

Stunts for 4-H Clubs

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Foreword

THESE STUNTS are collected to serve as a help with 4-H club programs at regular meetings, parties, rallies or camps. Many of the stunts may not permit of reproduction precisely as given here; a few changes to adapt some of them to local conditions and to the personality of the participants will make the stunts go across with greater spirit.

Keep the element of surprise in the stunts; let only the stunt leaders use the book. The understanding and lively spirits of a leader are essential. Plan each stunt carefully, prepare thoroughly, put it across with a punch, and the results will be gratifying.

BESS FLEMING,
Specialist in 4-H Work

ABF5686

SPIRIT OF CLUB WORK

One Act Play

Characters:

Kathleen—an unhappy country girl with nothing to amuse her.

Dorothy—Spirit of Club Work.

Emma

Betty

Mary

Mabel

Assistants to Spirit

Costumes:

Kathleen—plain school dress.

Spirit of Club Work—a loose cheesecloth gown the color of the rainbow.

All other girls wear same but in different colors. All wear bands on their hair the color of costumes.

Scene I. Living room in Kathleen's home. Kathleen runs into room with ball, plays around for a few minutes, finally tires and tosses the ball down. (While playing ball appropriate music is given.)

Kathleen: Ball, ball, I'm so tired of playing ball. Play, play, play, it's play all the time. I wish I could do something worthwhile; something that would help others. Mother never has time to bother with me in the kitchen and will not even allow me to touch her sewing. If I only knew how to make doll clothes; but the other day Fido tore-up my only doll. Oh, I know, I read in the paper the other day about some club girls having a social. I would like to know what you have to do to become a club girl. Oh, I know, I will write and ask the club leader. (Thinks a little while and then goes and gets paper and pencil and commences to write a letter and reads aloud as she writes until she gets to the name of the leader.) Oh, pshaw, I forgot and destroyed the paper which gives the name of the leader. Let's see what was the name of the book that Mother was telling me about. (Thinks) Oh, I know, "Treasure Island." (Takes book and looks through.) Well, not a single picture in the whole book. I should just like to know who would like to read a book without any pictures. (Then in disgust begins to read and finally falls asleep.)

Enters Spirit of Club work—plays around.

Kathleen: Oh! who are you?

Dorothy: I am the Spirit of Club Work. Your message was wafted to me by West Wind. I have come to tell you just how you can become a club girl. First, you must learn to use your head and think about other boys and girls beside yourself. If you learn to use your hands for service to sew, to cook and to help mother take care of your home, then your heart is full of love for everybody and your health is good because you are happy in doing useful things. The emblem of club work is the beautiful four-leaf clover with an H on each leaf. All our work becomes play, you are never lonesome

or cross because you always have something useful to do and are happy in doing it. Now, Kathleen, wouldn't you like to become a club girl?

Kathleen: Oh! Indeed I would.

Dorothy: Well then, you may. I will bring to you representatives of the four years of club work and they will tell you what these four H's mean. (Exit to the music of Victrola.)

Emma: (Enters as following) Kathleen, my H stands for the Head, for what you think about. What do you think about Kathleen? You think about yourself all the time, what you are going to do, and what you are going to wear instead of thinking about other girls and boys. Club work teaches you to think about other boys and girls and realize what it is doing all over the world. It teaches you to make play out of work instead of drudgery. (Plays around the stage.)

Betty: Kathleen, my H represents the second H in the four-leaf clover which is Heart. Heart is the symbol of love. When through with the first H we begin to thinking of the second H not only to think about it, but to know what it means. I mean to teach every boy and girl to love and be kind. Now, Kathleen, if you become a club member you must always remember me and let love rule. Now wouldn't you like to obey this rule, Kathleen?

Kathleen: Oh! I would be delighted to obey these rules. (Betty plays around stage.)

Mary: My H stands for the Hands. Through the hands we can render a great service not only to ourselves, but to all with whom we come in contact. Our hands would be of little use if it were not for our head. They should be well trained by our head so our work will be well done. There are several ways in which to use our hands as sewing, cooking, and helping our mother at home. Now, Kathleen, wouldn't you like to use your hands for service? (Plays around stage.)

Kathleen: Oh! Yes, I would!

Mabel: Kathleen, my H is the fourth H in the four-leaf clover, which stands for Health. It means whole in body mind and soul. Now Kathleen, won't you try to obey these other four H's?

Kathleen: I will try my best.

Dorothy: You have heard about our work and what it can do for a lonesome little girl like you, but we must leave you now because another girl needs us at Jacob's school who is just as lonesome as you. But before we go we leave this one wish—that you become one of the most helpful club girls in your county.—Elizabeth Todd and Anne Coball, Bridgeville, Del.

OUTLINE FOR A CLUB PAGEANT

Stage is clear except for such draperies at back and sides as may be used to give soft background. In the center a stand is arranged with draperies and a single, large, white candle is burning thereon.

Four girls. (Flowing costumes.)

Music—Soft waltz if aesthetic, rhythmic movement is to be used; or a march may be used instead, though this will not be as fitting as the rhythm.

1. All enter to music carrying out the thought of the pageant through appropriate figures, poses, and rhythmic motion. Each girl then goes to her corner on the stage. It is very pretty to have a four-leaf clover outlined on the floor with green paper. Each girl can take a place in a leaf.

2. Music for the first H to express her thought in a dance, then she lights her candle from the large one.

“My light is the first leaf of the four-leaf clover which stands for Head. When we have lighted this candle we begin to think about club work, to seek to know all that it means. We go and tell others what we learn so they may also light their first candle. We learn from this first light the Club Motto, ‘Make the Best Better’. To keep this candle burning we must always think right thoughts”. (Returns to her corner.)

Music for the second H who dances, then goes to candle. “My light is the second light of the four-leaf clover (She lights her candle.) which stands for Heart. This light in us is Love. We begin to reflect this light as we learn that Club work means cooperation, working together, loving each other. We must never let this light go out of our thoughts for the first light, and all lights, will flicker and go out.”

Music as she returns to her place.

Music for the third H.

“My light is the third leaf of the four-leaf clover which stands for Hand. This light teaches us to use our hands for service, to instruct them to do each tiny task perfectly, not for ourselves, but to help in the great plan of the universe which calls for perfect work from each one of us. It is the candle light of Love which guides us to the light of Service.”

Music to return.

Music for the fourth H.

“My light is the fourth leaf of the clover and stands for Health. To be healthy means to be whole in body, mind, and soul. As we keep our other candles lighted and burning brightly in our thoughts this fourth candle will not flicker or go out.”

All recite together as gather around big candle:

“Shine little light in our hearts tonight,

○ Shine and light our pathway bright,

Let no darkness cloud our sight, in our daily work for right.”

All sing:

“We are the club girls,
 Club girls are we,
 Lighting our candles,
 In jubilee;
 And now that we art together,
 Happy are we.
 Club work is just joy for us.”

TABLEAU

(To be read aloud)

1. The little girl of long ago,
 Had never heard of club work;
 She used to sit alone and sew
 Upon her patchwork quilt.
2. Today a girl just joins her chum,
 And off to club they go.
 Such jolly times they have together
 As they learn to darn and sew.
3. A baking girl is this trim maid
 In cap and apron white
 She's learned to make the best of bread,
 All brown, and crisp, and light.
4. Here comes the garden club expert,
 Who is busy as a bee,
 When fair times comes around next fall
 She'll take a prize you see.
5. Only a boy can raise a pig.
 Oh no, you're much mistaken
 For here's a girl who joined the club
 And lo! first prize she's taken.
6. All boys and girls of the 4-leaf clubs
 Have a standard tried and true.
 The Spirit of the clover leaf
 Will reveal her secret to you.

An appropriate scene should be presented while each stanza is being read. Be sure that the reader reads slowly and distinctly. It may be well to pause between stanzas to give ample time for each scene.

THE TOURIST COACH

1. Farmer Hicks and Mrs. Hicks on their way to see their married daughter out in Iowa. They arrive fully half an hour before the train starts and change the position of their luggage no less

than fourteen times. Their crated turkey, which they conceal under Mrs. Hicks' skirts every time the conductor comes around, is the life of the party after the train starts. They are audibly concerned as to whether the hired man will remember to wash the separator with boiling water and water the lambs and keep the calf, John, away from his mother.

The railroad tickets are of course in Mrs. Hicks' stocking.

2. Two Chinamen who scare the children into hysterics by simply looking at them.

3. A fussily dressed husband-hunter who has a sentimental giggle and tells every one about her beau.

4. A feminist who advocates common sense in women's dress to the extent of wearing men's clothes and looking anything but common-sensible in them. She gives copious and stern advice to every one in the car.

5. The woman with "a daughter," the only daughter any woman ever had. She tries to bore every one on the car with recitals of her wonderful child, "who is sleeping just now." Soon the paragon wakes and makes every good right-arm yearn for a paddle. She is the train pest, and a wonder, in that respect, at least.

6. The Bride and Groom.

7. The observant and curious little girl who asks questions and makes fun of all the passengers.

8. The stutterer, who insists on arguing.

9. The loud-voiced man who starts every sentence with, "Now just listen to me! I'll give you the straight of it!"

10. The two women who immediately tell each other all about themselves without listening to a word the other one says, one carrying a jazz baby-doll and the other a pet poodle.

11. The good-natured fat man who wheezes, and who lets all the mothers leave their babies with him while they have a good visit over in one end of the car.

12. A conductor who is fussy and gets excited; a newsboy who shrieks his wares in every one's ears and scares them out of their wits; a porter who gets the baggage all mixed and who is suave until he sees the size of his tips.

Several of the passengers eat bananas, oranges, peanuts, and lunches out of boxes. They throw shells, peelings and scrap paper any and everywhere. There is, of course, a water fight by two small boys who meet at the water cooler. Their battlefield is by no means restricted to the water cooler area, however.

But the climax of the trip and the scene is reached when a very fat and foreign-looking couple open their lunch box and with great satisfaction consume large, fragrant, Limberger-cheese sandwiches.

The other passengers try faintly and weakly to resist the power of the smell, but there is no resisting it and with one accord they fall over in a dead faint—the conductor, the porter, the newsboy, passengers all!

ONE LOVELY DAY

A business man has a bad cold and must spend a day at home in bed. He is shown in bed, with his wife and mother-in-law in fussy attendance. They fairly kill him with kindness, taking his temperature every two minutes, pouring quarts of medicine down his throat; putting a hot-water bag at his feet and then changing it to his head and then changing it back to his feet and finally plopping it down on his face while they rush off at hearing the baby cry.

He is thankful for a bit of peace, but almost at once his wife dashes in with a crying baby in her arms and asks him to take care of the baby while she washes the dishes. (The baby may be a doll which says, "Maaa! Maaa!")

Just about that time a caller arrives to cheer him up. The president of the Ladies' Aid has heard of his illness and she does her duty by calling on him. She talks without taking a breath for three minutes straight, preferably about all the awful illnesses she has ever heard about. She closes her visit by cooling his fevered brow, smoothing the blankets, giving him copious advice and inviting him to the ice cream social on Wednesday night.

The new maid brings in his breakfast on a large tray which is very top-heavy and covered with weighty crockery. Arriving at the bed, she trips and almost falls, the tray tipping to such a perilous angle that the crockery cannot help falling on him. There is inevitably a scream from the audience at this point, but all the crockery has been fastened to the tray by means of adhesive tape.

His mother-in-law then brings in her knitting and they have a cozy little chat while she talks to him about his faults, "Just for your own good, dear boy!" His wife joins them, together with two of the neighbors. Sitting on the side of the bed they have a glorious gossip. One of them gets excited in telling a story about a neighbor who is "a nawful housekeeper," and in her excitement she makes a gesture that slaps him square across the face. She apologizes and then does the same thing again.

He is getting more furious every minute and just as she is about to again emphasize her point he makes one large dash out of bed, throws all the bedclothes over his wife, mother-in-law, and neighbors, and makes a frantic exit to peace and quiet.

THE OPERATION

This stunt may be given in a room on the stage, or it may be given at night as shadow pictures by holding a sheet in front of the operating table and having a light behind the scene so that all motions of operation appear very ridiculous.

Lead a very decrepit man into room and place him on the operating table. A surgeon and two nurses preside. The surgeon talks all the time about the patient, the necessity of the operation

and the various parts of the operation. He can make his remarks very funny by having them apply to local conditions, as finding a fork would show how very hungry the patient had been and also solve the mystery of Mrs. Smith's lost silver.

On a small table nearby are instruments—hammer, butcher knife, saw, brace and bit, auto pump, etc. On the table by the patient, where they cannot be seen by audience, are numerous things that will be found "inside". String of green apples, forks, dishes, pans, ear of corn and other vegetables, a roll of twine (spinal cord), a tin can (when the can is removed, the nurse says, "Oh a cancer"! and upon removing two other cans, "Tumor, tumor!" (Two more.)

The hammer is used in place of ether and should the patient wake up or get restless, tap him on the head with the hammer. (It is most effective to have a block of wood near the head so the stroke can sound heavy.)

Sew up the patient with the "spinal cord" twine and ask for the scissors. They have been left inside, so operate again.

If at any time the patient needs new life, pump with auto pump and the patient rises up on the table like an inflated tire.

The doctor examines patient and finds that he must cut off his leg. He takes the saw and saws on a block of wood which has been placed by the leg of the patient. When he has finished he takes up a leg which has been made by stuffing a stocking.

As a ridiculous close, let the nurse assist patient to rise. He jumps off the table and skips out the door.

OPERATION STUNT FOR WEAK CLUB MEMBERS

Lead girl on the stage. Her dress is not pressed, her hair disheveled, shoes untied, holes in stockings. The surgeon tells how the members of the club, the Home Demonstration Agent and Leader have done everything possible to avoid a necessity for such an operation, but to bring strength to this weak member the operation must take place.

The girl is led off the stage to prepare for operation. A very neat and carefully dressed girl is substituted for the first girl. She is covered with a sheet and carried in on a table or stretcher.

The things removed by the operation are those faults which make a weak club member—objects tagged *indifference, disorder, carelessness in work, envy, laziness, incomplete work, etc.*

Then she is inoculated with pep, she is given a dose of Thoughts for her Head, a bandage of Service for her Hand, a cup of Kindness for her Heart. The surgeon now pronounces her in good Health.

The girl rises and gives the 4-H Club pledge:

I pledge
My Head to clearer thinking,
My Heart to greater loyalty,

My Hands to larger service,
My Health to better living,
For my club, my community and my country.

WHERE IS MY HAT?

Scene 1. Bachelor's room.

Everything is in disorder and Bachelor is searching everywhere and tumbling everything about.

Bachelor: "Where is my hat? I have looked everywhere for it and I can't find it." (Continues searching) "I know what I'll do. I'll get a wife." He dashes out of room.

Scene II. Marriage Bureau

Clerk at desk in an office with very little furniture. Bachelor rushes in.

Bachelor: "I need a wife. Let me see some girls that might be suitable."

The clerk goes to door and tells the girl to come in. One by one they come in and try to win Bachelor by parading around him—the vamp, the widow, French girl, Spanish girl, Dutch girl, Japanese girl, athletic girl, aviatrix, college girl, society girl, etc. None of them please him. Last of all comes a little girl in simple dress and carrying a man's hat. Bachelor rushes to her and together they leave the stage.

(Curtain)

HUMAN PIPE ORGAN

Any number of people may take part. Stand them in line, in order of height, and have each hold her nose so as to give notes a funny, nasal sound.

One person is the organist, and the more clever she is, the more effective the stunt will be. She announces what she will play———(always a familiar tune), and standing behind the line plays it by pressing the tops of the heads so that they stop and then assume original erect positions making the necessary sounds at the same time.

HUMAN FORD

Characters: Four wheels, A Spare Tire, A Driver.

The four wheels and the spare tire take their places, bending over to touch the floor. The driver cranks vigorously and the wheels vibrate. The driver takes her place and is just ready to go when a tire goes flat. She pumps it up with an umbrella and cranks the car off again. When she takes her place another tire goes flat, so this time she puts the "spare" in its place. This may continue for several minutes, then one by one all tires go flat, the spare rolls away, so the driver in disgust throws down his umbrella-pump and decides to walk.

INDOOR TRACK MEET

Divide the crowd into at least four or five groups, each of which choose a captain. Each group enters two or more contestants for each event.

A committee of judges should be selected, a clerk to announce events, a time-keeper, and a starter.

1. Standing Broad Grin. Who can grin the broadest? Use a yard stick to measure if you want results.

2. Eighteen-Inch Dash. The contestants are each given a piece of string, 18 inches long, on one end of which a lump of sugar is tied; the other end is taken in the teeth. Who can chew the sugar first?

3. Shot Put. Each entrant stands on a chair and tries to drop 10 beans one at a time into a glass jar placed on the floor. Use dried Lima beans and a quart-glass jar.

4. Hammer Throw. The contestants one at a time toe a mark and see who can throw the farthest a paper bag filled with air.

5. Relay Race. (For winners of other classes only.) Beginning at a given signal, who can eat two soda crackers and whistle first? The hands are kept folded behind the back while the crackers are fed to the contestants by assistants.

MAGIC MACHINE

A big box with both ends open is needed or a screen placed so that players put into the box can leave stage and substitutes may enter without being seen by the audience. A person behind the box makes an awful grinding noise as each person is placed in machine. A stick and a tin can may be used.

The magician makes a speech about the wonderful machine which transforms people into anything they want to be as follows: "Perhaps you have longed to be a little bird that could fly into the highest tree, or a beautiful flower that grows in a lovely garden. Will those people present who wish to be changed in any way, come right up?"

Have players scattered over audience and let them have a regular order for coming up so as to avoid confusion.

Any number of players may be used and as each comes to the stage, the magician asks him what he wants to be and places him in the box. The grinding takes place and out comes another person fitting the wish.

Suggested Wishes:

- A little girl wishes to be tall.
- A girl wishes to be able to sing.
- A girl wishes to be able to dance.
- A girl wishes to be a fairy.
- A girl wishes for fine clothes.
- An old-maid wishes to be young.

Last Wish:

A blond wishes to be a brunette. (Grind out a little negro.)

A BASKET BAWL GAME

As an encore to a stunt that received much applause, a group may announce that a demonstration of expert basket ball will be the next thing on the program. At the referee's whistle the players jump out onto the platform, each one of them with a waste basket on her head and bawling at the top of her voice.

THE TRUTH BALLOON

An arrangement is made whereby a toy balloon can be seen by the audience but is operated from behind the curtain. The operator must be skillful and long-winded to give a convincing performance.

A wife is questioning her husband, confident that she will get the truth because she has just dismissed a truth doctor who left with her his truth-detecting device, a balloon that is so sensitive to falsehood that it will swell up whenever a lie is told in its presence. Her husband, who comes in just as the doctor is dismissed, does not notice the balloon for his wife maneuvers to place him with his back to it.

She starts the inquisition by asking sweetly, "Where were you last night?"

"It's a lie!" he bursts out instinctively, whereupon the balloon swells noticeably.

The wife then proceeds to ask him about his movements during the past few weeks during lunch hours, and certain business conferences that kept him at the office, and concerning the amount of money he makes and spends as compared with the amount she gets from him.

Evidently the lies he tells are a mixture of white, black and gray ones for the balloon swells almost to the bursting point at times, while at other times it goes up in one sudden puff and subsides as suddenly. To her surprise he even tells the truth occasionally, for the balloon shows no interest at all in some of his answers. That she is suspicious of its worth at such times is evidenced from the unkind looks she directs at it.

But her patience is short-lived and at one big, black lie he tells about never, never, never having played golf in the afternoon when he should have been at the office, she points to the balloon and excitedly tells him that through the lie-detecting ability of the balloon she has enough evidence against him to put him in jail for two lifetimes.

At first he is utterly astounded and confused at being caught, and then he becomes angry and calls her a poor sport and asks if she has never told a lie in all her life to escape a nagging.

She draws herself up and with haughty scorn says, "Never! I have never told a lie in all my life!" at which awful lie the balloon swells up until it bursts.

MODERN MIND READING

Two performers are needed for this stunt, one to do most of the talking and the other to read his mind and take words out of his very mouth. The first one tells the audience about the wonderful sympathy they have for one another; that one of them can be thinking of a thing and the other one immediately thinks of the same thing. They then demonstrate their "sympathy."

To prove that there is no collusion between them, performer Number One goes down into the audience while Number Two stays on the platform. Number One then starts to think, and exclaims, "Holy—"

Number Two immediately cries out, "Smoke!"

Number One, proud of their success, demonstrates further by crying out, "Suffering—" and Number Two comes back quick as a wink with "Cats!", whereupon they both beam proudly and admit that they are really quite clever.

This goes on for a moment or two, any well-known slang expressions which are made up of two words being used. But Number One is not satisfied with the transference of thought of slang expressions only, so, to demonstrate their skill in guessing objects touched, he touches the hair of some woman in the audience and says, "Would that I had the do and dare to put my lips to this fair—" and Number Two who has turned his back cries out, "Hair!"

This too may be elaborated upon, Number One using rhymes or descriptions to give his confederate a clew. But the performance comes to an untimely end when Number One puts his hand on the watch chain of some man in the audience and says, "I have my hand on something that belongs to Mr. Brown. It is round and brassy and hollow and it rattles. What is it?"

"Mr. Brown's head!"

WHAT'S WRONG ABOUT THIS?

A small group of performers put on nine or ten stunts, each portraying some error which the audience is to detect and name at the end of each number. Guests are asked to keep their thoughts (however painful) to themselves until the performers have finished with their action, at which time the audience is privileged to tell just what is wrong with the performance. They usually avail themselves of the opportunity with relish.

However, even audiences are not infallible and there is often an error in their judgment. In this case the leader announces the real error. For example, a man is shown eating a roasted chicken by tearing it apart and eating it off the bone. The obvious error is a matter of etiquette. The real error, as

announced by the leader, is the point that the doctor has forbidden him to eat meat. Further errors of the same type are as follows:

1. Three fat people try to crowd under one small umbrella. (It is not raining.)

2. A bride and groom "hippity-hop" down the aisle of the church. (The groom already has a wife in Dayton, Ohio.)

Local take-offs can be used very successfully.

Further stunts, any one of which can easily be enlarged upon, which are typical of the kind of errors easily portrayed are:

1. A husband tries to force money on his wife.

2. A little boy carefully washes behind his ears.

3. A woman who has been married for ten years tells her husband how perfectly perfect he is and why.

DRAMATIZING FAMILIAR SONGS

A very pretty stunt is to have familiar songs dramatized while the music is played softly. A hidden chorus can add to the effectiveness. As a concluding number let all characters come to the stage and sing together, **Good Night Ladies**.

Suggested songs:

1. **Down By the Old Mill Stream**—An old man is sitting in a rocking chair. He wears his glasses far down on his nose and he smokes a corn-cob pipe. He reads a while and gradually his paper slips from his hands as he sits thinking. His wife appears in the doorway and comes toward him. She has gray hair and wears a shawl with her old fashioned dress.

She places her hand on the old man's shoulder. He rises and they stand together looking into the distance as the music continues.

2. **Old Black Joe**—An old man sits with bowed head, both hands upon a walking stick as he rocks back and forth, thoughtfully smoking his pipe. By having a dim light and pulling an old felt hat down over his face, blacking may be avoided.

3. **Auld Lang Syne**—Two dairy club boys sit at a table with their cups of milk. As the song continues they touch their cups together and drink to Auld Lang Syne.

4. **Annie Laurie**—A Scotch lassie and her laddie suit their actions to words of the song.

5. **Sweet and Low**—A mother rocking her baby to sleep.

NOTE: Popular songs may be dramatized in a similar way. A variation of this stunt is to have groups to pose as well known pictures or titles of books.

GRAND OPERA

The number of characters may vary according to the group. The numbers given are merely suggestive.

Characters: 8 or 10 girls for footlights, 6 girls for the

curtain, 1 girl for lamp post, hero, "shero", villain, vampire.
 Characters act according to words of song.

Tune: **All Around the Mulberry Bush.**

1. We are the footlights, the footlights, the footlights,
 We are the footlights;
 We hope you like the show.
2. We are the curtain, the curtain, the curtain,
 We are the curtain;
 We hope you like the show.
3. I am the lamp post, etc.
4. I am the hero, etc.
5. I am the "shero," etc.
6. I am the villain, etc.
7. I am the vampire, etc.
8. The hero makes love to the "shero," etc.
9. The villain takes the "shero", etc.
10. The hero chases the villain, etc.
11. They both fight a duel, etc.
12. They both kill each other, etc.
13. The vampire takes some poison, etc.
14. The "shero" dies of a broken heart, etc.
15. This is the way Grand Opera goes,
 Grand Opera goes, Grand Opera goes,
 This is the way Grand Opera goes.
 We hope you like the show.

The stunt may be made longer by having characters leave stage one by one as:

Out goes the villain, etc.

"TOPSY-TURVY"

Across the front of the stage place a screen, or stretch a curtain just high enough to show the heads of the girls who stand behind.

The girls wear shoes and stockings on their arms and they raise their arms and kneel so that only their arms show. They sing a song, keeping time with their supposed feet.

During the second stanza only their heads are seen, and during the third stanza the arms appear again.

Suggested Song: **A Merry Life.**

THE FAMILY ALBUM

Prominent members of a community are represented as they used to be, in a way that is suggestive of the old family album, Grown-ups are shown as children, homely, cross, freckled, dirty, and awkward.

The scene is a modern living room. A hostess is entertaining a caller at tea. This caller is an old friend, so naturally their conversation turns to old times. It is also natural for the hostess to suggest sending her maid to the attic for the old album.

A small window frame can serve as the picture frame. It can be concealed by a curtain until the appropriate time. The maid draws the curtain back and produces the photographs one by one, and as each one comes in, the hostess and her friends comment on it, the hostess each time announcing who it is supposed to be.

Photographs may include living models of prominent people pictured as they used to be when they were:

Babies,
 Five years of age,
 Bride and groom,
 The fourteen-year old twins,
 Sweet sixteen,
 Growing a first mustache,
 The village beauty,
 The gay, young buck of the town,
 The young minister,
 A newly-elected deacon,
 Making hay,
 Swimming at the seashore.

In conclusion the entire album comes on the stage and sings
When You and I Were Young, Maggie.

COMIC PAPER STUNT

Dramatize a page from the comic section of the Sunday paper. Maggie and Jiggs, Mutt and Jeff, etc., are easily reproduced.

TALK FEST

No. 1. Call two people to the stage. Give each a different subject, as, "Why Mr. Smith Likes Chocolate Cake" and "The Most Up-to-Date Young Man I Know."

Both must talk at the same time and the one who talks the longest is the winner.

No. II. Call two people to the stage. Tell one to talk on any subject she pleases, and give the other a big piece of ice or a heavy stone to hold. The minute the talker hesitates she must hold the ice while the other talks. The process should continue for several minutes.

STUNT FOR A PICNIC

Stretch a string between two trees or posts about eight feet high. Suspend as many short strings from this as there are contestants in the stunt. The suspended strings should be slightly different in length to correspond to height of contestant. Tie a wienie to each string. The wienie attached to the dependent string should be about the height of the person's eyes. Hands must be kept behind the back while the contest is on. The first finishing his wienie wins the prize.

The stunt may be played more than once with other contestants. A small souvenir may be given the winning ones, or they may have a "play off" to determine the champion.

The wienie should be tied securely.

Doughnuts may be used instead of wienies. A fall to the ground disqualifies, as does a pull from the string before half is eaten.

COMMUNITY SNEEZE

Divide the group into three divisions. At a given signal one group is to shout, "Hishie," the second, "Hashie," and the third, "Hoshie." All of this together resembles a gigantic sneeze.

MISS POPULARITY

A young lady sits reading. A bell rings, and the maid, carrying a large tray, goes to the door. After taking the card she ushers the gentleman in. Miss Popularity greets him cordially, thanks him for the artificial flowers he brings, and they sit down, carrying on an animated conversation in pantomime.

Again the bell rings, and this time the maid returns with another card. The young lady looks at it, appears to be a little "fussed," seizes the young man, to whom she has been talking, pulls him out of his seat, and brings him to his knees. She then puts the tray on top of his head and throws a table cover over him, thus making a table.

The second young man comes in bringing a box of candy, which the young lady puts on the improvised table.

After a few seconds of pantomime conversation the bell rings again. When the card is presented Miss Popularity seizes the second caller, stands him up and converts him into a hatrack by throwing an overcoat over his head and thrusting his arms part way into the sleeves. She hastily jams a hat on one of the outstretched arms.

The third caller comes in, hangs his hat on the other outstretched arm, and sits down to converse a moment.

The bell rings again. This time the caller is transformed into an armchair by dropping him in a small chair and covering him with a blanket.

During the performance the "table" may occasionally reach up and help himself to the candy. The "hatrack" may change his position. When the fourth caller starts to seat himself in the improvised armchair, the young lady excitedly thrusts him toward another seat. The "hatrack" in rebellious mood now shoves the fourth caller into the "table" and both fall against the "chair." All run off the platform after looking disgustedly at each other.

Each caller should reach the point of proposal before the bell interrupts.

THREE MAIDS OF LEE

1

There were three young maids of Lee,
 As fair as fair could be,
 And although not yet twenty,
 Lovers had a plenty,
 These three fair maids of Lee.

2

To these three young maids of Lee,
 As fickle as could be,
 Some were too thin and tall,
 Some too fat and small;
 Another's mouth was such a sight;
 Some others eyes were brown, not blue,
 And how could they know they'd be true.
 "We'll wait," said these young maids of Lee,
 As fair as fair could be.

3

(Turn about)

There were three old-maids of Lee,
 As old as old could be;
 And now quite far past twenty,
 Of lovers had not any,
 These three old-maids of Lee,
 As sad as sad could be.
 They had waited all in vain,
 And all their charms had slain;
 So take your warning, girls,
 From these old-maids of Lee,
 As sad as sad could be.

This requires four participants. One of them reads the above rhymes. The Three Maids of Lee stand facing the audience looking as coquettish and attractive as possible. On the reading of the third verse they turn face about. On the back of each head has been placed over a false face with the hair in the back brought down tight over it, and dressed up just as old-maidish as possible. An apron is worn so as to make it appear that the person is standing face foremost. There should be some covering to hide the feet. A board or piece of cloth drawn across the platform just high enough to hide the feet will answer the purpose. During the reading of the third verse the Maids of Lee shake their heads dismally.

BLIND BANANA FEED

Blindfold several couples. Give a peeled banana to each person. Have the couples clasp left hands, and at the signal to start, let them begin feeding each other. As some wild stabs may be made, it is well to provide paper aprons or bibs for the

participants by cutting a hole in a sheet of newspaper and dropping it over their heads.

THE GIANTESS

A tall man may be dressed in a skirt. A large umbrella is covered with a gown and a cloak. A ball of cloth is fitted on the stick above the dress, and a bonnet and thick veil are put on it, completing the head. The umbrella is partially opened, the man gets under it, and, holding the handle as high as he can, appears to be a gigantic woman. "Her" appearance might be heralded by a knock on the door and the announcement that "Miss Petite" has arrived. "She" walks in and bows. "She" may give the appearance of startling growth by holding the umbrella naturally when entering and then gradually raising it. She may talk in a squeaky falsetto voice.

FORFEIT STUNTS

1. Say three nice things about yourself.
2. Answer truthfully four questions asked by anyone.
3. Place one hand where the other can't reach it (elbow).
4. Answer, "No", to any four questions asked by anyone.
5. Laugh, cry, whistle and sing each in the four corners of the room.
6. Walk up to four people and get down on knees and smile.
7. Give two words that rhyme and make a poem out of them.
8. Kiss a book inside and outside without opening it (take out of the room).
9. Hold something in one hand, arms sideways. Put it in the other hand without moving arms. (Put object down, take half turn and pick it up.)
10. Hold one foot, hop around like a grasshopper.
11. Make a speech on the war.
12. Yawn until some one else yawns.
13. Pay a compliment to four persons in the room.
14. Ask a question that cannot be answered by "No." (How do you spell "Yes"?)
15. Blindfold two players in opposite corners, have them come forward and shake hands.
16. Put four feet against the wall (chair).
17. Make a pile of chairs, take off shoes and jump over them (shoes).
18. Leave the room with two legs, come back with six (chair).
19. Player leaves room. Prepare two questions. He must answer "No" to first and "Yes" to second.
20. Dance a jig.
21. Tell a funny story.
22. Pose as a statue.

23. Give a Mother Goose rhyme.
24. Give in pantomime a lady dressing her hair before a mirror.
25. Imitate three barnyard noises.
26. Imitate a Jack-in-the-Box.
27. March like a tin soldier.
28. Act like Charlie Chaplin.
29. Give this Siamese yell twice very slowly and twice very fast; Owha tagoo Siam.
30. Sing a song.
31. Put yourself through a keyhole. (Write your name on a slip of paper and put in through the keyhole.)
32. Sit upon the fire. ("The Fire" is written on a slip of paper and sat on.)
33. Place a book, pencil or any other small article on the floor so that no one can jump over it. (Place it against the wall.)
34. Take one of your friends upstairs and bring him down upon a feather. (Both of you leave the room and go upstairs and come down with a feather covered with down; thereby bringing him "down on a feather.")
35. Shake a penny off the forehead. (The person presiding holds a penny in his hand and after wetting it, proceeds with an air of great importance to fasten it firmly on the forehead just above the eyes. He then removes his hand and the coin as well, and commands the person operated upon to try to shake it off. Most people will be deceived for several minutes.)

WHAT'S WRONG WITH THIS PICTURE?

(Etiquette Stunt)

Ask the audience to make a list of the errors in Scene I. A small prize may be given to the one who has the longest list. The list should be collected between scenes.

Scene I. A dining room.

Everything is in disorder, paper on the floor, chairs scattered about over the room, table cluttered with too many dishes.

Boy and girl enter, boy first. He gets himself a chair, sits at table and begins at once to reach across the table for food. The girl gets a chair, sits at table and also begins to eat. Everything they do is wrong—for example, they take bread with their forks and drink with spoons in their cups. Each one helps himself regardless of the other. (Let errors be very evident.)

When the boy has finished he leaves the table without a word, comes back for a tooth pick, puts his hat on, and leaves the room. The girl follows shortly.

Scene II. A dining room.

The same dining room is in order and in this scene everything is corrected.

The boy and girl enter, girl first. He draws the chair back

for the girl. He sits and serves the girl first. They do not rush. Each has time to be interested in the other's conversation. (All pantomime.)

When they have finished they leave the table together, and leave the room with girl preceding the boy.

It is well, as Scene II proceeds, to have someone to call special attention to the corrections in order that every one present can recognize them.

CROSSING THE RAILROAD

Scene: A railroad track, made of two parallel poles, is placed directly in front of a railroad station. (A table, chair, and lantern serve nicely for the station.)

Mother: "Johnny, go over and ask the station master what time the train goes north?"

Johnny walks across the track.

Johnny: "Say, Mister, what times does the train go north?"

Station Master: "In three hours."

Johnny comes back.

Johnny: "In three hours, Ma."

Mother: "Susie Ella, you go ask him what time the train goes south."

Susie obeys.

Station Master: "It passed one hour and a half ago."

Susie returns and tells mother.

Mother: "Jimmy, go ask him what time the train goes east."

Jimmy obeys.

Station Master: (Becoming impatient) "Tomorrow at 2:45."

Jimmy returns and tells mother.

Mother: "Rose Mary, go ask him what time the train goes West."

Rose Mary obeys.

Station Master: (Very impatiently) "Look here, I'm tired of this foolishness; I have work to do. The train goes west at ten o'clock tonight."

Rose Mary returns and tells mother.

Mother, gathering up bundles, "Well children, I suppose we can cross the track safely."

They cross the track and proceed down the other side.