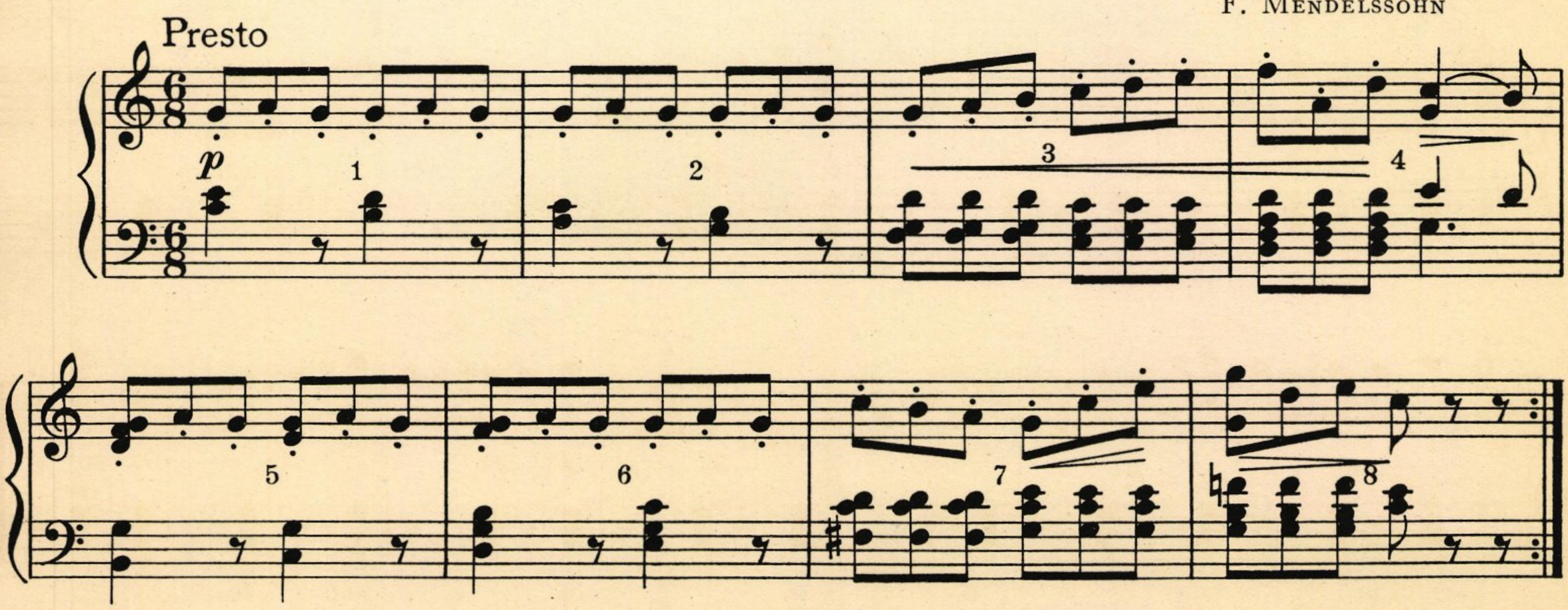
Sailor Doll

Hornpipe
Arranged by E. H. Burchenal



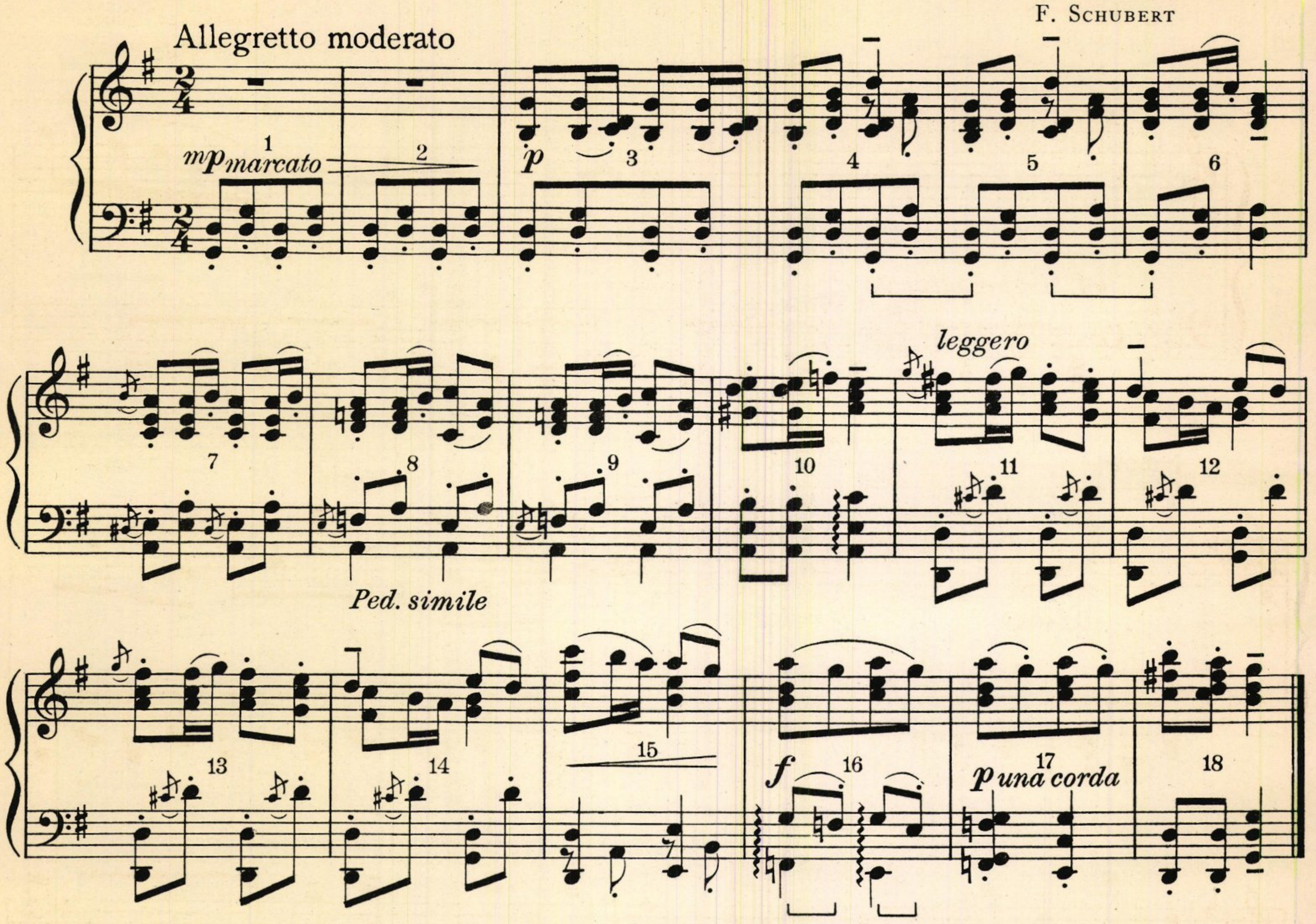
Tops

Song without Words (Tarantella)
F. Mendelssohn



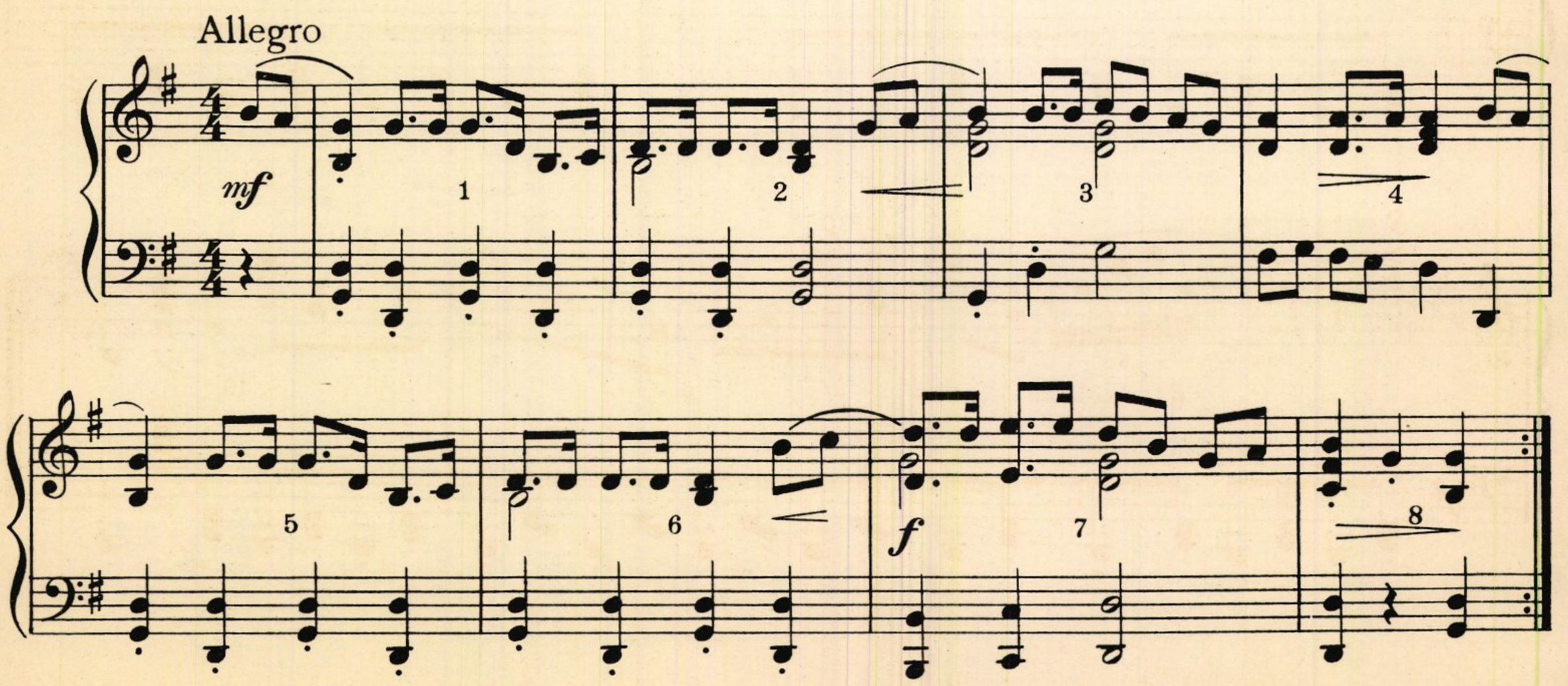
Lady Doll

Ballet Music from "Rosamunde"
F. Schubert



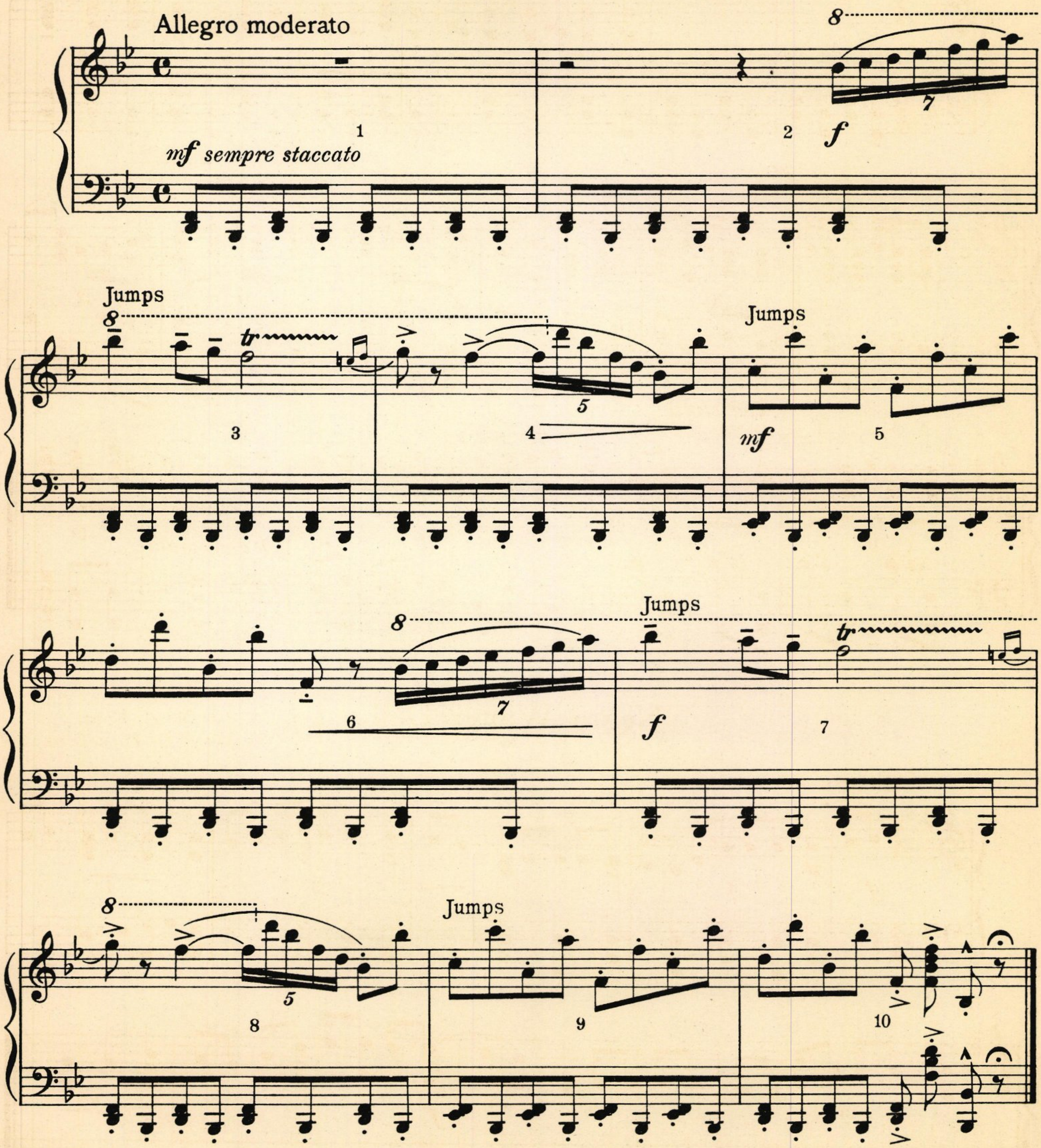
Negro Waiter Doll

Old Zip Coon
American Folk-Tune

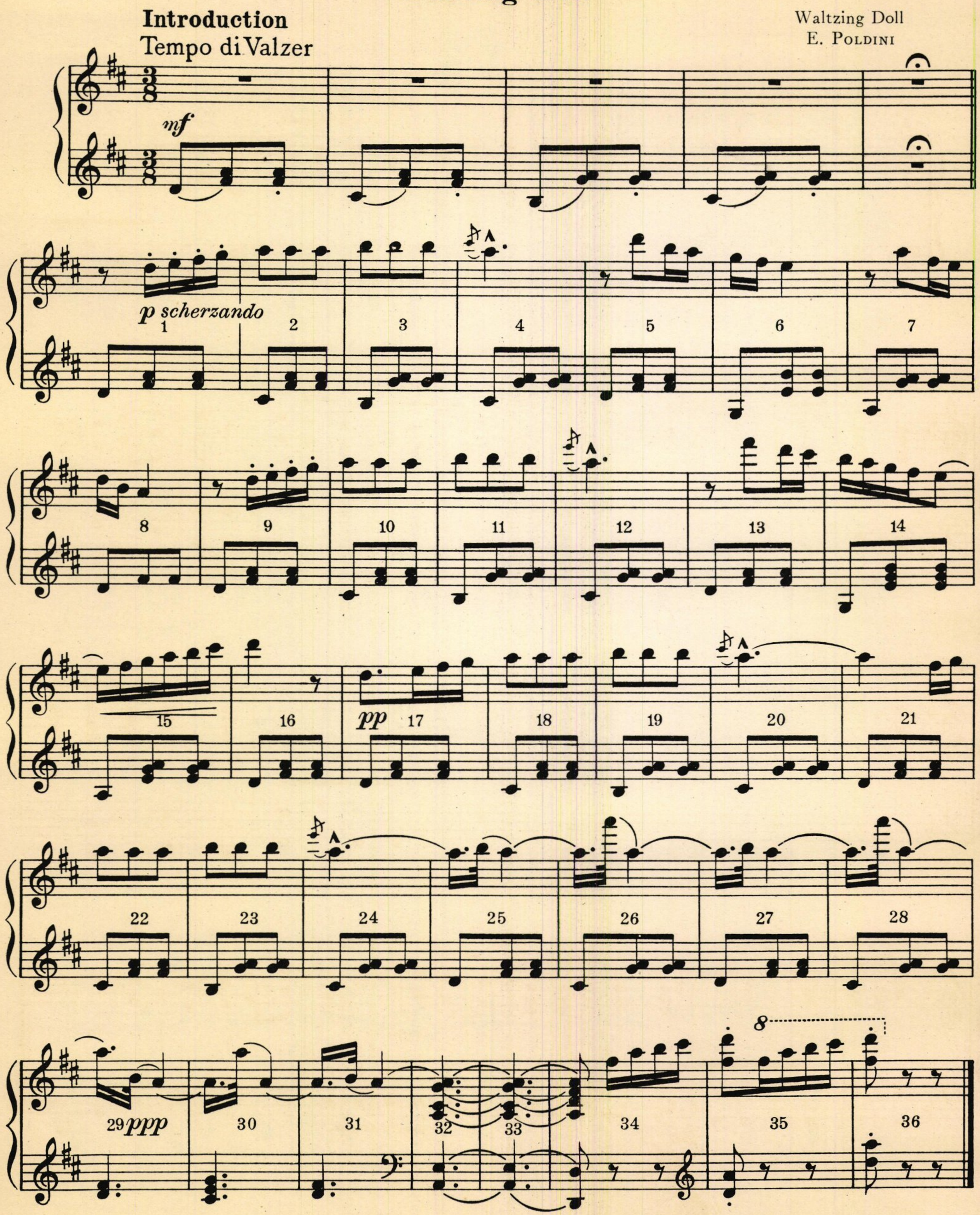


Chinese Doll and Jack-in-the-Box

Chinese Dance from the
"Nutcracker" Suite
P. I. Tchaikovsky

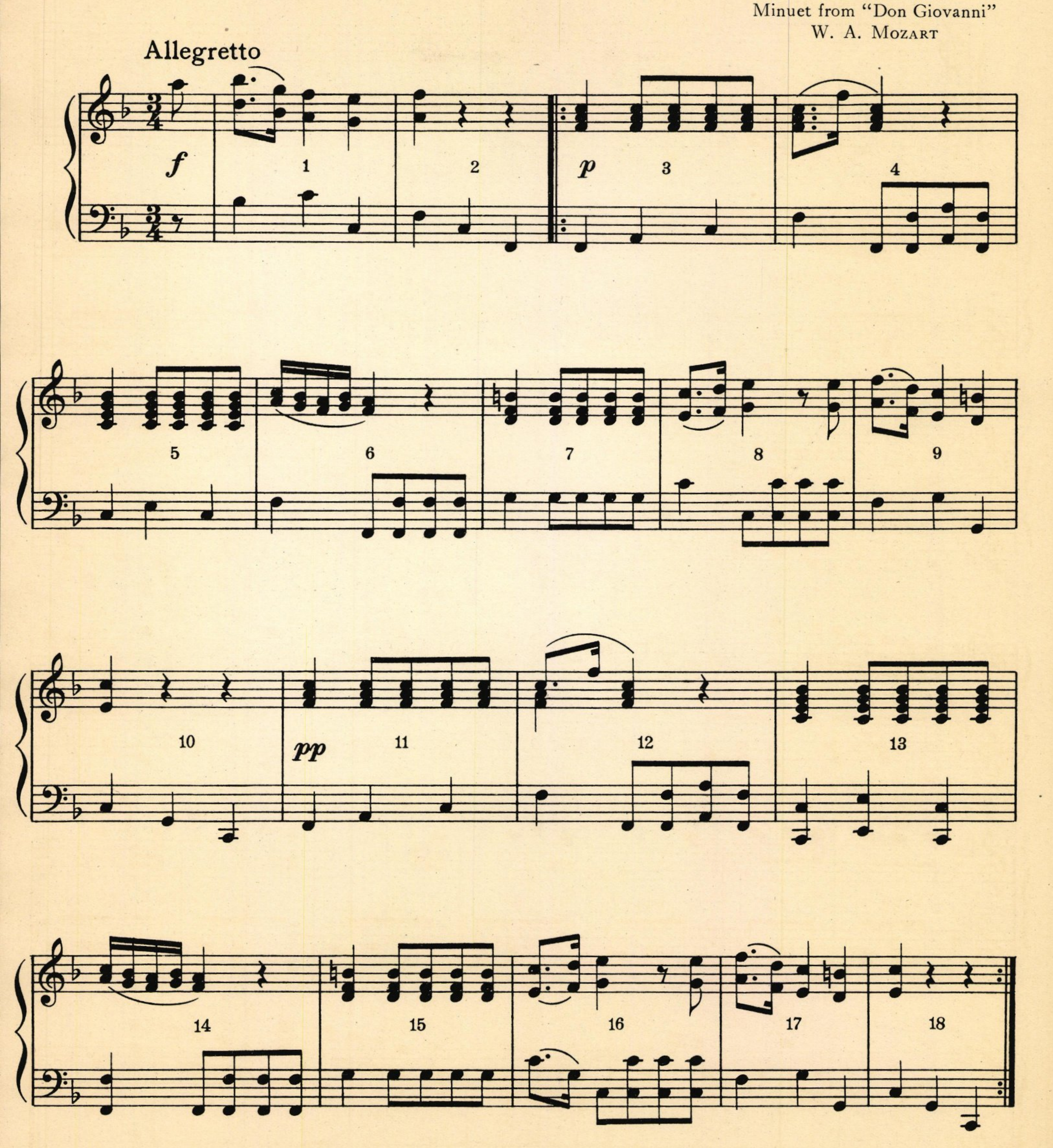


Dancing Doll



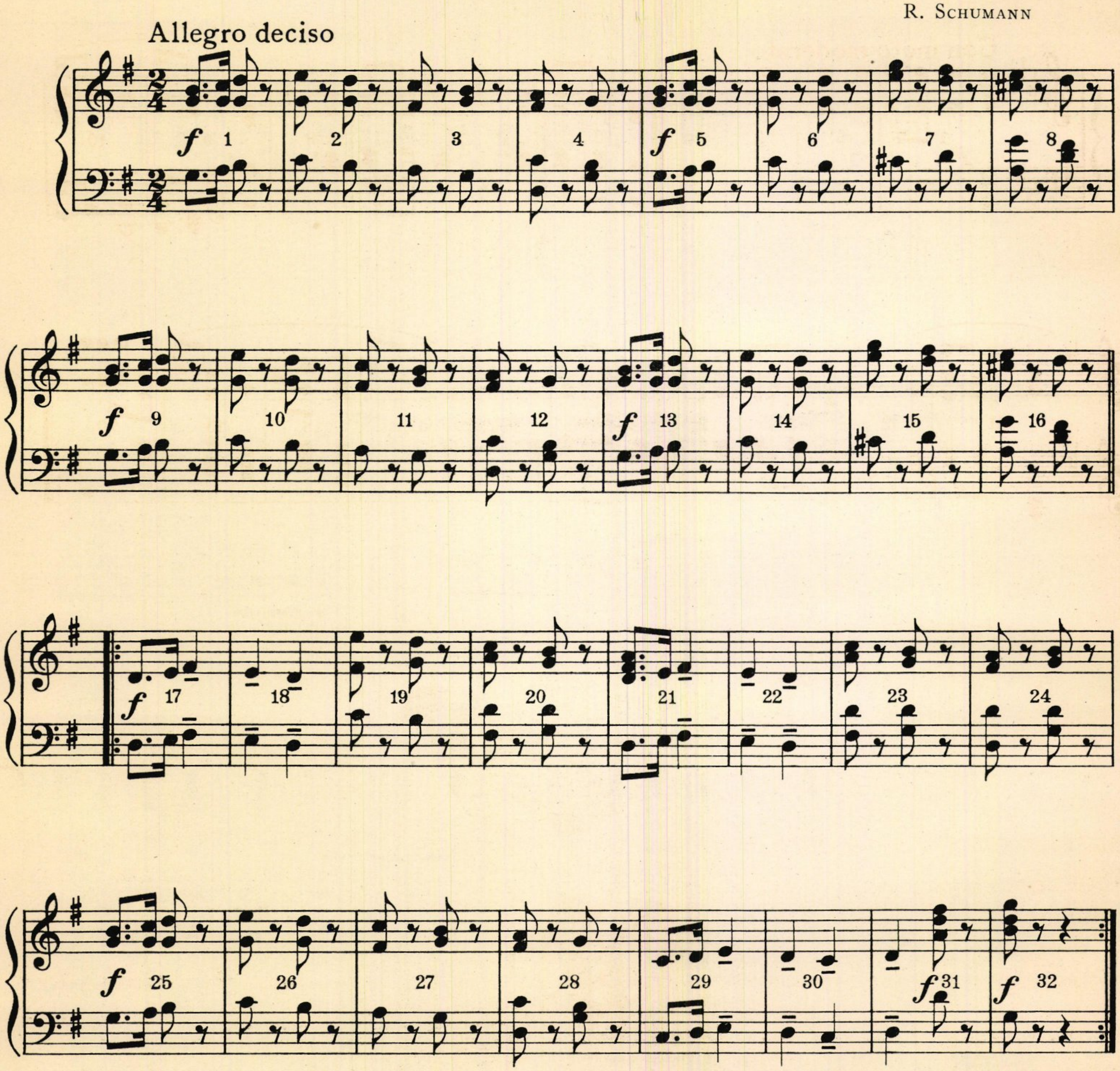
Colonial Doll

Minuet from "Don Giovanni"
W. A. Mozart



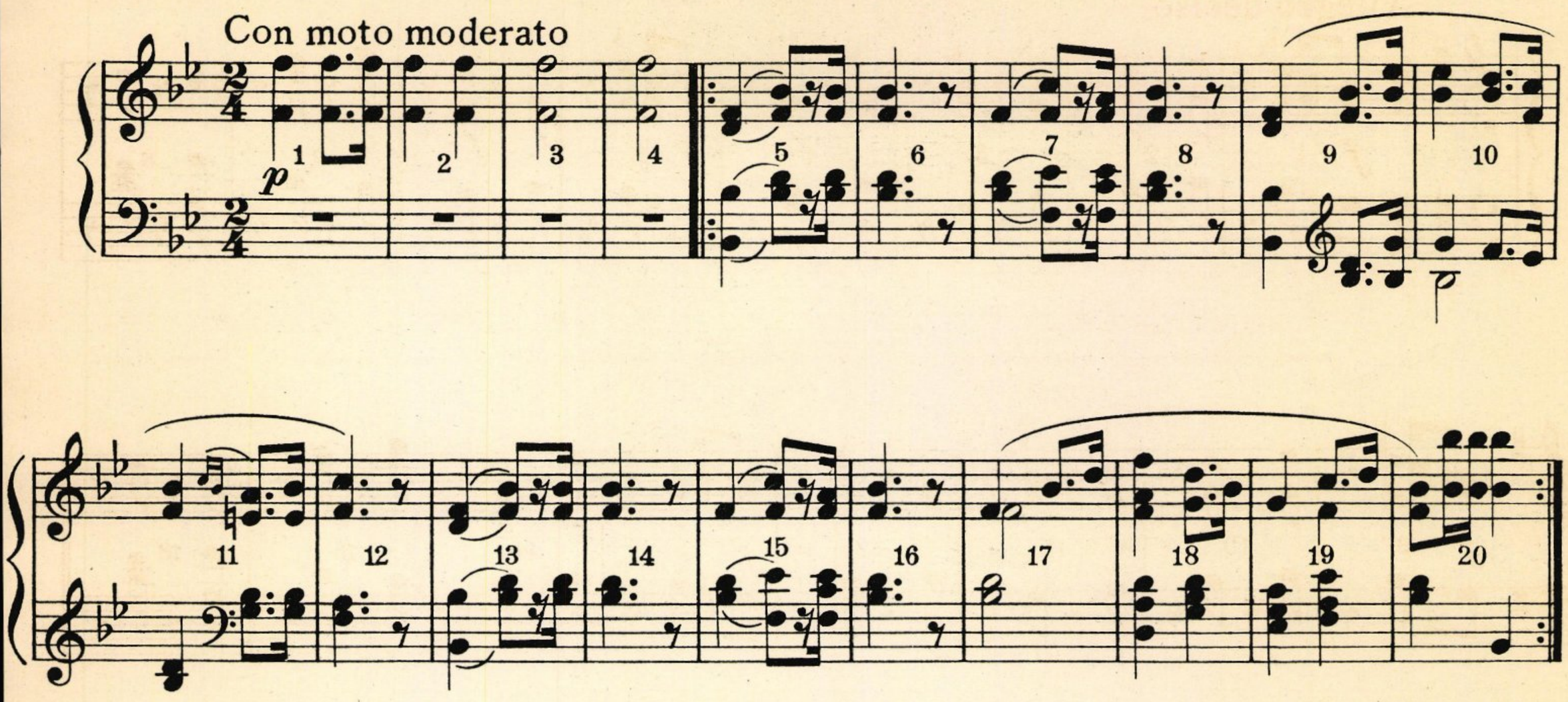
Soldier Dolls

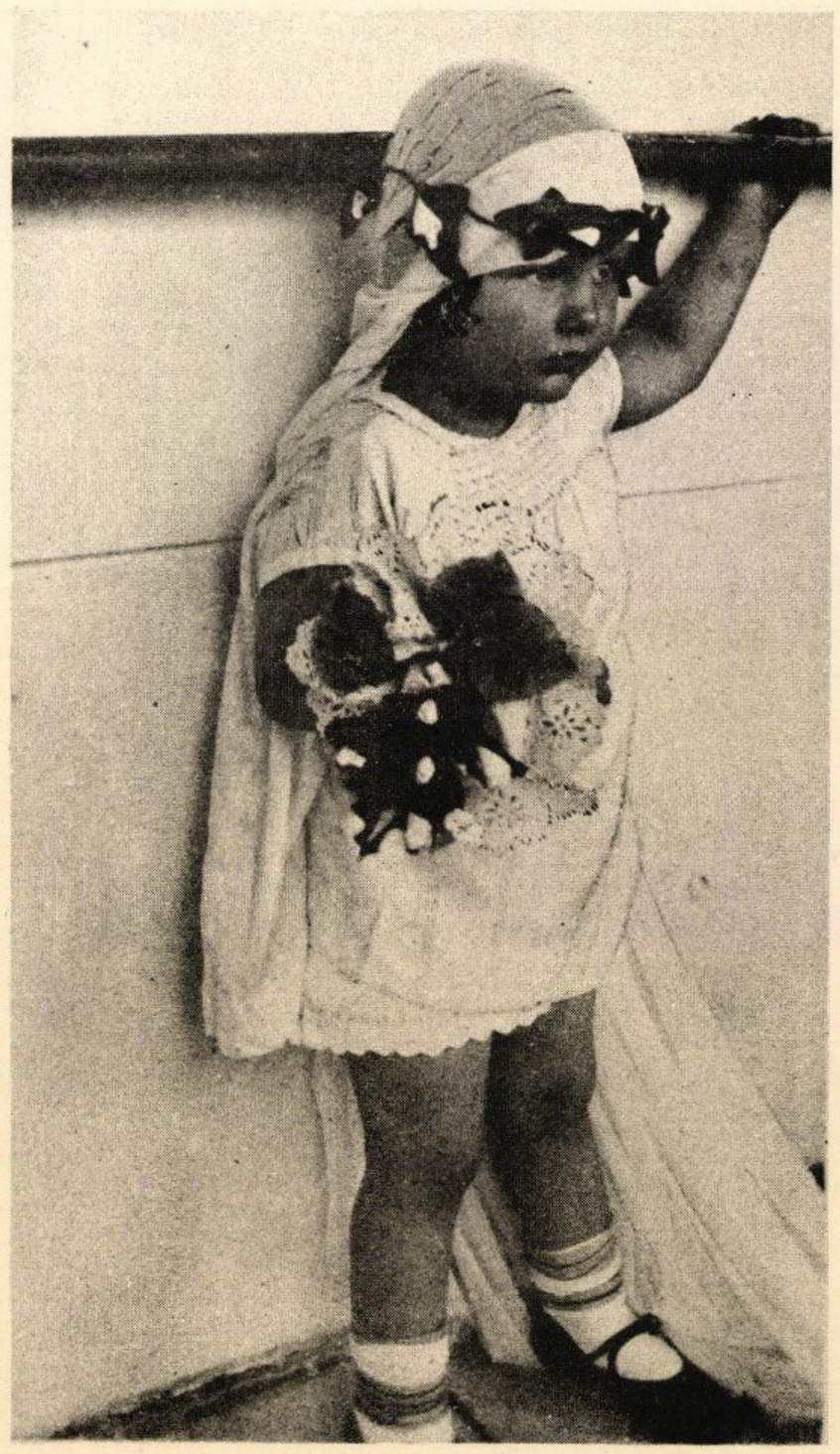
Soldiers' March
R. Schumann



Bride and Groom

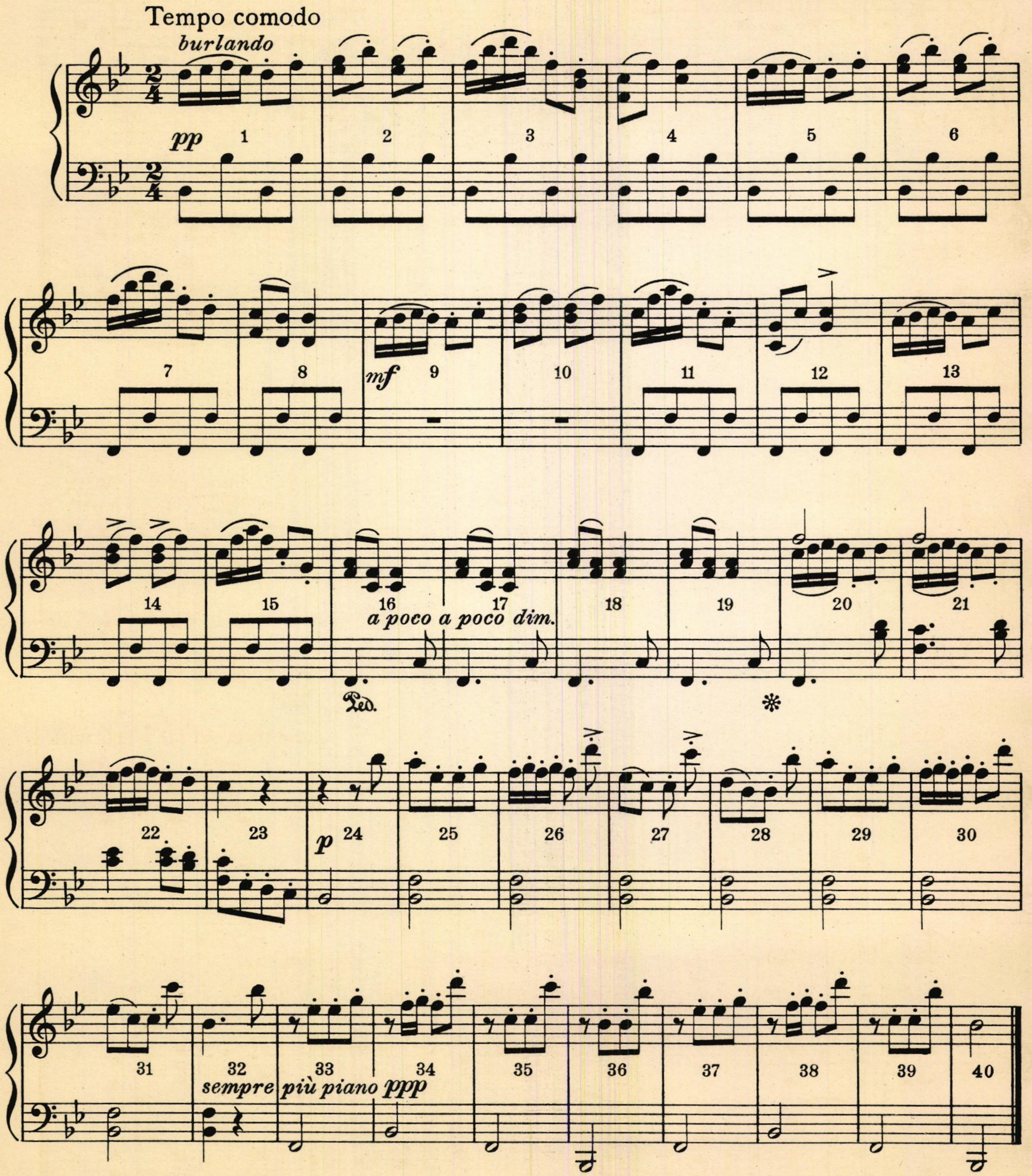
Bridal Chorus from "Lohengrin"
R. Wagner





Clown Doll

Peasants' March
C. Reinecke



Baby Doll

Mamma and the Baby
C. Reinecke

Allegretto

mf

f

p

Song of the Toys

The Happy Wanderer
A. Jensen

Allegro

We're off for the world, hip - hip - hoo - ray! With hun - dreds of chil - dren we soon shall play! We'll show them our tal - ents with great de - light, As we drop down the chim - ney on Christ - mas Night.

mf

f

THE CELESTIAL CIRCUS

FOR ANIMALS' PERFORMANCE AND MUSIC, SEE "ANIMAL ANTICS," P. 40.

CAST

The Man from the Moon—Ring-Master
Moonbeams—Assistants
The Band
Mumbo, the Elephant
Stella, the Great Bear, and Companions
Monkeys
Seals
Kangaroos
Trick Mule
Inchworms
Rabbits
Lions
Moon-Cats
Giraffe
Camels
Sun Chariots

Fat Lady
Living Skeleton
No Legs
Dwarf
Giant
Wild Man
Strong Man
Trapeze Artists
Clown Acrobats
Living Statues
  Japanese
  Indian
  Italian

(*There is a flash of light on the stage, a crash from without.* ENTER THE MAN FROM THE MOON, *looks about cautiously. He runs to back of stage and beckons to Moonbeams, who run in on tiptoe, looking this way and that. They stoop down and listen to him attentively.*)

MOON MAN:

For the Man in the Moon, here's a pretty "come-down."
You'd think me a mortal, or Milky Way clown;
The Man of the Moon, the head of the show,
To start out so high and fall down so low!

(*He looks about curiously.*)
Well, where have I landed?
(*He looks about again.*)

It seems a good place;
At least it is better than hurling through space.
On the planet called earth? If my focus was right—(*stroking chin, meditatively*).
Yes, the little round globe that I sighted last night.

I was walking the tight rope from Mars to the Moon,
When a comet, due August, came by much too soon,
And cut through the guy rope before I could jump.
I went skidding away, landing here with a thump;
The rest of the troop must be tumbling yet.
I hope they land here and not somewhere too wet.
We'll go on with the show, begun in the skies.
A bright lunar circus might dazzle your eyes.
The audience last night were people from Mars,
From most of the planets, and some of the stars;
Our troop was performing with marvelous skill
When that comet came by and gave us a spill.
As head of the show I fell first from the sky;
Watch out for the troop—it may drop down close by.
(*He listens attentively.*)

(*Moon Elves run to back of stage and pull open draw-curtains, as the band enters and marches around stage. Rhythm-band instruments may be used, or the instruments may consist of combs covered with paper, drums, and cymbals from tops of stew pans. The piano plays throughout. The band takes position between stage and audience. There is a great crash outside.*)

Ah, more of the troop have just now tumbled down.
I surely do hope it is Humpty, our clown.
This king of the clowns can do sleight of hand;
Being quick with his feet he should be first to land.
(*He opens curtain at left and peers out.*)
What? No Humpty yet? This is a surprise;
Large bodies move slowly, but look at this prize!
(*He leads the elephant, who walks slowly and ponderously.*)
Here's Mumbo the Great, educated at school,
Rise on your hind legs.
(*Mumbo does so.*)
Your forefeet on this stool.
(*Mumbo puts his feet on the stool placed by Moonbeams.*)
This well balanced elephant keeps his head cool.
Now Mumbo, get down!
(*Mumbo gets down, one leg at a time.*)
Walk over your master!
(*Moon Man lies on the floor.*)
If you don't watch your step there'll be certain disaster.
(*Mumbo, one foot at a time, steps over Moon Man. Moon Man rises and throws some peanuts to him, which he catches in his trunk. Mumbo goes off stage. If desired, a number of elephants may be used.*)

(*As many crashes resound outside as there are bears in the cast.* ENTER BEARS, *walking on all fours.*)

These lubberly bears are from the North Pole;
Just watch when they walk how their lazy backs roll.
This bear (*one bear rises heavily on hind legs*) is named
Stella. Her lineage is high—

She's a favorite niece of Great Bear in the sky.
(*He makes Stella sit in chair. Other bears rise to hind legs and walk about, swaying from side to side.*)
Be quick, Moonbeams, now, put on fat Stella's rollers.
And while they do this, watch the other bear-strollers.

(*Music plays while bears walk, keeping time. As Stella rises on roller-skates, the other bears go off stage. She skates with difficulty in a figure eight around two bottles placed about six feet apart. As she leaves the stage, a series of thumps is heard outside. Moonbeams open the curtains.* ENTER MONKEYS, *hop to music around stage and finish in a straight line across front of stage facing audience.*)

Here come the monkeys; a long-missing link.
They're your country cousins, so some people think.

After performing various antics, in rhythm with the music, they hop away.
Long drawn-out scraping sounds are heard outside.

Here are the trained seals.
What do you suppose?
Balancing worlds on the tip of the nose.
These spherical objects (*he touches one of the balloons*) are
planets in bud;
In six trillion years, they'll be larger—and mud.

(*Seals bob heads up and down, bouncing the balloons, before they retire from the stage. Two more thumps echo outside.* ENTER KANGAROOS, *hopping to music. They stop in centre, facing each other.*)

The kangaroos' hop is gentle and slow,
But how they can box! (*to kangaroos*) Get ready, set, GO!

Kangaroos box to music. Then leave stage, hopping as they entered.
After a series of thumps and loud poundings, outside, ENTER THE MULE.

Our trick mule Maude is a right fluent kicker,
So watch her hind legs—lightning's not quicker.
(*Maude kicks.*)
When the old donkey brays, you shiver and wonder,
"Was that Maude's charming voice or a loud clap of thunder?"
(*Maude kicks, brays, and, kicking, departs to music.*)

Scraping sounds are heard outside.

(*Looking through back curtain.*) Sky circuses only, show
this rare creation.
Here come mammoth inchworms. Watch their slow undulation.
(*Inchworms enter crawling.*)
Should they get on your clothes, if I am not wrong,
You'd have a new dress with a train nine yards long.
(*Music plays as inchworms crawl off stage.*)

More thumps resound from outside.

ENTER RABBITS, *hopping to music.* (*All stop in line, facing audience.*)

They're quite weary now,
But look at these rabbits;
When feeling in trim,
Mile leaps are their habits.

(*Rabbits wriggle noses and work mouths from side to side; then hop out, keeping time with the music.* ENTER LIONS, *prowling.*)

The happiest family. Now just hear them purr.
(*Lions and tigers growl fiercely.*)
With tempers so sweet, troubles never occur.

(*He strokes their backs and pretends to feed them, The lions eat their imaginary food, according to directions in "Animal Antics."*)

(*Many thumps sound outside.* CATS, *running on all fours, to the beat of music, line up across front of stage.*)

The mammoth moon-cats see only by dark;
They arch their backs high when they hear a dog bark.
(*Moonbeams bark like dogs. Cats hump backs and hiss.*
Moon Man strokes the backs of one of the cats.)
Pussy, puss-puss, want some Milky Way cream?
(*Cats purr and wash their faces.*)
When rubbed the right way, how gentle they seem.

(*Cats run rapidly off stage on all fours, keeping time with the music. Long drawn-out noise.* ENTER GIRAFFE. *See "Camel Music," p. 54.*)

Do not think her haughty though her head's in a cloud,
Like any patrician, she never is proud.
On gargles and cough-drops she fondly does dote.
Don't sneeze in her face—she dreads a sore throat!

(*The Giraffe prances to the music, like a horse, and turns head about; then retires.*)

ENTER CAMELS.

From an utterly uninhabited planet
We brought this camel (*strokes leader of camels*)
Her name is Janet;
She swallows no liquid but desert dew,
And she humps herself—when the work is through.

(*Camels lie down according to directions in "Animal Antics." Sit and continue to look supercilious till Moon Man cracks his imaginary whip—flourishes his arm and snaps his finger at the end of flourish to suggest cracking whip—then camels slowly rise and leave stage in leisurely camel fashion. Outside there is a very loud crash. The* FAT LADY ENTERS.)

This lady alone is a very large party.
Gains weight while you watch.
Her appetite's hearty.

ENTER SKELETON (*he dances about stage*).

The poor human skeleton, sadly pathetic!
He makes her grow thin; she's so sympathetic.
(*As fat lady turns toward skeleton, she slowly closes the umbrella which forms the frame of her body, and seems to shrink.*)
To be really thin is his only ambition;
To arrive at this state, he takes no nutrition.
On summer evenings he lies on his cot
And gets a fine draught through his ribs when it's hot.

(*Skeleton taps his chest proudly. Fat lady, listening, slowly raises umbrella. Skeleton offers his arm and both dance off stage to music.*)

No-legs is from Mars,
Importation direct.

He's exceedingly queer, as you might well expect.
For years he has travelled celestial zoos.
He takes off his legs to conserve his new shoes.

(*No-legs walks across stage on his knees, his lower legs crossed in front of him, right foot in front of middle of left leg. His left foot in front of middle of right leg. See illustration. If no child in the group can follow these directions, No-legs may simply walk on his knees. In this event he wears a sack long enough to conceal his legs.*)

ENTER DWARF, *dancing to music.* (*See "Mime" music, p. 9.*)

This dwarf's absent-minded from Spring to December.
To do any growing he just can't remember.
Though he dances and sings in a fashion quite gay,
You'll agree absent-mindedness never does pay.
(*Dwarf runs down to side of stage, stoops down.*)

ENTER GIANT. *See music from "A Giant's Journey," p. 33.*

Here's his brother the Giant who always forgot;
He keeps right on growing—can't remember to stop.
Though it's nice to be tall and feel that you gain,
You see how he suffers—acute growing-pain.

(*Giant rubs arms and back, legs if possible, and moans; hobbles off stage to music, with dancing dwarf.*)

ENTER WILD MAN, *who walks on with chicken coop arrangement over him, carried by four moonbeams.*

Here's the wild man, so wild that he rattles his cage,
And yells, kicks, and screams, so immense is his rage.
He eats his food raw and he'd eat you up, too;
Just swallow you whole without stopping to chew.

(*Moon Man, as he says this, pantomimes, swallowing grotesquely at children. Wild Man makes faces and shakes his fist at the children, yells as he makes his exit, rattles cage, or beats on it in time with the music.*)

ENTER STRONG MAN (*taking long steps, fists clenched. He looks proudly about, and stops in center front. Two basket balls covered with black cloth and marked in large white letters 59 lbs. and 100 lbs. are carried in laboriously by moonbeams.*)

Though the trip has put Hercules under the weather,
He lifts 59 pounds as if 'twere a feather.
(*Strong Man lifts ball with great effort, high over head.*)
He lifts 100 pounds! (*He does so to shoulder level.*)
His muscle is mighty;
But his strength's in his arms, his poor head is quite flighty.

(*Strong man stamps foot and looks indignant as he lightly tosses the ball either to some one in the audience or to one of the moonbeams.*)

ENTER, *running lightly,* TRAPEZE ARTISTS, *who form in line across front of stage.*

There's nothing that these trapeze artists won't dare.
They walk the tight-rope 90 feet in the air.

(*They bow profoundly to audience, step gingerly on chalk line drawn on the floor, hands outstretched at sides, whole body quivering, as if balancing themselves with great difficulty. Moon Man and assistants hand them Japanese parasols, which they slowly raise and hold*

over themselves as they walk waveringly on the chalk line. They kneel very slowly on one knee, rise, put right leg forward, sideward, backward, sideward, and replace—all the time pointing toe; repeat with left foot; pretend to jump very cautiously past each other on the ropes; twirl on one toe; pretend to jump to the ground, bow deeply, bending at waist, straighten and throw a kiss to the audience as they run lightly off stage. All of the acrobatic act is accompanied by music. See p. 110. Many crashes outside.)

(*Peering out.*)

At last here comes Humpty with clown acrobats.
So quickly then, Moonbeams, let's bring on the mats.

(*Moonbeams drag in mat, mattress or whatever soft thing can be used for tumbling.*)

ENTER CLOWNS (*all except Humpty, doing one forward roll after another, finish facing audience and looking very dejected*). *For music, see "Clown Dance," p. 86.*

The acrobat clowns, the best of our troop;
As light as the air, and as limber as soup.
(*To Clowns*) But where's Humpty-Dumpty,
If not with his men?
(*Clown whispers to Moon Man.*)
Fell in the big dipper!
We'll ne'er see him again.

(*Moon Man puts one hand over his eyes, his elbow held in the palm of his other hand. Clowns seem to weep, pulling imaginary tears from their eyes and shaking them off their fingers. Shoulder to shoulder, all facing audience, Clown No. 1 links his right arm through the left of Clown No. 2. Number 3 links his right arm through the left arm of Number 4, and so on. Each odd number grasps his hat with his right hand, even numbers grasp hats with left hand. Removing hat from head, each clown makes two large circles in the air with it.*)

(*Each odd number makes a circle with his right arm, first to his right* [*clockwise*]. *Each even number makes a circle with his left arm, first to his left* [*counter-clockwise*]. *They unlock arms in making the first circle, but relink them at the end of the second circle as each replaces his hat on his head. In making the circles, use large movement, from shoulder, not from the wrist—circles should be about a yard in diameter. Clowns leave stage dejectedly, weeping afresh. Moon Man removes the mats.*)

Fiery chariots straight from the sun
They blaze a trail in the sky as they run!

(*For directions see* [*1*] *Horses walk, gallop, trot, and single-foot, in "Animal Antics,"* [*2*] *"Sun Chariot" in "May Magic." There may be two chariots, which after performing various gaits, race across stage or around auditorium, if space permits.*) *See "Sun Chariot," pp. 115, 122, 126; also "Horse Music," pp. 55, 56.*

(*Moonbeams pull back draw-curtain on stage and disclose tableau of living statues. After the Moon Man announces each of the following dances, the tableau in question comes suddenly* [*or slowly*] *to life and performs its dance. While one dance is being performed the next tableau gets in place behind the curtain. Moonbeams pull back curtain or screen. Japanese tableau.*) *See "Japanese Doll" music, p. 75.*

Here's a Japanese Carnival
In Cherry-Bloom time,

The dancers will honor
Their Buddha benign.
The ladies move gently,
They're swayed by the breeze·
Their foot-fall like petals
That blow from the trees.

(*Japanese come to life to the music and dance.* (*See p. 101.* *At end of dance, they throw pink tissue-paper petals into the air—as they dance off stage.*)

INDIAN TABLEAU. (*See p. 102.*)

On a warm spring day in the early morn,
The women come planting Indian corn.
(*Describes planting as the Indian maidens dance.*)
With their feet they make furrows deep in the ground,
Bring Corn to the Great Spirit, that rain may abound.
They plant seed in the earth, they are reverent and slow;
Then they stamp for Earth Spirits to make the grain grow.
As the drum-beat grows faint, to prayer they are led,
That the harvest be blest, and the village be fed.

ITALIAN DANCE. (*Directions on page 103.*)

(*If draw-curtain cannot be arranged, omit tableaux and have dancers enter running or walking in character of their dance. Moonbeams rush in, excitedly whisper to Moon Man who listens intently, a wide smile gradually spreading over his face. He turns to the audience, beaming.*)

Like Humpty of old who sat on the wall,
Our Humpty also has had a great fall.
At the Great Dipper, he stopped for a drop (*pantomimes drinking*).
It went to his head, and he fell in kerflop.
He would be there yet and past human hope,
But the tail of that comet that cut our guy rope,
As it went dashing by, dropped a meteor or two,
Which punctured the dipper and Humpty leaked through.

(*Moonbeams replace mats and open curtain. Enter Humpty-Dumpty. A high school boy is helpful, as Humpty, though a child may take his part. Clowns all return to the stage, running, and give performance. Moon Man announces each of their stunts before the clowns perform*):

1. Forward Roll and Backward Roll; 2. Head-stand; 3. Hand-stand; 4. Cart-wheel; 5. Flip-flop; 6. Aeroplane; 7. Merry-go-round.

(*After last stunt, they form line, all facing audience, and bow. This bow gets deeper and deeper until near enough to the floor to finish with a forward roll. They land on their feet and run off stage to music. All clown stunts are accompanied by music.* *See page 110.* *Directions for performing the above, given on p. 98. The pianist strikes a note twelve times on the piano.*)

Midnight Celestial Express, pulling in on Track No. 4, rear of the tent—

Trains for Venus, Saturn, Uranus and Mars,
Neptune, Jupiter, Orion and Stars.
Midnight special now leaving the Earth.
Chair cars, day coaches, one upper berth.

(*All of the troop, including animals, begin to get in line. Moon Man raises hand as he says*):

No unseemly haste! Humpty, please lead the line.
We'll make the express, it's daylight-saving time.

(*Humpty runs to front of line and leads whole troop up one aisle and down the next. As the musicians play air of "Oh, Susanna," all of the troop who know how do a cake-walk* [*see "Waiter Doll," p. 66*] *in time to music. Humpty leads the procession, followed by the band playing its instruments, the rest of the troop, and animals. The Moon Man directs parade in pantomime. Then the procession cake-walks around stage or gymnasium, or if given in a school assembly room, goes up one aisle and down another, continuing in character until out of sight.*)

ALL SING (*as they parade*) *to the air of "Oh, Susanna" p. 112:*

We are going to the circus,
Don't you see the long parade?
We will eat some roasted peanuts,
And we'll drink pink lemonade.
Great big elephants walking two by two,
And the funny little monkeys,
That somehow resemble you.

Costumes for Animals of "The Circus"

MUMBO, THE ELEPHANT: Loose cuffs of gray cambric are basted around armhole and around top of trouser leg, covering boy's legs and arms entirely. A large square of same material is thrown over his back, one corner over his head, one over his hips, the other two corners hanging over his sides. A smaller rectangular piece of red cheese-cloth is basted to the center of this square to represent the elephant's blanket. A small tube of the gray goods, pointed at one end (somewhat like a shortened umbrella cover), and stuffed with cotton, is attached to the large square, as elephant's tail.

STELLA, THE BEAR, AND SISTERS: Loose-fitting one-piece suits of brown or black cambric, like children's one-piece sleeping garments. Feet and mittens of same material are sewed to the costumes.

MONKEYS: Snugly-fitting brown suits, made on pattern described above, but without mittens and coverings for feet. A long tail (made like the elephant's but longer, less pointed at the end, and wired) is sewed to the back of each suit. Skull-caps of bright red calico. Charcoal lines suggesting a monkey may be drawn on children's faces.

SEALS: Black or brown cambric suits, like the bears' except for an additional breadth through the hips. Skull-caps of same material. A bright-colored balloon is fastened in front of each child's forehead by a black thread, the two long ends of

which go around the back of the neck and are tied under the chin. The balloon should be a few inches in front of child's forehead so that he may seem to bounce it up and down as he throws his head back.

KANGAROO: Tan suits, of cambric or of tow sacking, cut on patterns of monkeys' suits, but fitting somewhat more loosely. Tails should be very long and broad, trailing on floor.

TRICK MULE: Gray suit, similar to kangaroo's. For mule's tail use rope unraveled at the end. Long donkey-ears sewed to skull cap.

INCHWORM: Bright green cambric suit, cut on pattern of monkeys' (described above), Coverings of same material for feet are sewed to costumes.

RABBIT: Use child's white cotton-flannel one-piece sleeping garment. Sew mittens into cuffs and cover feet in similar fashion. Cap of same material, made by folding material four inches by six inches (change dimensions to fit child's head) and sewing seam down center of back, slanting in toward neck. Cut long oblong ears, four inches by two inches, gathering them at base. Line them with pink cambric. Sew these on cap, slightly higher than the top of child's ears.

LION: Fairly snug-fitting one-piece sleeping garment pattern. Tow sacking or tan cambric may be used. Arms and legs wrapped with pieces of same material. Ravellings of rope yarn or raffia sewed on skull cap and about shoulders make lion's mane. His tail is fashioned like the elephant's (described above). It does not taper at the end, but finishes with a flourish of unraveled rope, yarn, or excelsior.

MOON-CATS: Black suit similar to lion's. A wire inserted in a black stuffed umbrella case and slightly curved makes a satisfactory cat tail. In a square of black cambric tie a loose knot in two front corners, to represent ears; the two remaining corners are gathered in at back of neck. Black mittens of same material and black stockings without shoes are worn. Whiskers may be drawn on child's face with charcoal or painted with white paint, if black mask is worn.

GIRAFFE: Child carries a piece of wood or heavy cardboard about three feet long, at the top of which is cut a giraffe's head. The whole is painted yellow with black spots. Over child's head and body is a bag, the mouth of which is tied firmly about giraffe's neck. The bag is made of yellow calico with black spots painted upon it. Some of these spots should be holes, to enable the wearer to see. The child's legs should be wrapped with the yellow-spotted material. A triangle of light wood attached to child suggests the giraffe's back. Base of triangle strapped to child's back, projecting horizontally. Apex supported by strings over child's shoulders.

SUN CHARIOT: See Sun Chariot in "May Magic."

Description of Tricks and Costumes of the Circus Troop

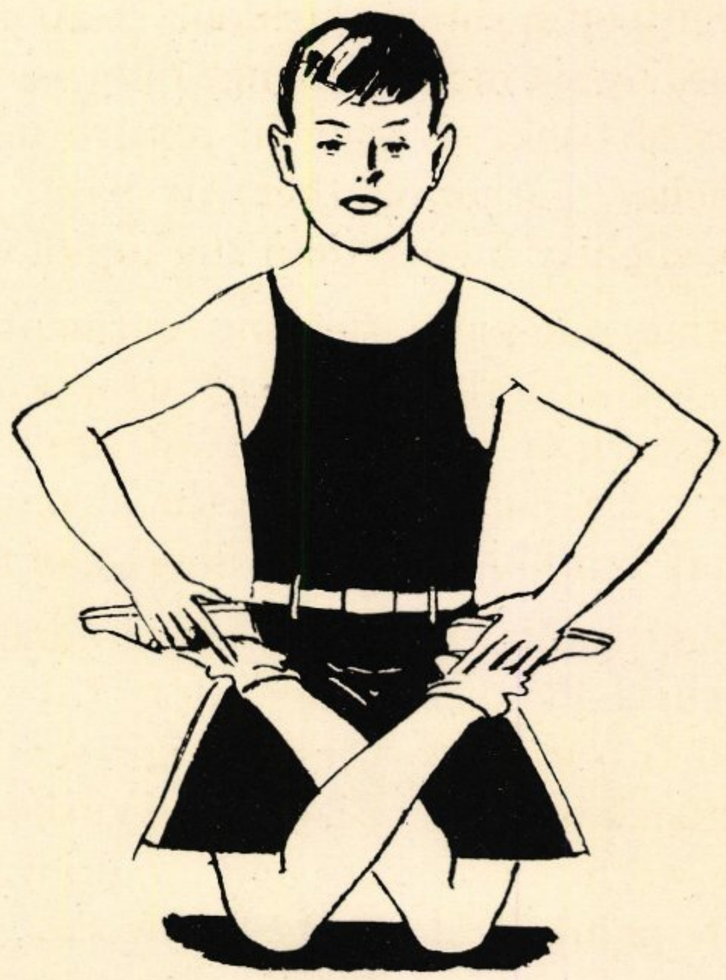
MAN FROM THE MOON: Yellow sateen Pierrot suit. (Pajama-suit pattern may be used.) Black buttons on coat, black tarlatan ruff about neck. Pointed yellow cap with black pompon.

MOONBEAMS: Costumes copied from Moon Man's. They may be made of cheese-cloth or cambric.

THE BAND: Every-day clothes. Newspaper soldier caps may be worn to give similarity of appearance.

FAT LADY: Child holds raised umbrella close over head. Over the umbrella is a Mother Hubbard dress (like a curtain sewed up the back) having sleeves in it. In the wrists of sleeves, stuffed cotton gloves are sewed. A roll of newspapers is attached by rubber bands to the small stick on top of the umbrella. Sewed to this is a false face. On this make-believe head is worn a hat or sunbonnet. When the child lowers the umbrella, she (the fat lady) seems to shrink.

LIVING SKELETON: He may wear a one-piece dark suit, on which is painted in white the outline of a very thin person, or a union-suit dyed black.



NO-LEGGED MAN: Ordinary clothes. Kneeling on floor, he places right foot above left knee, and left foot above right knee, walking on knees and keeping trunk as straight as possible. (*See illustration.*) If no child in the group can follow these directions, No-legs may simply walk on his knees. In this event he should wear a sack long and full enough to conceal his legs.

DWARF: Small boy. Clothes may be ordinary ones, except for bright-colored coat, one half green and the other half yellow. As the dwarf skips about stage and hops on right foot, he may raise sole of his left foot high in the back and slap it with his left hand. When hopping on left foot he slaps right sole with right hand. However, it is better for him to make his own simple dance.

GIANT: Very large clown suit, about twice the length of the boy who wears it. He carries a long pole, near the top of which is cross-piece which forms the giant's shoulders. At the end of the sleeves are sewed stuffed gloves. A stuffed head wearing a false face is sewed to the neck of the costume and supported by the end of the pole. A hat is worn on the stuffed head. All action for Giant given in text.

WILD MAN: Using water-colors, paint markings to represent tattoo marks on wild man's face and arms. Make wig by taking top of old stockings, as foundation cap. Sew darning-cotton, or straw, or pieces of excelsior, to the cap. Action for Wild Man given in text.

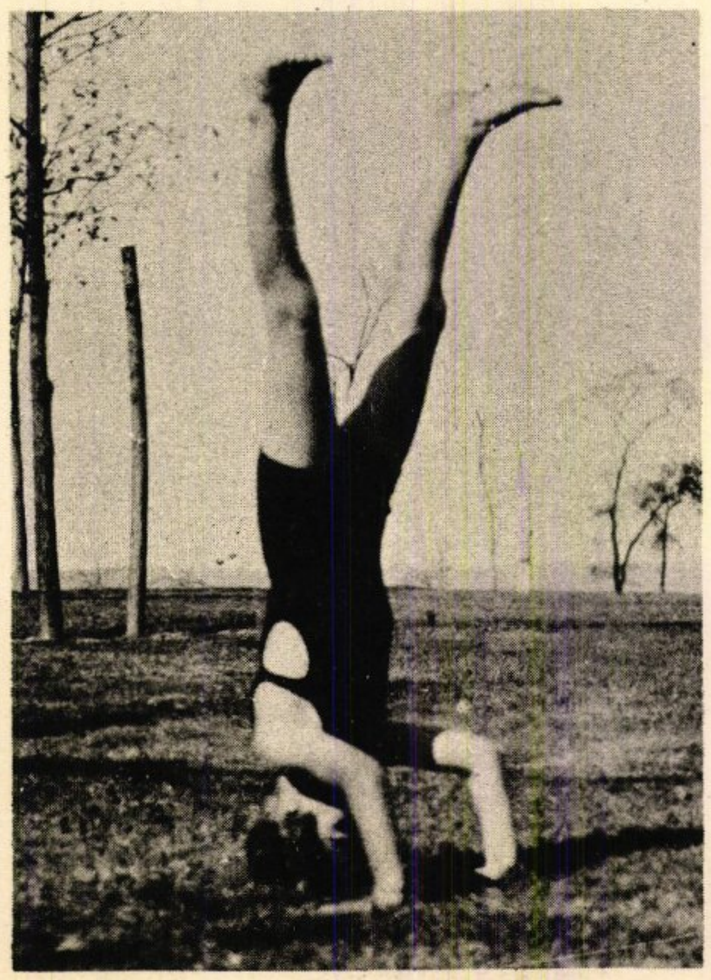
STRONG MAN: Tights (which may be made of dyed union suits) with short ruffle around waist coming to middle of thigh. Place bulging pads at appropriate points on upper and lower arms, upper and lower legs, to represent phenomenal muscles. Two basket-balls covered with black cloth and marked in large white letters 59 lbs. and 100 lbs., respectively, are his weights. Action given in text.

TRAPEZE ARTIST: Tight-fitting pink cheese-cloth suit, or dyed union suit with ruffle around waist. Pink stockings are worn under the suit, which comes to the ankle. No shoes. Action described in text.

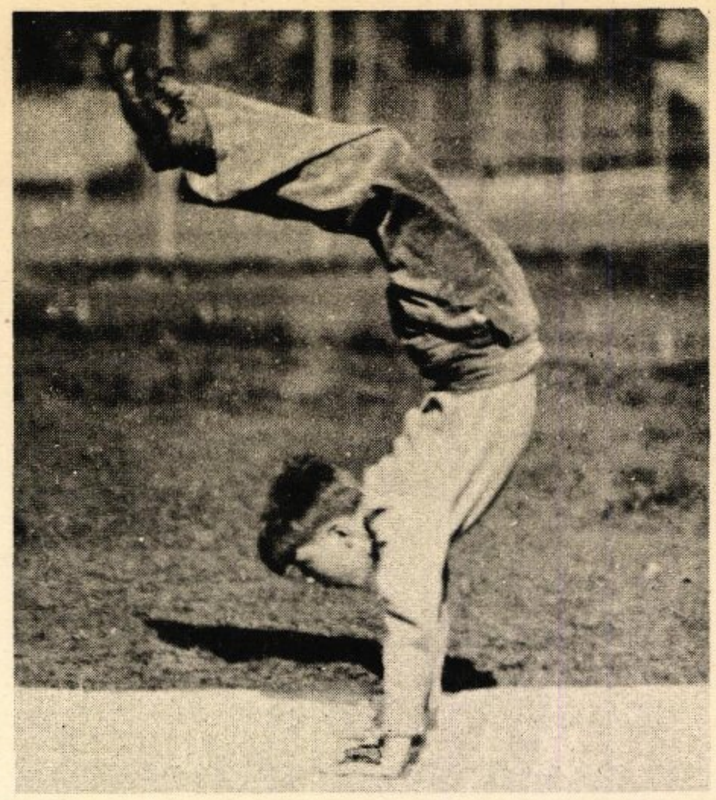
CLOWN ACROBATS: Clown suits. Faces whitened; round red spot on cheeks; one red line on forehead, between eyebrows; a diagonal line on each side of it. Gymnasium shoes, or none.

1. Forward Roll. Legs apart, knees bent, head bent forward, chin on chest, let shoulders touch the mat first (head never touches it) turn somersault forward, landing on feet. For Double roll, repeat.

2. Backward Roll. Place hands slightly back of body on mat, knees bent, throw weight backward quickly and roll over, landing on feet.



3. Head Stand. Bend elbows and place hands on floor with fingers, pointing towards face, sufficiently in front of head to make a broad triangular base with forehead, which is placed upon the mat. First practise this in a corner, using the wall to support feet; then, instead of using wall, have another boy grasp the performer's ankles until he is able to balance his feet in air unaided.



4. Hand Stand. The head does not touch the floor. The weight is supported on the hands. Practise this by standing close to a wall, back toward wall, hands on floor at feet. Walk up wall backward till knees are straight. Walk on hands until back touches wall. In this position, bend elbows and pick up handkerchief with teeth. If boys are not able to stand unsupported on day of the performance let another boy grasp ankles of performer to assist him in balancing.

5. Cartwheel. Start with feet well apart, arms stretched sideward, shoulder level. Bending body right and raising left leg, put right hand on ground, fingers pointing backward. Raising left leg and keeping knees straight, take off with right foot and transfer weight from right hand to left. Land first on left foot then right in line with hands. Legs and arms should suggest the spokes of a wheel.

6. Flip-flop. Two big boys stand facing each other, grasping each other's hands. A smaller boy runs and grasps the arms nearest him, his head going down through the gap formed between the two larger boys' arms. The big boys raise the arms held by the smaller boy, on which his abdomen rests, assisting him to do a somersault, so that he bounces off the other's arms, which have been lowered, onto his feet.

7. Aeroplane. A large boy lies down on his back, bends his knees and turns soles of his feet toward ceiling. A small boy places his stomach against large boy's feet and grasps large boy's hands. Small boy keeps his feet together, his whole body straight. Large boy stretches his knees and elbows, releases hands of small boy who stretches arms sideward. Large boy slowly bends knees then stretches them. Grasping small boy's hands again large boy slightly pushes him forward with his feet; small boy turns a forward somersault releasing large boy's hands just before he lands on floor above head of large boy.

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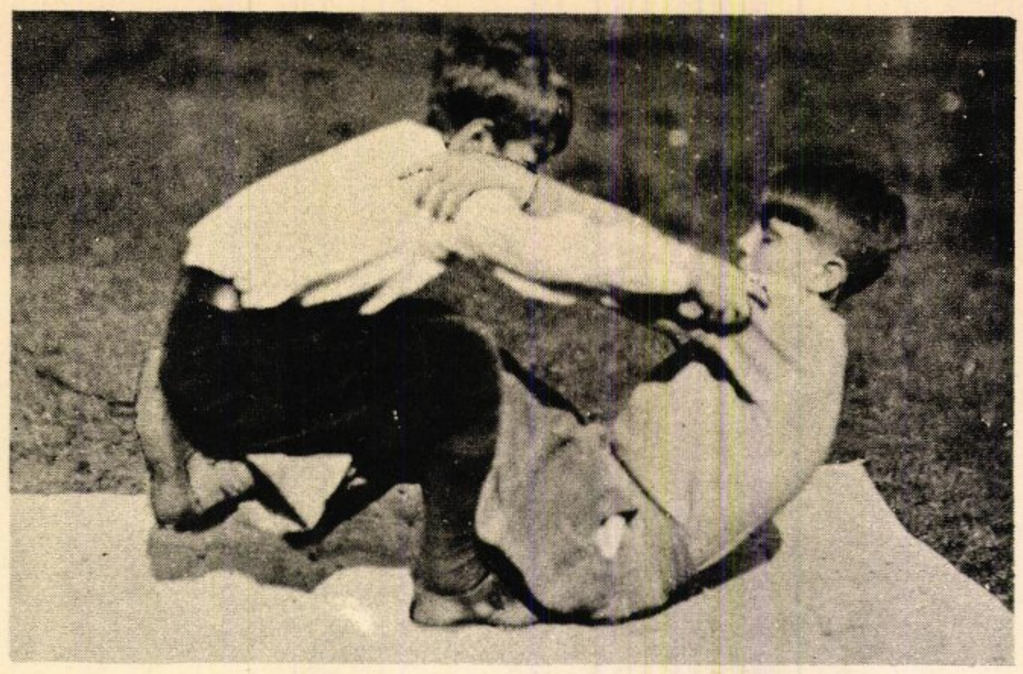


8. ROWBOAT. Two boys sit on floor facing each other, knees bent, soles of feet on floor. They grasp each other's shoulders and sit on each other's feet.

(a) A bends forward raising his hips and bearing his weight on his feet. At the same time B straightens his knees, sliding forward his feet, on which A is still apparently sitting.

(b) B bends forward, as A did in (a) but A pulls his feet toward himself, B still sitting thereon. Each time, A draws his feet in and B stretches his knees and feet out. Thus the boat progresses.

9. MERRY-GO-ROUND. Four small boys lie on their backs on the floor. No. 1 places the soles of his feet against the soles of No. 3's feet. No. 2's feet are opposite the soles of No. 4. No. 4's feet are against those of No. 1 and No. 3, directly opposite the soles of No. 2.

The four boys form a cross-sign.

Four large boys, A, B, C, D, stand. A grasps the left hand of No. 1 with his right hand, and the right hand of No. 2 with his left hand; B grasps the left hand of No. 2 with his right hand, and the right hand of No. 3 with his left hand; C is between No. 3 and 4; D is between No. 4 and No. 1. The small boys keep their bodies stiff and straight. The larger boys, firmly grasping the hands of the smaller boys (who act as spokes of a wheel) run in a circle.

On the word "Stand," the small boys all stand and run with the circling big boys. On the word "Slide," the small boys slide feet to center again, stiffening as spokes of wheel. On second call of "Stand," they take position in circle, and bow to audience. Clown bow is described in text.

10. BACKROLL SOMERSAULT. A large boy joins elbows, back to back, with a small boy; large boy, bending forward, lifts small boy, who turns a backward somersault, unlocking elbows just before he lands on his feet on the floor facing the large boy.

Japanese Dance

FOR MUSIC, SEE "JAPANESE DOLL," P. 75.

Any number of dancers (about nine is suggested) stand shoulder to shoulder at back of stage facing audience. Each carries a Japanese parasol over her left shoulder, in her right hand an open fan attached by string about her neck. A large pocket in her kimono is full of pink tissue paper petals. Throughout the dance, the dancers take short mincing steps on balls of feet, bending knees slightly on each step.

I.

MEASURES 1–2. Starting with right foot, step right, left, right, pause for two beats of music and flutter fan to right.

MEASURES 3–4. Same as above, starting with left foot.

MEASURES 5–6. Stand and sway body to right, fluttering fan.

MEASURES 7–8. Same as 5–6, swaying to left.

MEASURES 9–12. Turn left in place, taking seven steps. Finish facing left.

MEASURES 13–16. Same as 9–12, turning right. Finish facing right.

II.

Repeat the dance from the beginning (first 16 measures) except that the dancers are now in line, one behind the other. The first girl leads the line around the stage as they dance.

III.

MEASURES 17–24. Step right, left, right, as in the beginning, pause and throw a handful of petals high over head—(parasols tilted back so dancers may look up at falling petals). Continue thus until last dancer is off stage.

*Indian Corn Dance

(North American)

For Music, see p. 111.

Formation: Ring circle, all facing toward center; hands hanging naturally at sides; body and head erect. For any number of girls.

I.

Making the Furrow for the Corn

Measure 1. Step sideways with right foot in line of direction of circle (count "1 and") draw left foot to right as if making furrow with toe of left foot. Lean slightly to left as if looking at furrow (count "2 and").

Measures 2–6. Repeat measure 1 five times.

II.

Sowing the Corn

All face left so as to retrace their steps along the furrow they have made. The pouch holding the corn hangs from the waist at the left side. The following step should be done in perfect unison.

Measure 1. Taking the Seed.

The left hand holds the pouch. With the right hand, pantomime the taking of the seed from the pouch, at the same time taking one step forward with the left foot.

Measure 2. The Blessing.

With both hands cupped together, lift the corn to front horizontal (*i. e.*, hands and arms parallel to the ground.)

Lift the face and eyes upward as if in invocation.

Measure 3. The Sowing.

Step forward with the right foot, bending down with backs straight, and when the hands are near the ground invert them and pantomime the dropping of the seeds into the furrow.

Measure 4. Covering the Seeds with Earth.

Raise the body to perpendicular and brush the left foot across as if covering the seeds with soil.

Measures 5–23. Repeat measures 1–4 six times; but in the sixth repetition, repeat the first three measures only, and then:

Measure 24. All face center of circle. Raise both hands high as if still holding the corn in invocation.

III.

Putting a Magic Circle Around the Planted Corn

All are in single circle as in 1. This step is done with vigor. Begin with left foot and retrace the covered furrow with the following step, keeping feet parallel and bodies erect.

Measure 1. Stamp to side with left foot (count "1"). Close right foot to left (count "and"). Repeat above. (Count "2 and.")

Measures 2–7. Repeat measure 1 six times.

Measure 8. Repeat measure 1, retarding the movement.

Measure 9. All stand at place and slowly raise hands to front horizontal, palms down, fingers together, in token of blessing the harvest.

*Description of dance taken from "American Indian and Other Folk-Dances," by Mary Severance Shafter. Copyright, 1927, by A. S. Barnes & Company. Reprinted by permission.

Tarantella

(Italian)

For Music, see "Italian Doll," p. 78.

The music consists of three parts: A, sixteen measures; B, the following eight measures; C, the last sixteen measures.

In fitting the steps to the music, each measure should be counted thus: "One and two and." The dancers form a double column. Each girl carries a tambourine in the right hand, and beats upon it with the thick lower part of the left palm. During the whole dance they beat time on "one" and "two" of each measure.

Introduction

A.

Measures 1–14. Beginning with the right foot, and making two steps to a measure, all run forward around the room and up the center in a straight column.

Measure 15. Partners face each other, and run in place.

Measure 16. Partners make a salutation to one another; the right hand partner touches the right toe across the left foot and bends both knees, making a deep curtsey, at the same time extending both arms and raising them slightly to the side.

1. B.

Measures 1–2. Beginning with the right foot, all run forward four steps, keeping to the right in passing partners.

Measures 3–4. With four running steps turn around to the right in place, and face partner.

Measures 5–6. With four running steps all cross over again, keeping to the right in passing partners.

Measures 7–8. With four running steps turn around to the right in place, and face partner.

2. C.

Measure 1. Hop on the left foot, and at the same time touch right toe across in front of the left ("one and"); hop on the left foot, and at the same time touch right toe to the right side ("two and").

Measures 2–4. Continue the same.

Measures 5–8. Repeat the same with the left foot.

Measure 9. With shoulders and head inclined slightly forward toward partner, and arms lowered, slide forward with the left foot (one), close the right foot to the left (and) slide forward to the left (two), close the right foot to the left (and).

Measures 10–16. Continue sliding to the left, at the same time moving sideward twice around in a circle, keeping face to face with partner and heads close together.

At the end of the figure, partners should find themselves in their original position.

3. A.

Measure 1. Hop on the right foot and at the same time touch the left toe forward (one, and); change the position of the feet, and touch the left toe forward (two, and).

MEASURES 2–8. Continue the same.

MEASURES 9–16. Slide twice around in a circle, same as measures 10-16 of the preceding figure, and finish in the original position.

4. B.

MEASURE 1. With a spring, make a quarter-turn to the right and touch the left toe forward ("one"), rise on both toes ("and"), and sink ("two and").

MEASURE 2. With a spring make a half-turn to the left, touching the right foot forward ("one"), rise on both toes ("and"), and sink ("two and").

MEASURES 3–8. Continue turning alternately to right and left.

C.

MEASURES 1–8. Continue the same.

In taking this step, keep face turned toward partner.

MEASURES 9–16. Cross right arm under partner's right arm, and, placing left hand behind own waist, grasp partner's right hand with it. With the left foot raised backward, hop on the right foot, making two hops to each measure, and move forward and around, at the same time swinging partner. Finish on the last note, with partners side by side in original formation.

INTERLUDE

A.

MEASURES 1–6. In double column all run forward, and partners separate, those on the left leading off around the room to the left, those on the right to the right, until they meet at the opposite end of the room, when they advance up the center of the room in a straight double column, as before.

5. B.

MEASURES 1–8. Same as measures 1–8 of first figure.

6. C.

The first two couples now form one set; the third and fourth couples form another set, and so on; all in each group face toward the centre of their square, so that the left-hand partner of one couple faces the right-hand partner of the other couple.

MEASURES 1–8. Same as measures 1–8 of second figure.

MEASURES 9–16. With heads and shoulders inclined toward the centre of their set, each set slides around to the left as described in measures 9–16 of second figure.

7. A.

MEASURES 1–8. Same as measures 1–8 of third figure, but in sets of fours.

MEASURES 9–16. Same as measures 9–16 of sixth figure.

8. B.

MEASURES 1–8. Same as measures 1–8 of fourth figure, but in sets of four.

MEASURES 1–8. With left arms raised slightly higher than shoulder level, first left-hand partner and second right-hand partner, and second left-hand partner and first right-hand partner, join right hands across center of square (the right-hand partners shifting tambourine to left hand). Raise the left foot backward, and hop on the right foot forward and around in a circle, making two hops to each measure, the whole set swinging twice around and the girls shaking their tambourines vigorously.

MEASURES 9–16. All face the other way, join hands across center of square (right-hand partners shifting tambourine to right hand), and, hopping on left foot, swing the whole set twice around in the other direction. Finish on the last note with partners side by side as in the original formation.

CONCLUSION

A.

MEASURES 1–16. In double column, all run forward around the room and off, right-hand partners shaking tambourines overhead and left-hand partners clapping hands high overhead.

The whole dance is very light and exuberant. Toward the end the music should be accelerated, so that the last turn is almost a whirl and the conclusion is quick and bright.

Costumes for Living Statues in the Celestial Circus

JAPANESE: Some of the dancers wear pink kimonos with green sashes; some wear green kimonos with pink sashes; others, lavender with green sashes. Pompons of crêpe paper matching the sashes may be worn in hair. White stockings. No shoes.

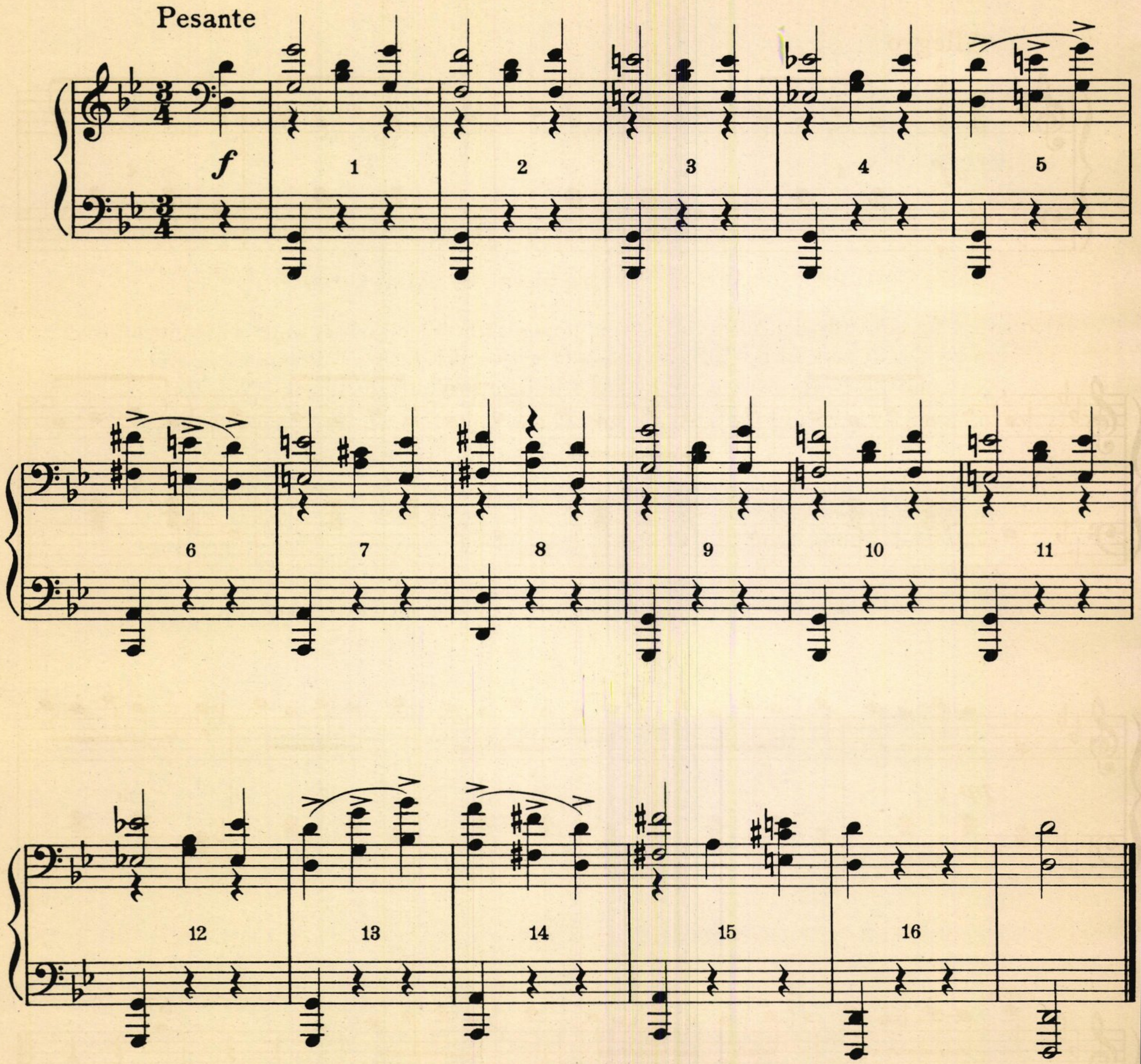
Each dancer carries a Japanese parasol and fan. Attached to dress is a pocket filled with pink tissue-paper flower-petals (about an inch in diameter).

INDIANS: With the guardian's permission, campfire costumes may be worn; khaki or brown cambric smocks with fringes of same material basted up sides of sleeves; bands tied around heads, in which feathers may be inserted. Brown stockings. No shoes.

ITALIAN: Costume described under "Costumes used in Talented Toys," page 71.

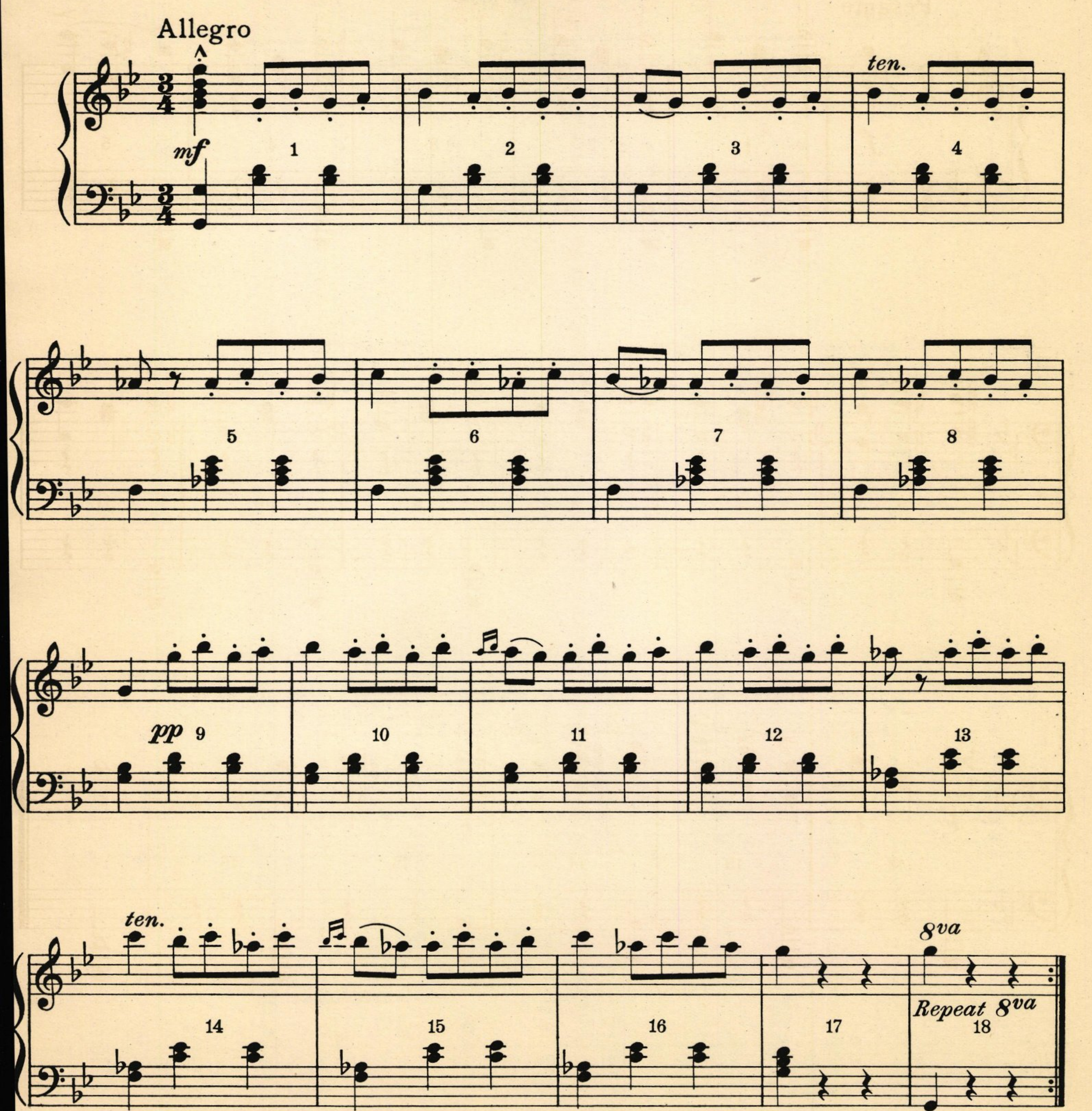
Fat Lady

From Danse Macabre
C. Saint-Saëns



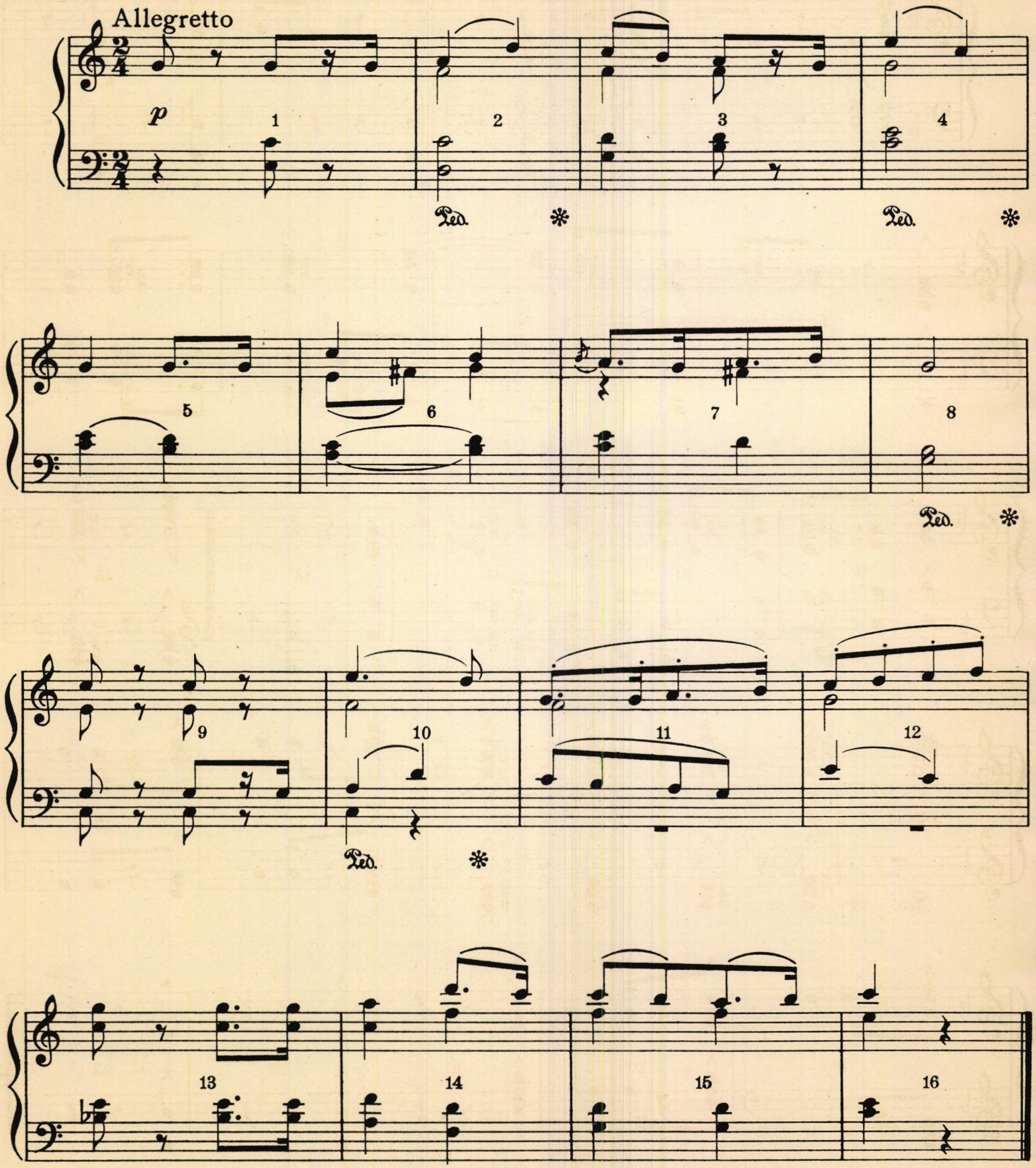
Skeleton

From Danse Macabre
C. Saint-Saëns



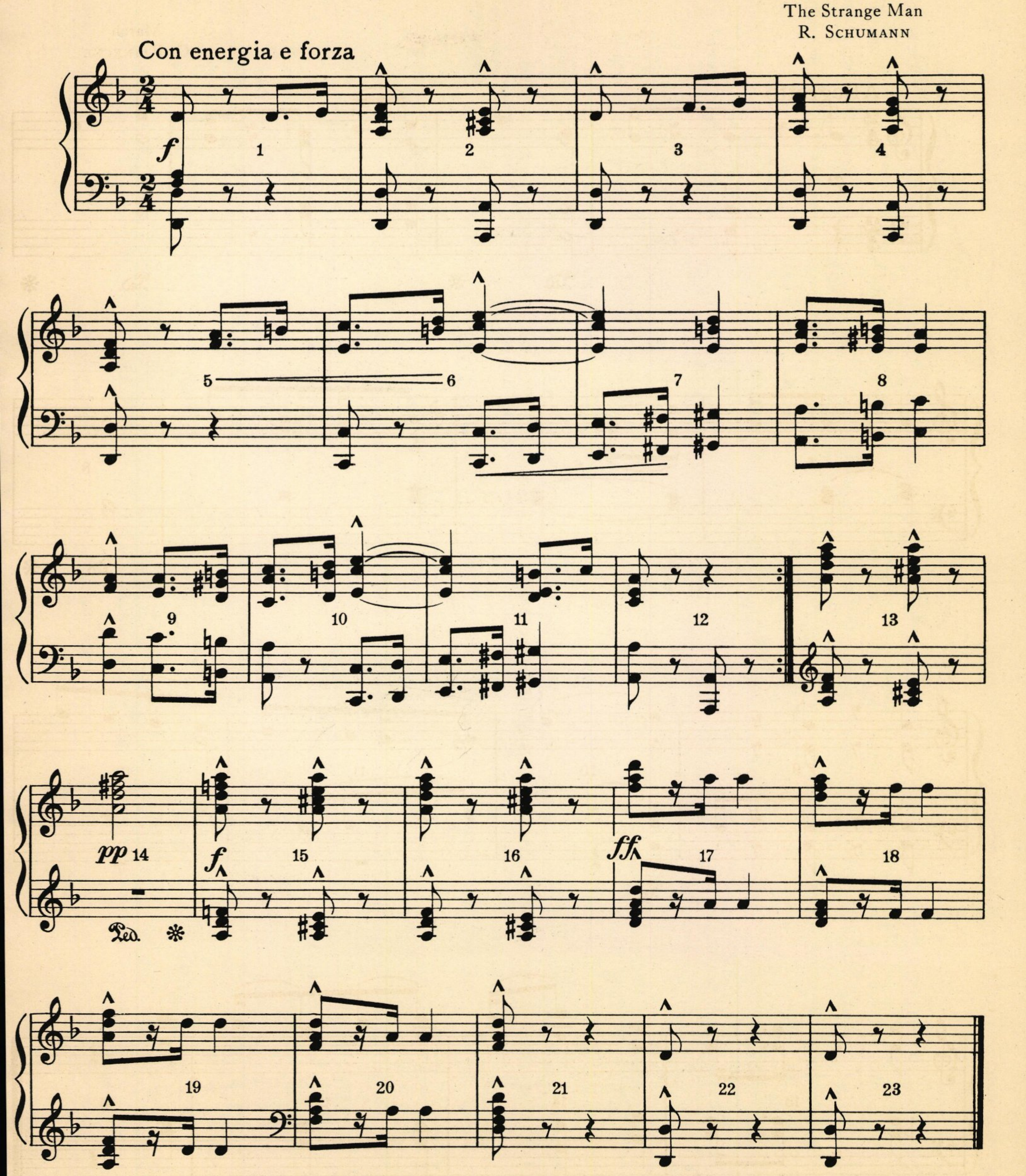
No-Legs

March
C. Reinecke



Wild Man

The Strange Man
R. Schumann



Strong Man

Important Event
R. Schumann

Allegro deciso

f

mf

Trapeze

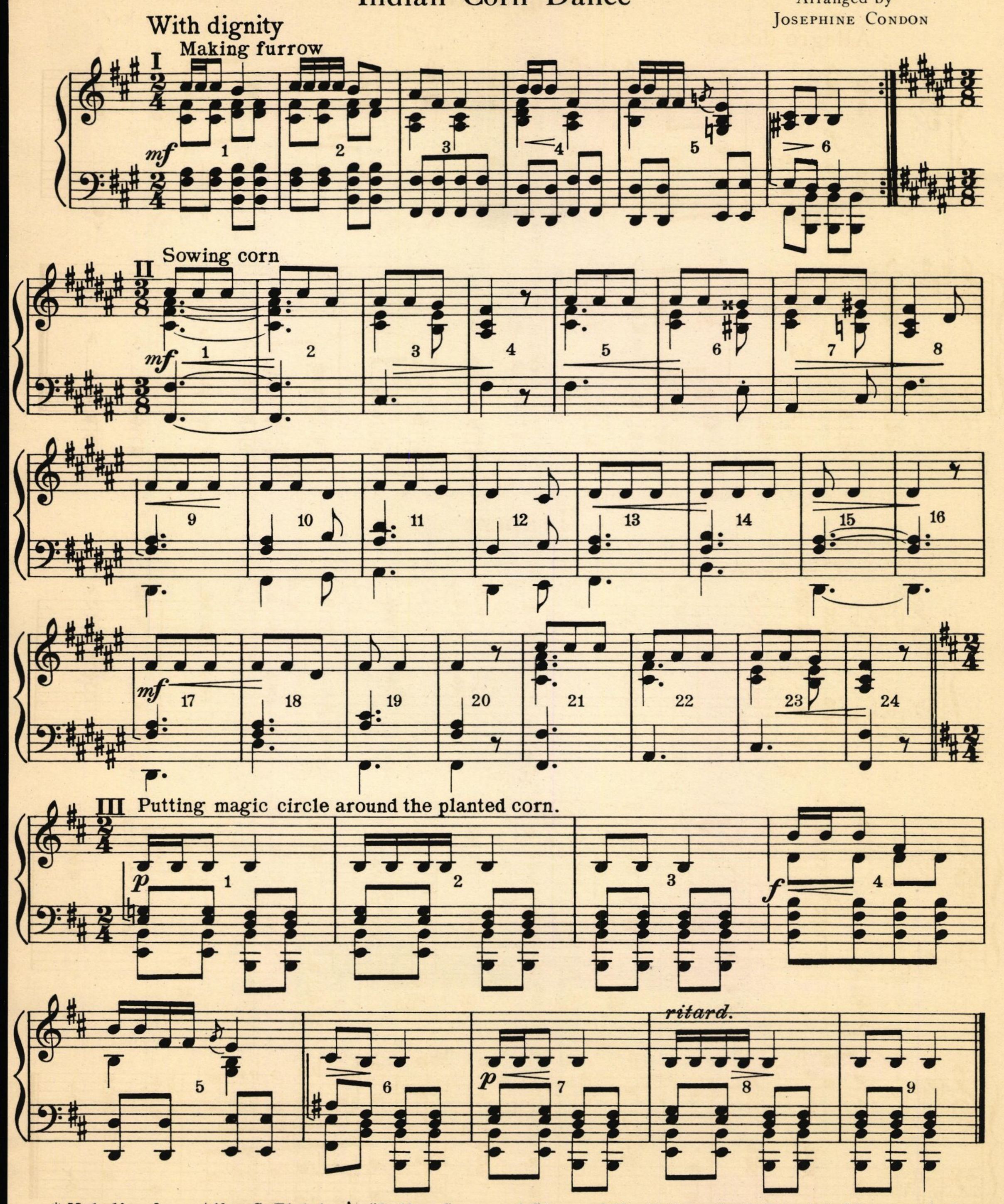
Polish Dance
X. Scharwenka

Con fuoco

ff *sf*

Indian Corn Dance

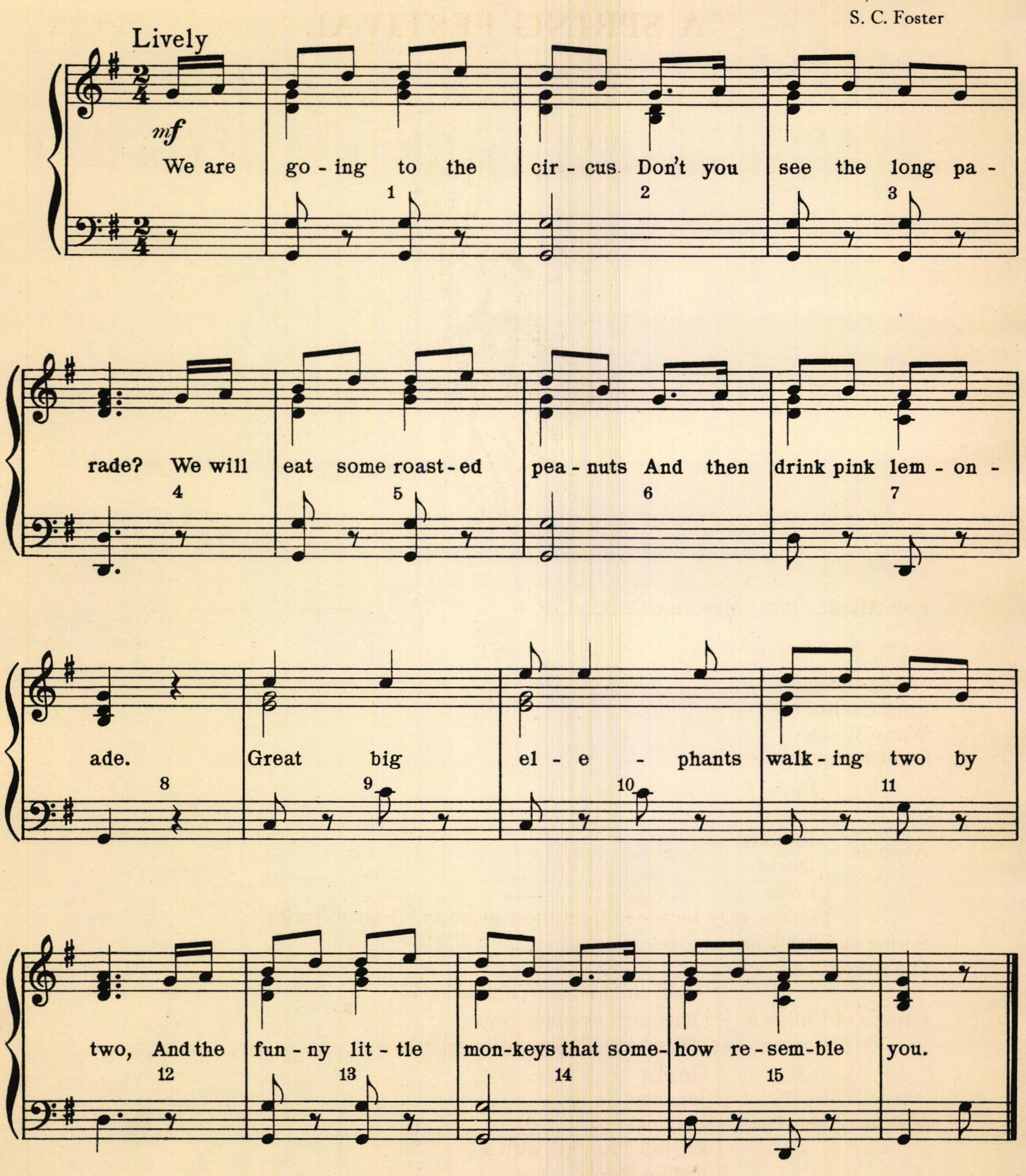
Arranged by
JOSEPHINE CONDON



* Melodies from Alice C. Fletcher's "Indian Song and Story of North America." Reprinted by permission. Josephine Condon's arrangement from Mary Severance Shafter's "American Indian and other Folk Dances." Reprinted by permission of A. S. Barnes and Company.

Circus Parade

Oh, Susanna!
S. C. Foster



MAY MAGIC—
A SPRING FESTIVAL

For Music, see "Morning Mood," p. 6.

CAST

Spring Blossoms
Frost Sprites
Warm Winds
Sun Chariot

Animals:
- Birds
- Bears
- Rabbits
- Ducks
- Frogs
- Others may be added from those given in "Animal Antics."

Spring and her Fairies
Old Accordion-Player

Groups of Children:
- Small children carrying balloons
- Older girls skipping rope
- Older boys playing ball or marbles

Visions of the Past:
- Greeks
- Japanese
- Indians
- English Peasants with a Hobby Horse

A FEW venturesome spring blossoms are beginning to unfold, when Jack Frost, feeling he must have a final fling, capers in with his sprites and nips them. The flowers droop dejectedly until the warm winds come to their rescue and turn Jack and his followers into harmless raindrops. The sun drives his chariot in, the birds fly back from the South, the animals creep out of their winter quarters. Then Spring, with her fairies, comes over the hill and the flowers reviving, follow Spring off to the gardens of the world.

An old accordion-player strolls into the park, followed by a group of children playing spring games. The old man asks the children if they have come to "gather the May." They answer that they know nothing of May customs. He recites a rhyme:

On an early morn, the first of May,
If ye go far from houses and men,
If the sun and shadows fall the right way,
And ye believe far more than ye ken,
If ye look so long, and listen so close,
That ye see and hear the grasses grow,
There will come visions of springs that have slipped
Into the long ago.
For the peoples from far-off lands
The magic of May will bring
To tell how first men worshipped,
Then how they welcomed the Spring.

After the old man leaves, the children decide to follow the suggestion of the May rhyme and see the visions. They do so, and there appear early Greeks celebrating their spring festival to Dionysus. Then come Japanese in a festival of cherry-blossom time in Nippon. American Indians worship the Great Spirit. Last come the English peasants making merry as they were wont on an old-time May-Day.

While the judges are deciding which of the older groups (the visions) has best carried out its event and won the day, the magic of May must move the audience to join the festivities. All sing together and perhaps dance around the May-pole.

Direction of Action for May Magic

SPRING BLOSSOMS: Small children who represent spring blossoms are on the floor making themselves as much like flower bulbs as possible: both knees on floor, sitting on legs, head tucked under, and as near knees as possible, backs round. Gradually they begin to rise, hips and backs coming up first; then they "uncurl" slowly, the head coming up last. For music see page 6.

JACK FROST AND HIS SPRITES (For music see p. 124) dance on tips of toes, running, whirling, leaping, skipping, as the music suggests, in and out among the flowers, pointing fingers and laughing at them for making so early a start.

BLOSSOMS, in dropping, let their heads and fingers droop first; then trunks and knees bend as they sink almost to the ground.

THE WARM WINDS are larger girls trailing long chiffon scarfs. These girls run on tiptoes among the little blossoms, swaying encouragingly toward them and at times "shooing" the frost sprites away.

THE SPRITES are melted, and with heads and arms lolling limply they trot off the stage, followed by the warm winds, who wave a farewell to the flowers as they disappear.

THE SUN CHARIOT is a team of twelve boys, in groups of four, driven by a thirteenth boy who is somewhat taller. Four boys stand side by side. In order to keep in line they may grasp in front of them a stick about four feet long. The two end boys of each four grasp the stick with one hand each, and with the other hold the harness. The harness is one long rein, which passes in front of the first group and is held by the two end boys of each succeeding group. The reins are held by the driver.

About four feet behind the first row of boys is a second row of four boys and behind these four others similarly placed. Each group of four keeps in line by holding the stick in front of it.

The chariot horses leap, all keeping in step, around the stage (once if stage is large—several times if it is small) and off. When almost off stage they slow down to a walk, pawing the ground and shaking heads and imaginary manes.

ANIMALS: For the animals who come out of their winter quarters, it is suggested that birds, rabbits, bears, and ducks be used. For music and descriptions see "Animal Antics," for costumes see "Costumes for the Celestial Circus." The flowers are slowly reviving so that the animals have time only to pass in character across the stage.

SPRING AND HER FAIRIES: An older girl, accompanied by the smallest children available, dances happily, touching the flowers gently. The flowers, after they are fully revived, follow the fairies to the gardens of the world (off stage). Flowers take tiny, smooth-running steps almost as if they were being blown.

CHILDREN PLAYING IN THE PARK. *For music see "Planting the Cabbages," p. 13.* First may come small children, bobbing balloons on strings; then somewhat older girls who are skipping rope, and older boys throwing balls or flying kites. They may form a ring and shoot marbles.

THE OLD ACCORDION PLAYER is perhaps a high school boy. If an accordion, fiddle, or other suitable instrument cannot be procured, he may sing; or he may be simply an old man hobbling through the park. The children stop their play to look at him. After questioning them about the May customs and reciting the rhyme, he goes off.

To perform the magic which shall bring forth the ancient celebrators of May, children join hands and chant to the music the words which the old man has given them. At the completion of the song, the children sit at one side of stage to await developments.

From the other side the four visions of spring celebrations make their appearance, each group performs its part and is quickly followed by the next vision.

GREEKS: A procession of early Greeks enters, some carrying vases, others trays of fruit. A small altar (white-covered box decked with vines) is at one side of stage. There they place their offerings, pour from vases imaginary wine on the gifts and on the earth, and dance before the altar and off stage. (For directions for Greek dance, see below.)

JAPANESE: For music see "Japanese Dance," p. 75.

A Japanese legend tells of the "Princess who-makes-the-trees-bloom". In early spring she comes down the sacred mountain from her shining palace, and tosses over the trees showers of cherry blossoms. It is an old Japanese custom to write poems to spring and hang them on the branches of trees.

A high school girl may represent the Princess of Spring, who suddenly appears among the trees, tossing onto them handfuls of paper blossoms. After she runs off stage, small children enter, carrying bamboo poles to the tops of which are attached large painted butterflies, flowers, or fishes. They bring also their spring poems and hang them on the trees. The children may leave the stage or stand to one side watching the older girls in the Japanese dance, then waving their gay bamboos they may run off stage directly following the last Japanese dancer. For description of Japanese dance by older girls, see page 101.

INDIANS: Walking slowly, they form a circle for the corn-planting ceremony. See music and description of Indian dance, pp. 102 and 111.

ENGLISH peasant girls run in, some carrying milk stools. They may play "London Bridge" or "Nuts in May," singing the words. The boys enter, performing a Morris dance. The girls stop to watch them. At the termination of the boys' dance, each boy takes a partner to dance. (For directions for these dances see pp. 117-121.)

In the midst of the dance, the May-Day hobby-horse makes its appearance and the couples laughingly run after him off the stage.

Greek Dance

Six or eight dancers side by side facing the audience.

I.

MEASURE 1. Starting with the right foot, waltz—balance forward (step—close—step).

MEASURE 2. Starting with the left foot, waltz—balance backward (step—close—step).

MEASURES 3–4. Run forward four short steps and pause, finishing on left foot, and extending right leg backward, toe turned out.

MEASURE 5. Starting with the right foot, waltz—balance backward (step—close—step).

MEASURE 6. Starting with the left foot, waltz—balance forward (step—close—step).

MEASURES 7–8. Run forward six steps, getting into circle formation (dancers at ends of lines taking longer steps).

II.

MEASURES 9–12. Join hands, face left, circle moving clockwise, balance (slightly rising on ball of right foot) and swing left leg forward. Repeat starting left, take four short running steps, on fourth step face right.

MEASURES 13–16. Same as 9–12 except circle moves counter-clockwise and finishes with partners facing.

III.

MEASURE 17. Step forward right, rise on ball of foot (extending left leg backward) with arms out and up in front, almost touch palms of partner's hands as if pushing her hands away—movement starts at shoulders and carries through fingertips.

MEASURE 18. Waltz—balance back on left foot (step—close—step) letting arms fall and swing out at sides.

MEASURES 19–21. Same as measures 17–18, arms going higher each time, climax being reached on measure 21.

MEASURE 22. Dancers run into line.

IV.

MEASURES 23–30. Repeat 1, but instead of running into a circle, run off stage. Half the dancers run off stage right, other half left, each group waves a farewell to the other. (If stage setting makes this impossible, all run off together waving farewell to the audience.) If necessary repeat music until dancers are off stage.

Ribbon Dance*

(English)

The music of the Ribbon Dance consists of three parts, A, B1, and B2, of eight measures each, with each measure counted thus: "One, two."

Diagram A

FORMATION

The dancers take partners and form in a column of couples, the men on the right, as seen from the front. In each couple the partners hold a ribbon between them, each holding an end in the right hand, while the left arm hangs at the side. Six couples make a good number for the dance, although the number is not limited.

The odd couples face down the room, and the even couples face up the room. (See Diagram A.)

THE DANCE

I. "OVER AND UNDER"

A.

MEASURES 1-2. With four walking steps, the couples who are facing each other exchange places, the even couples bending their heads and passing between the odd couples under their ribbons, and the odd couples raising their ribbons high, to allow the even couples to pass under.

MEASURES 3–4. All face about without releasing ribbons, and return to places with four walking steps, this time the odd couple passing between the even couple under their ribbon, and the even couple raising their ribbon to allow the odd one to pass under.

MEASURES 5–8. "Over and under" again in the same manner.

*From *Dances of the People*, By Elizabeth Burchenal.

II. "Cast Off"

B1.

Measures 1–8. All the girls release ribbons and (with the exception of the last couple, who face each other and stand still, holding their ribbon high) partners separate to the right and left, and skip toward the back (see Diagram B), the men waving

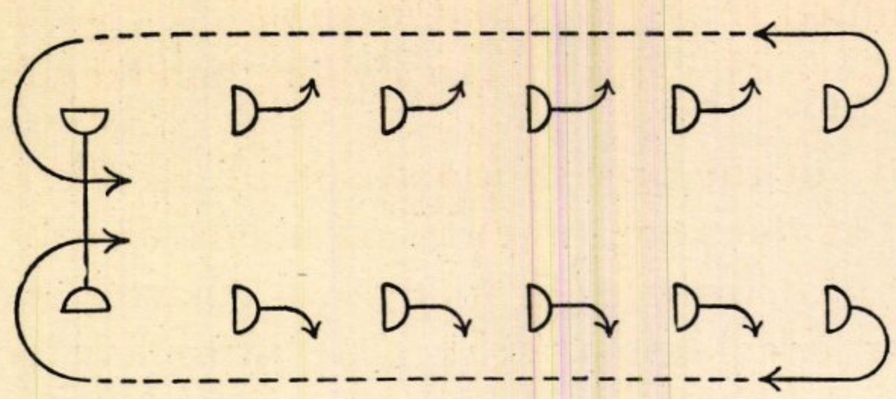


Diagram B

ribbons. Partners meet at the back and (girls taking their end of ribbon) pass again under the arch and up to places, finishing with all partners facing each other, holding ribbons high.

III. "Swing Down the Center"

B2.

Measures 1–8. The first couple take ordinary waltz position and with polka steps swing slowly down the center under the arch formed by the ribbons of all the other couples, held high, and finish at the bottom of the set, just at the close of the eighth measure.

These three movements complete the figure.

The whole figure is now repeated as many times as there are couples. Each time the "cast off" is done, the last couple (who form the arch) move up one step to the place just vacated by the next to the last couple.

After the *original last couple* have swung down the center, the dance is completed as follows:

A.

Measures 1–8. "Over and under" as before.

B1.

Measures 1–8. "Cast off" as before, except that in passing under the arch, the first couple take their place immediately next to the last couple (standing still and holding their ribbons high also), the second couple next to the first couple, and so on, so that at the end the order of couples (with the exception of the last couple) is just reversed.

The whole arch should be completed just in time to coincide with the final note of B1.

Bobbing Joe*

(English Morris Dance)

The introduction (first eight measures) is played once.

The main body (A1, B1, B2, eight measures each) is played three times through; the final strain (A2, eight measures) is played once.

Each measure is counted thus: "*One and two and*".

There are six dancers—each carries a large white handkerchief in each hand.

MORRIS STEP. On "and" of the preceding measure, raise the right leg forward, keeping the knee straight, at the same time raising hands slightly forward, arms extended. Then on the first beat bring right foot down smartly and at same time raise left leg forward with a jerk, knee straight (*one*); bring left foot down smartly, and, at same time, raise right leg forward with a jerk (*and*). Bring down the right foot, at same time jerking left leg forward as before (*two*). In this position, hop on right foot (*and*). Very short steps should be taken and on balls of feet, not tiptoes. When foot is lifted do not extend the ankle. The hands are swung backward and forward jauntily, elbows somewhat bent swing back (*one and*) swing forward (*two and*). Hands are kept below waist level, come fairly close together on the forward swing, swing out and apart on the backward one.

THE JUMP. Swing arms back hard and bend knees slightly in preparation for the "jump" (*one*), swing the arms forward, chest high, and at same time jump about as high as the length of the foot from the ground, and while in the air hold the legs and body straight and rigid, landing on the same spot (*and two and*).

THE CAPER. Put down the right foot with a vigorous jump, at the same time raising the left foot forward, with a jerk, as high as the right knee, swinging the hands vigorously back (*one*). Pause in this position (*and*); put down the left foot with a vigorous jump, at the same time raising right foot forward, with a jerk, as high as the left knee, and swinging the hands forward and up, chest high (*two*); pause (*and*). During "Capers" both legs are kept perfectly straight. Arms swung as in "Morris" step, but higher and harder.

FORMATION. Dancers stand in two parallel rows, three on a side, all facing forward—and numbers 1, 3, 5, in right-hand row; 2, 4, 6, in left-hand row.

THE DANCE

INTRODUCTION

MEASURES 1–4. All stand in position, hands hanging at sides.

MEASURES 5–8. All "mark time" by rising on toes and coming down on heels, twice to a measure, at same time flick the handkerchiefs out and up, at same time come down on heels (*one*); rise on toes (*and*); come down on the heels and flick the handkerchiefs in and down (*two*); rise on the toes (*and*).

*From *Dances of the People*, By Elizabeth Burchenal.

I. Foot Up

A1. Measures 1–2. All advance up the room with the "Morris" step.

Measure 3. All retire with two back-steps (swing right foot loosely around across behind the left foot and put it down; at same time raise left foot (*one*); swing left foot around behind right (*and*); put left foot down behind right and at same time raise right (*two*); swing right foot around behind left (*and*).

During these steps the arms are swung thus: swing left hand (with knuckles leading and elbow slightly lifted and bent) part way across in front of the body and close to it. At the same time swing right hand outward, waist-high, with elbow slightly bent; also at same time incline head and body to the right (*one and*). In the same manner swing the hands to the left and incline head and shoulders to left (*two and*).

Measure 4. Continue to retire one more "back" step, arms swinging as before (*one and*) with body erect, spring as high as possible from right foot on to left (*two*); immediately right-about-face, with a slight hop on the left foot and with the right foot still free (*and*).

Measures 5–6. Same as measures 1–2, but advancing down the room.

Measure 7. Same as measure 3.

Measure 8. Continue retiring one more "back" step (*one and*); "jump," at the same time making a quarter turn inward, so that the two lines now face each other (*two and*).

Show and Spring

B1. Measure 1. Numbers 1 and 6 advance toward each other and make salutation thus: step diagonally forward with right foot (*one*); step across behind the right foot with the left (*and*); step diagonally forward again with right foot (*two*); hop on the right foot (*and*). During this measure swing right hand (having first brought it across chest) in elaborate gesture of salutation, well out to right side, at same time moving head and body in direction of hand.

Measure 2. Numbers 2 and 5 do the same, using left hand and beginning with left foot (*one and two*).

Measure 3. All step on one foot (1, 3, and 5, right, 2, 4, and 6, left), at same time swing both hands down and back hard (*one and*); all spring high from that foot onto the other, at the same time swinging both hands up vigorously in front, chest high (*two*); hop on the supporting foot (*and*).

Measure 4. Same as measure 3.

Half-Chain (or Half-Hey)

Measures 5–8. With three "Morris" steps, finishing with a "jump," all dance a half-chain (see Diagram, First Half-Chain). In dancing this half-chain, numbers 1, 3, and 5, begin with the left foot, and during the first measure they point diagonally upward and outward, about head-high, with the left hand, and incline head and body in direction indicated. During second measure slowly lower hand. During last two measures swing both hands in usual manner. Numbers 2, 4, and 6, who are dancing this "half-chain" at same time start with right foot and point with right hand in same manner.

The half-chain has now brought number 1 to number 5's original position and vice-versa, and the same with numbers 2 and 6.

B2. Measures 1–8. All now repeat the "Show and Spring" and "Half-Chain" exactly as in B1. This brings all dancers back to their positions and the two sides facing each other.

II. HALF-HANDS

A1. Measures 1-2. With the Morris Step both sides advance toward and past each other, each dancer moving a little to the left, so as to pass his opposite right shoulder to right shoulder.

Measures 3-4. Without turning around, all return to their own positions, with four "back" steps, and arms swinging from side to side as described in measure 3 of I.

Measures 5-8. Repeat the same, but this time keep to the *right* so as to pass opposite left shoulder to left shoulder, and in returning take only three "back" steps, and finish with the "jump".

(The steps in this figure are exactly as described for I, with the exception that in retiring the first time four "back" steps are taken, instead of three "back" steps and a "jump".

B1. "Show and Swing" and "Half-Chain" as described in B1 of I.

B2. "Show and Spring" and "Half-Chain" as described in B2 of I.

III. GIPSIES

A-1. Measures 1–4. With same steps as in "half-hands," the two sides advance (3) one "Morris" step until opposite dancers come face to face; then each moves to the left around in a small circle still keeping face to face with opposite, 5 then retires with "back" steps to his own place. To keep face to face while going around the circle, it is necessary to keep head and body twisted to the right and inclined toward the center while the feet move forward around the circle exactly as if body were not twisted inward.

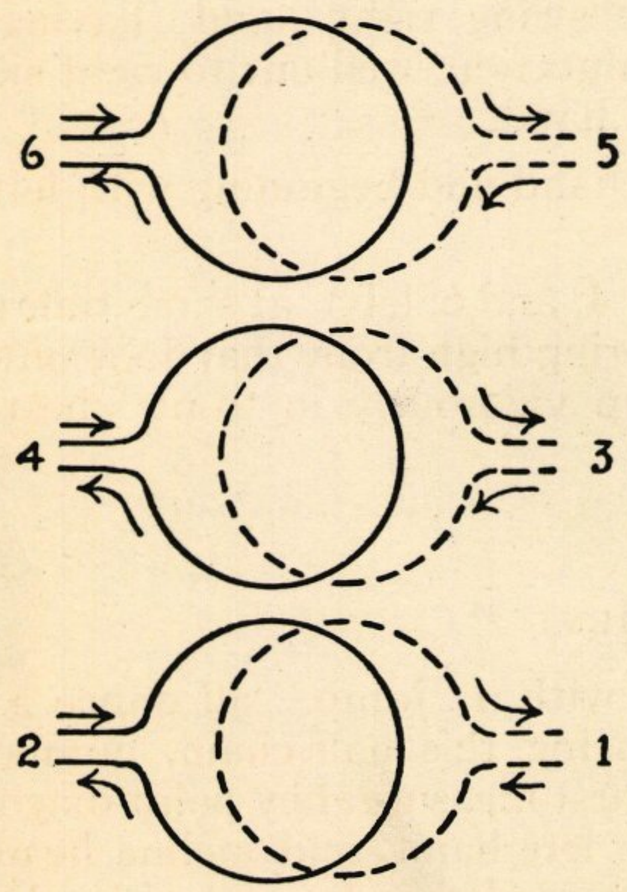
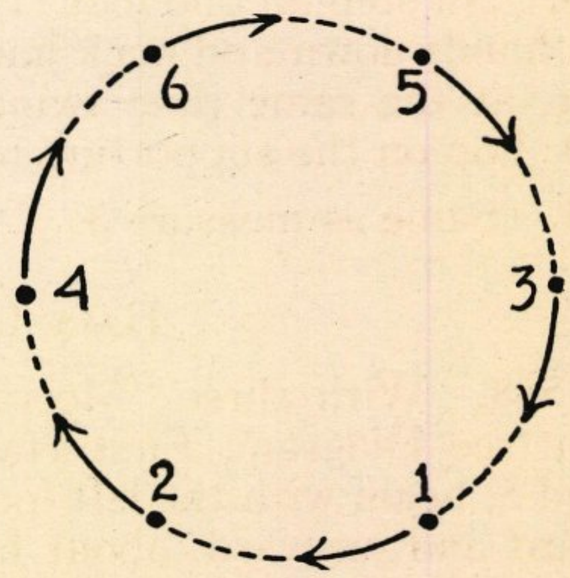


Diagram "Gipsies



"Half Rounds"

IV. HALF-ROUNDS

A-2. Measures 1–4. Numbers 2, 4, and 6, quickly right about face and all dance around in one large ring, moving from right to left, number 6 following number 5 and number 1 following number 2. (See Diagram). The steps used are (measures 1–2) two "Morris" steps and (measure 4) two "Capers," first on the left foot, then on the right foot, at same time turning outward and facing left about.

Measures 5–8. Dance around as in measures 1–4, but in the opposite direction, and at the finish of the last "caper" hold for a moment the final position of right foot raised. Swing both arms vigorously forward throughout the dance; the movements must be made vigorously and accurately but with an appearance of ease and naturalness.

Costumes for "May Magic"

SPRING BLOSSOMS: Long green cheese-cloth dresses reaching to children's ankles. (See costumes of sunshine fairies in "Talented Toys.")

The Blossoms' hats are made of crêpe-paper of various colors; one pink flower, one lavender, one yellow, etc. Cut petals from 6 to 8 inches in length, by about 3½ inches (at widest part). Sew these to green skull-cap, leaving a small space of green showing in center of cap.

FROST SPRITES: Boys' white summer suits, or white trousers and waists. Wide ruffs around neck, of ruffled white crêpe-paper, the edges of which are cut in points. White pointed caps, (small foolscaps) white stockings. No shoes or slippers unless children already have white ones.

WARM WINDS: Rose and maize colored cheese-cloth shorter dresses made from same pattern as spring blossoms' costumes. Chiffon scarfs of same shade as dresses, or of contrasting colors.

SUN CHARIOT: Boys wear yellow cheese-cloth tunics and bands of same material around head. Driver's lines are of yellow cheese-cloth, plaited.

ANIMALS AND BIRDS' costumes are described at end of "The Celestial Circus" and "Talented Toys."

SPRING AND HER FAIRIES: Light green cheese-cloth dresses made from pattern of Spring Blossoms, except that the fairies' skirts are knee length and Spring's come to about the middle of the leg. Wreaths of flowers may be worn, but are not essential.

CHILDREN WHO PLAY IN PARK: Every-day clothes. Light colors are suggested. Skipping ropes wound with contrasting shades of bright cheese-cloth are effective. If hoops are rolled they may be similarly wound.

ACCORDION PLAYER: Shabby suit of clothes and hat; gay bandanna tied loosely about the throat.

GREEKS: White or light shades of cheese-cloth. Costumes cut on pattern of Spring's dress. A strip of same material may be used as a girdle, allowing the waist to blouse slightly. Regulate length of skirt according to taste. Knee length is suggested.

JAPANESE: For dancer's costumes, see Japanese Costume in "Living Statues," "The Celestial Circus."

JAPANESE BOY'S COSTUME: (*See Illustration, opposite page*)

a. Hat is made of a circle of cardboard, about 18 inches across. A slash is cut from the circumference into center. Three to four inches are lapped over, and clipped together with paper fasteners. Tape is attached to these and tied at back of neck.

b. Cotton tights, ankle length (union suits dyed tan or gray).

c. Kimono, ¾ way to knee, with sleeves about the same length. (Ceremonial kimonos are like girl's costume except for the belt, which is about six inches wide and knotted simply at side).

d. Sandals, preferably straw.

JAPANESE GIRL'S COSTUME (*See Illustration, below*)

a. Kimono and its sleeves almost touch the ground.

b. Obi, or sash, is about a foot wide, and is tied as shown on illustration.

INDIANS: See Indian Costume in "Living Statues," "The Celestial Circus."

ENGLISH PEASANT: GIRL—Omit ear-rings and head-dress. A white peasant cap should be worn. Otherwise duplicate Italian Costume in "The Celestial Circus."

BOY—Over trousers and shirt, wear sleeveless tunic of gay colored cambric. Across top of armholes sew a strip of same cloth the ends of which have been cut into long streamers. Strips of same material rolled and "criss-crossed" around legs from ankle to knees. A band of material of same color about head. Sometimes sleigh bells are attached to leather squares and strapped just below the knees.

HOBBY-HORSE: A horse's head and neck, of wood or heavy cardboard, is tacked to a light wooden frame, making a right-angle with it. Also tacked to this frame (horse's back) is a piece of light cloth, usually with large spots on it, which reaches to rider's knees or ankles. A boy or man is inside the frame. Stout strips of cloth tacked to the horse's back pass over the rider's shoulders to help him support his horse. He guides his steed by reins tacked to horse's mouth. A tail of several strands of unraveled rope or raffia may be sewed to the spotted cloth.

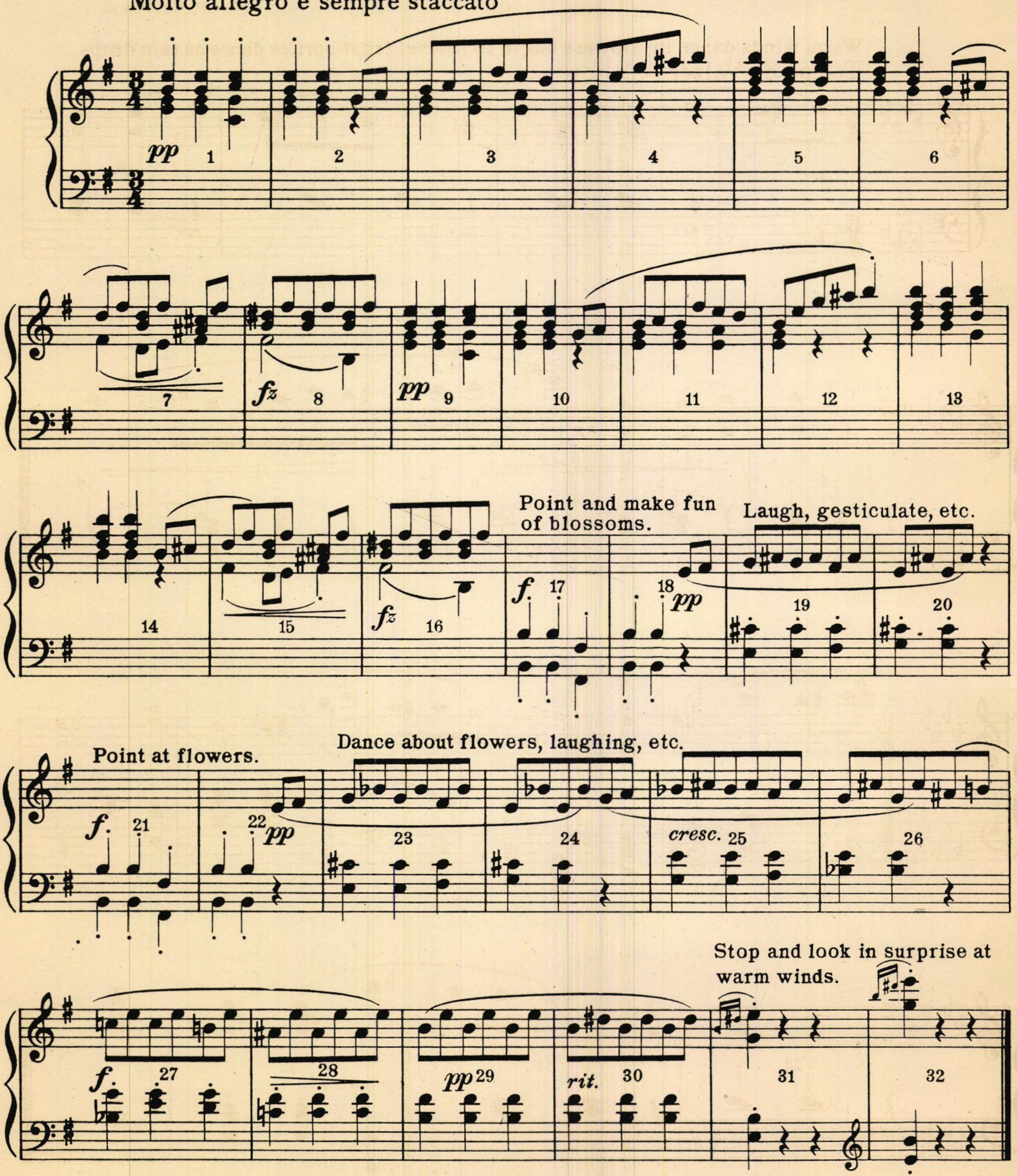
Hobby-Horses

Japanese

Sprites

Elfin Dance
E. H. Grieg

Frost-sprites dance.
Molto allegro e sempre staccato



Warm Wind

Waltz
F. Schubert

Warm winds dance in; flowers begin to revive; frost-sprites dance as rain drops.

Tempo di Valzer

p

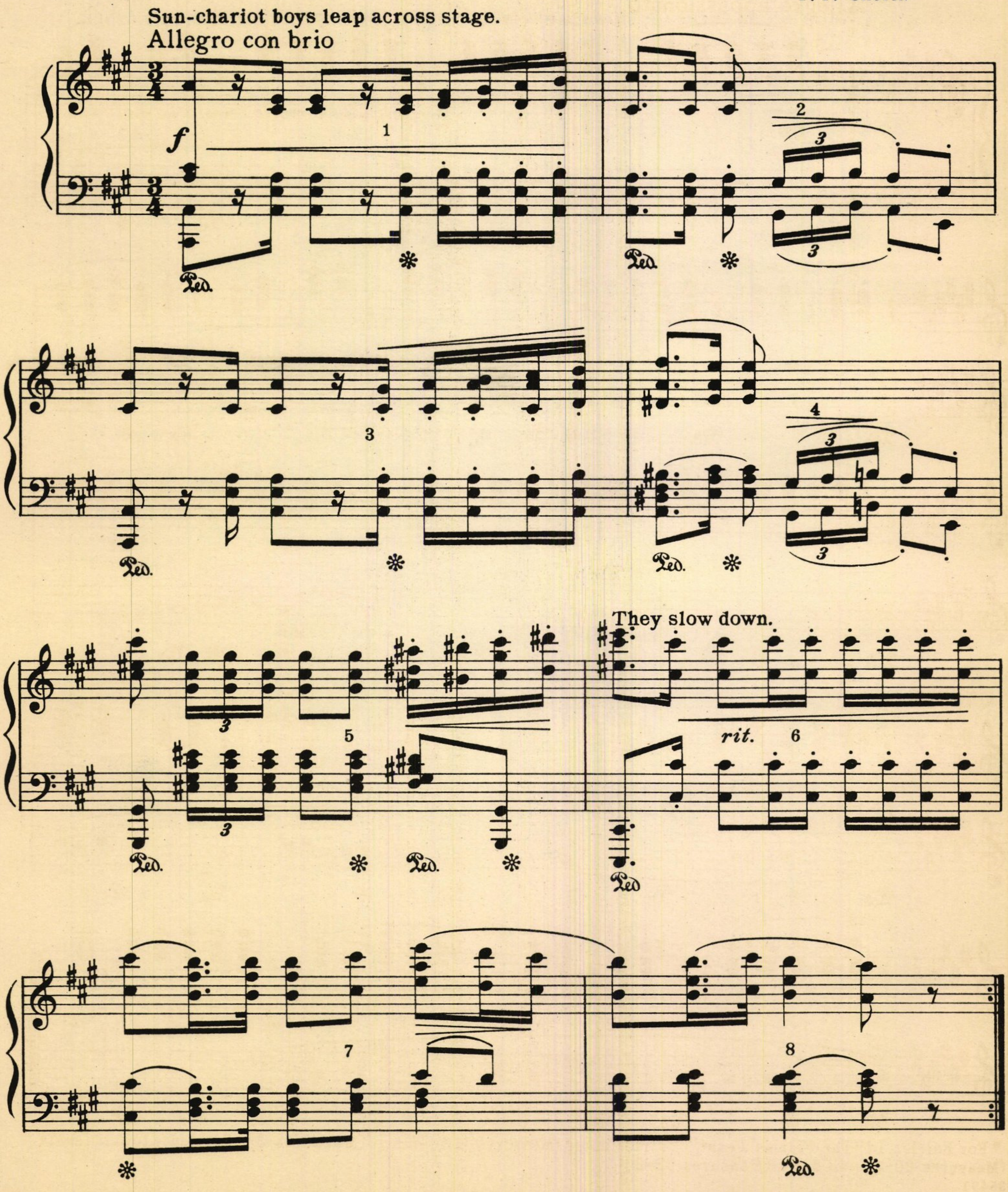
f

p

poco rit.

Sun Chariot

Polonaise
F. F. Chopin



Spring Comes

To Spring
E. H. Grieg

Spring and her fairies dance about flowers, who revive, stretching up towards sun.*

Allegro appassionato

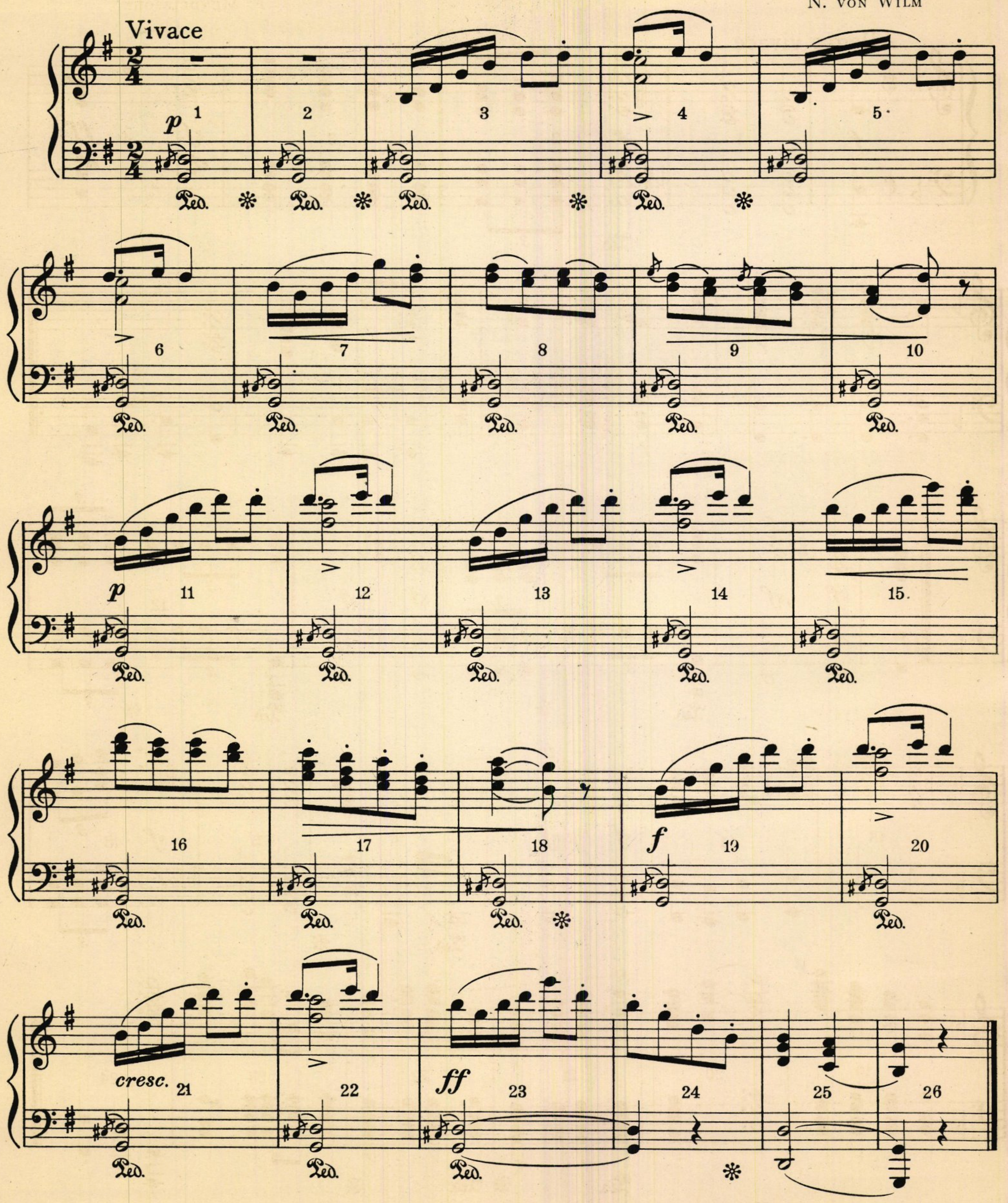
pp *cantabile e molto tenuta la melodia*

fz molto rit. *p a tempo* *cresc.* *poco ritard.* *f*

***For Fairies, in "The Fairies' Feast," Fairies enter (Measures 1-2); dance (Measures 3-19); dance towards seats (Measures 20-21); sit down (Measures 22-23).**

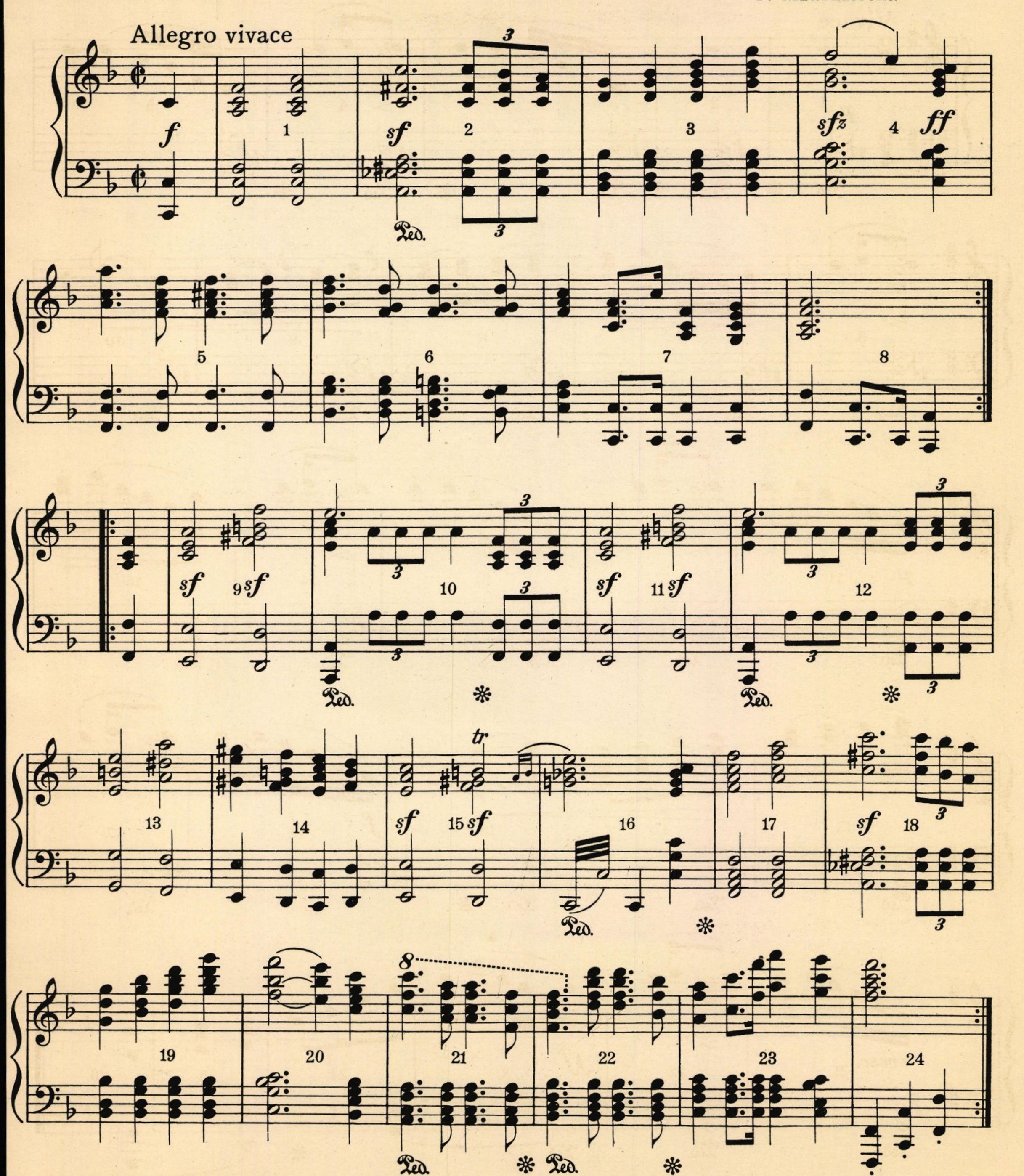
Accordion-Player

The Village Musicians
N. von Wilm



Greek Processional

March of the Priests, from "Athalie"
F. Mendelssohn



Greek Dance

Waltz
J. Brahms

Teneramente e grazioso

p dolce

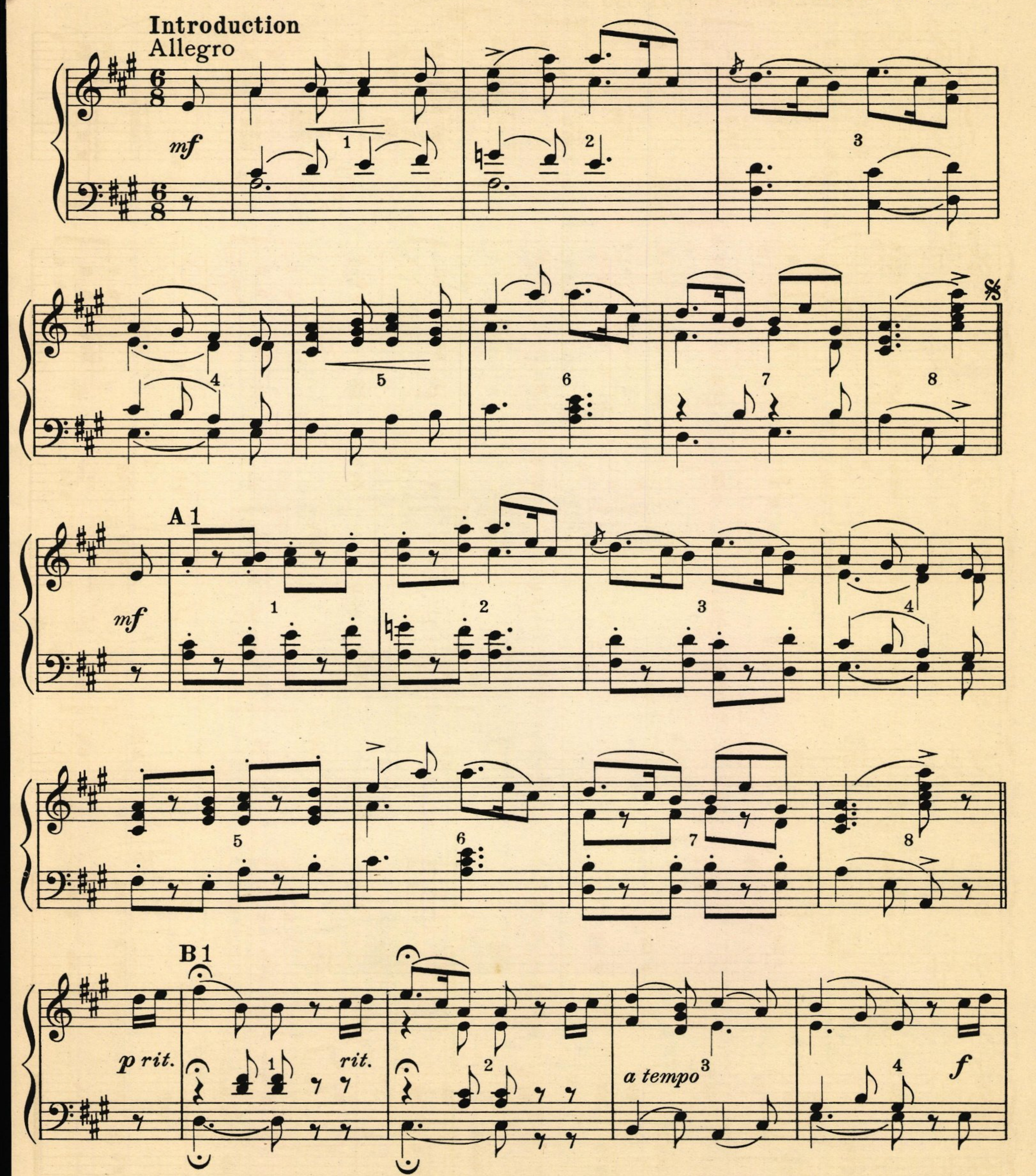
poco cresc.

f *dim.*

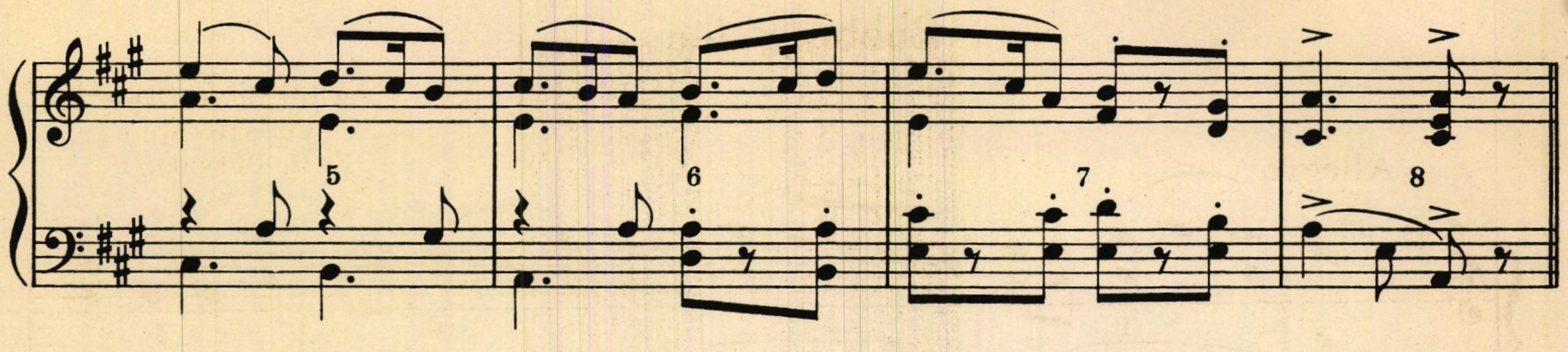
p

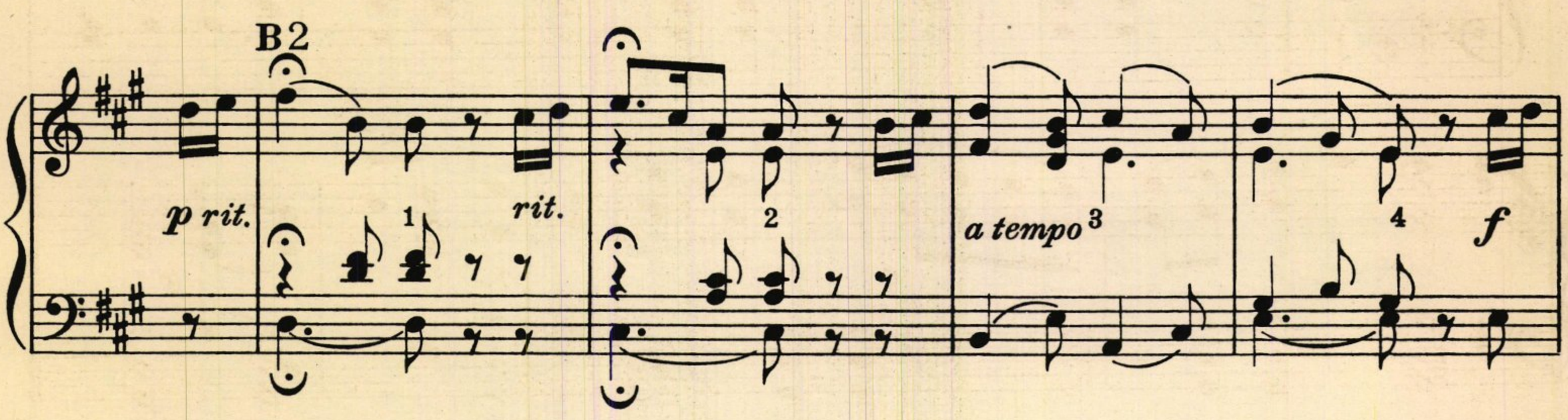
Ribbon Dance*

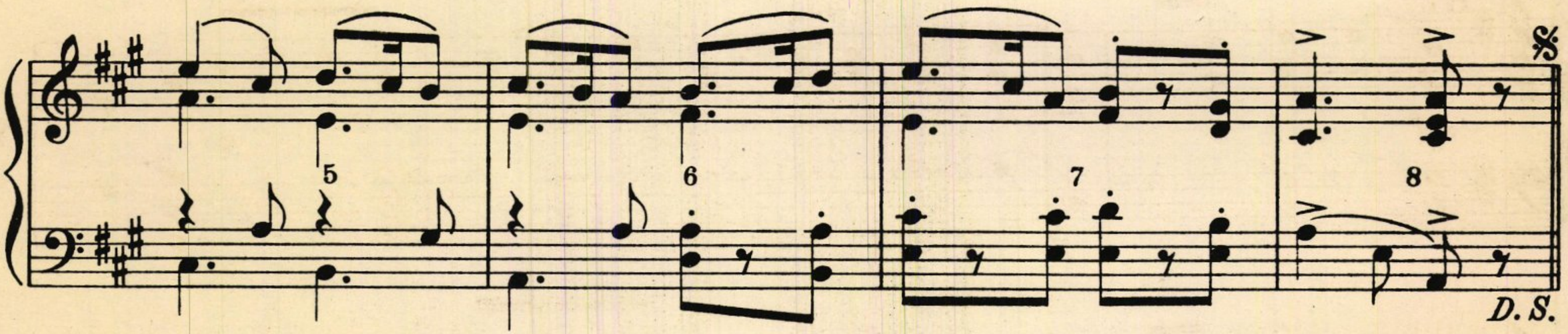
Collected by
E. H. Burchenal

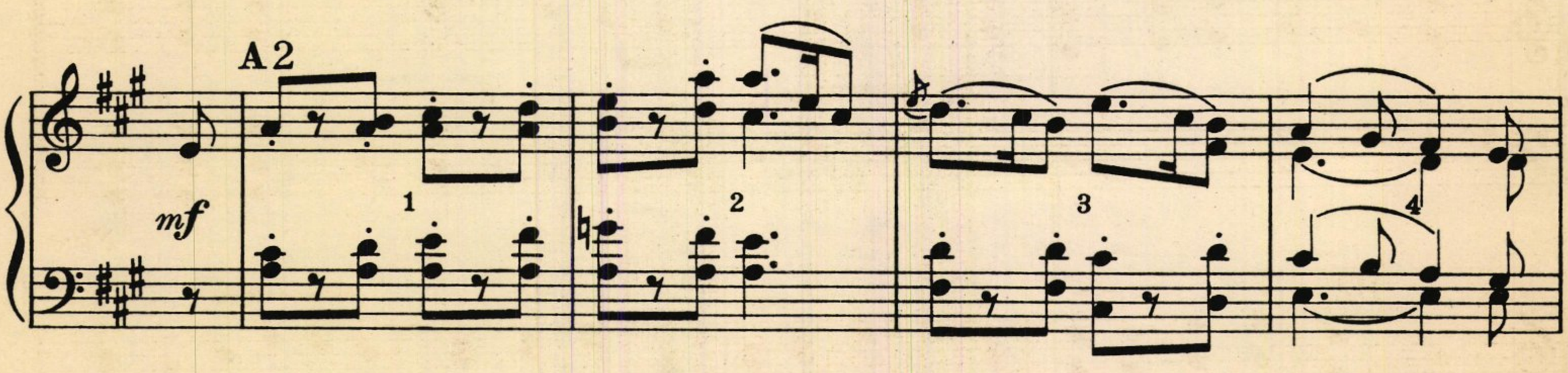


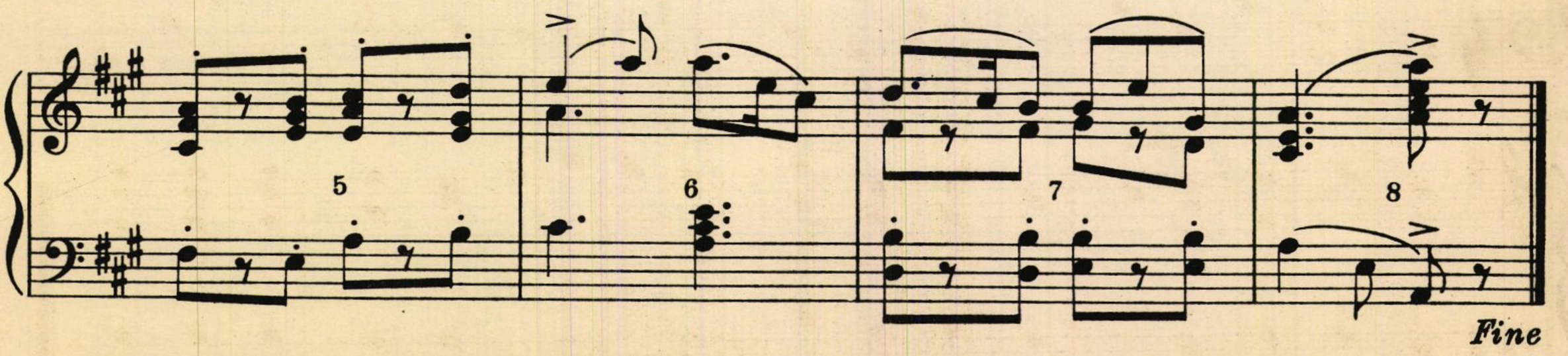
*From "Dances of the People," published by G. Schirmer, Inc.




B2
p rit.
rit.
a tempo
f

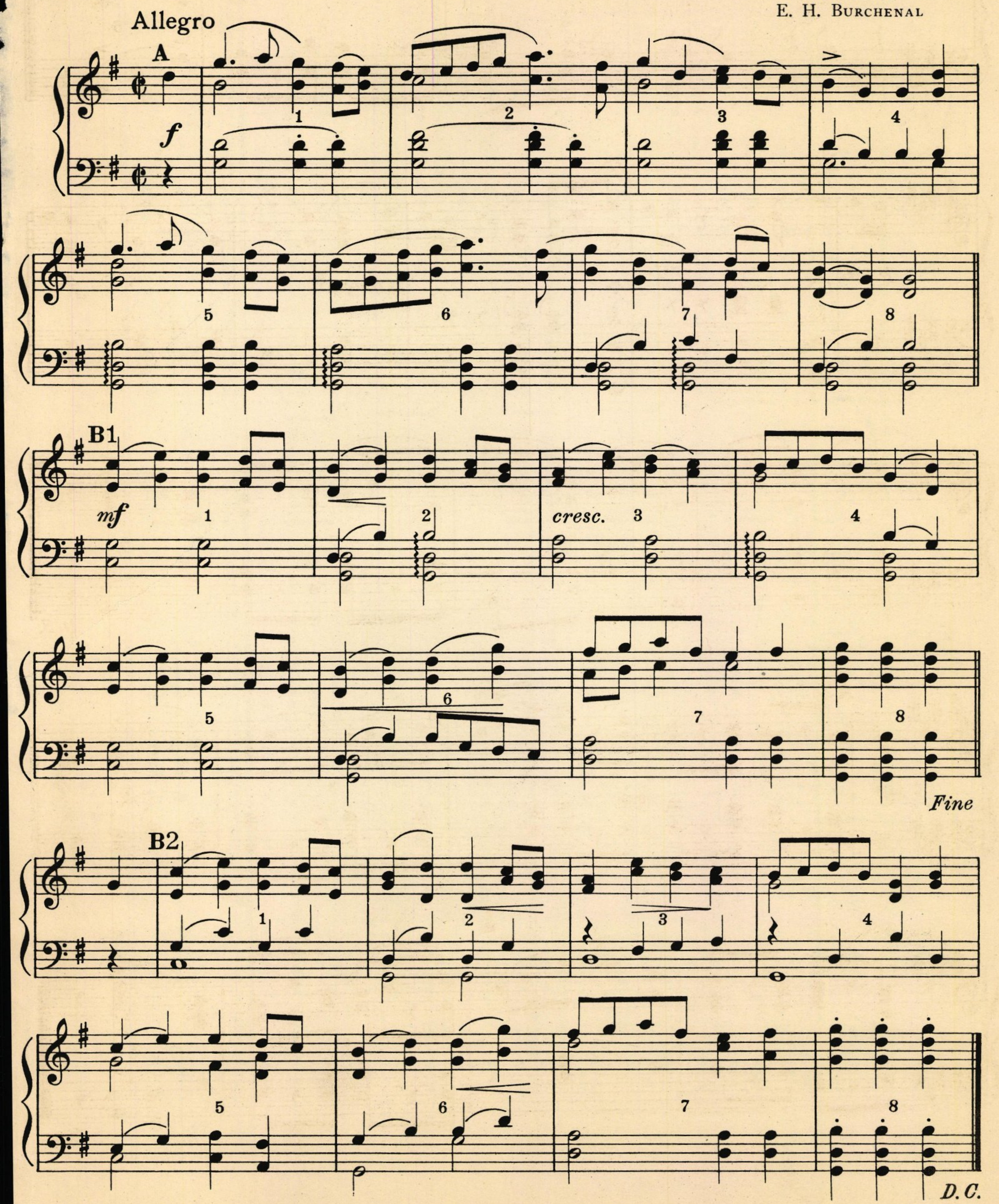

D.S.


A2
mf


Fine

Bobbing Joe

English Morris Dance*
Collected by
E. H. Burchenal



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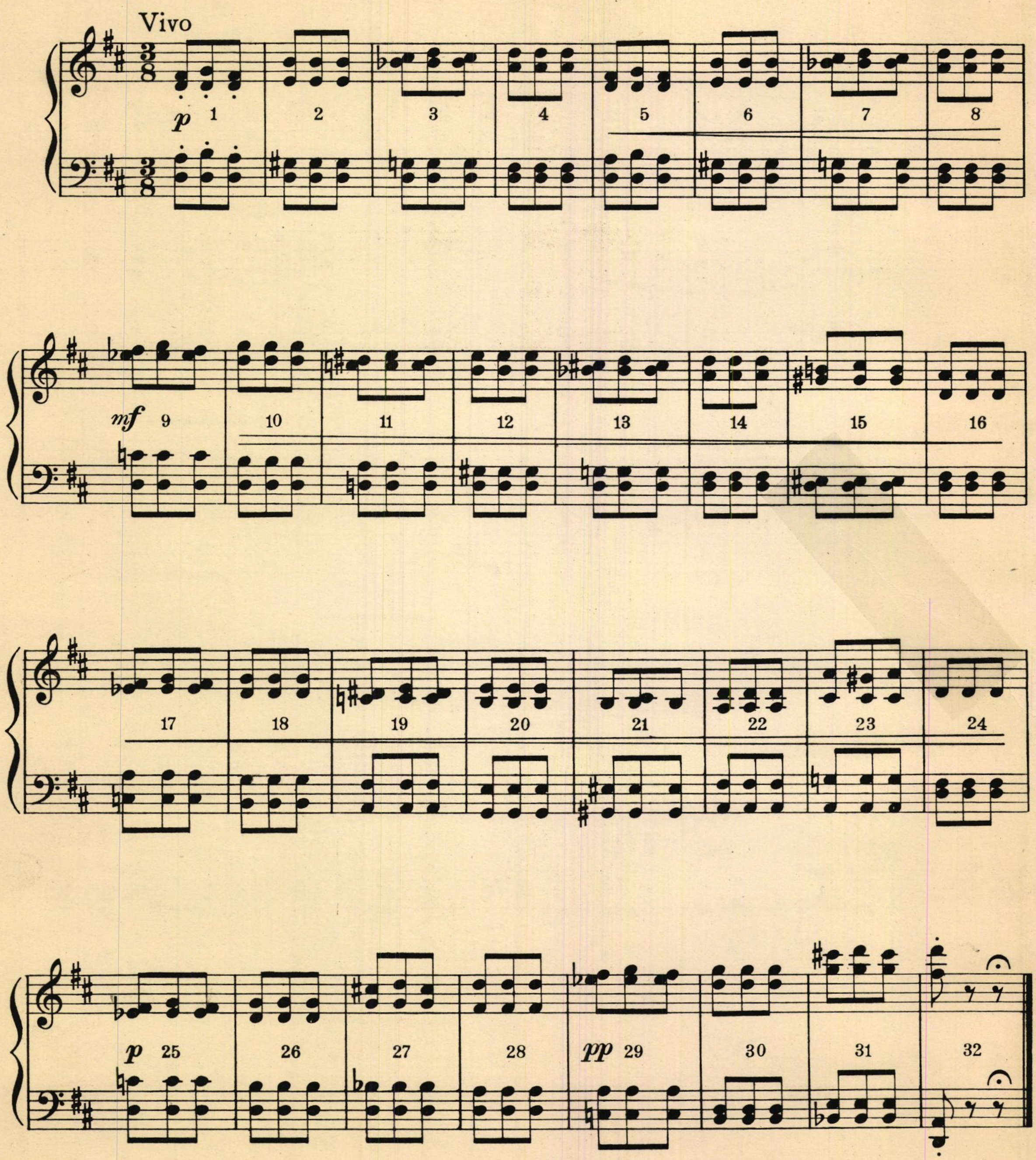
Hobby-Horse

P. I. Tchaikovsky