

COMPOSITION AND PRODUCTION OF
LA VIE CAIIEE, AN ORIGINAL PAGEANT

by

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PREFACE

In order to write a pageant that will be suitable for high school presentation, one has to consider three things, apart from the audience. First, the drama must not be too difficult for actors of high school age; secondly, the pageant must not call for elaborate stage equipment, and lastly, the stage settings must be inexpensive.

High school students, on the whole, are bright and alert but they have not had depth or breadth of experience enough to allow them to successfully portray subtle roles; consequently, the author of a selection that is to be enacted by them must recognize and deal with their limitations accordingly. This I have attempted to keep in mind.

The next problem is that of stage equipment. High schools in rural communities have as permanent equipment little more than a row of foot lights and one row of border lights. I have constructed my pageant so that all of the lighting equipment can be handled by one row of border lights, two flood lights, and a spot light. It would even be possible to eliminate the flood lights, but they contribute greatly to the beauty of the prologue. I purposely confined my lighting to this simple layout because the equipment mentioned can be readily and cheaply constructed, if it is not already available.

The last consideration but certainly not the least is that of the expense of the production. One may have many flights of fancy and obtain gorgeous effects if he has an unlimited allowance, but schools are always confronted with the problem of giving performances with very little money; so I have attempted to fall in line with the usual economic program and construct my pageant accordingly. The original production was staged at a cost of eight dollars.

The director is always interested in the technicalities of a production, but the success of a performance is not measured by its simplicity or its elaborateness but by the enjoyment that the audience derives from it.

THE CAST

As directed by Mrs. Elliott at
the High School Auditorium
Manhattan, Kansas, May 19, 1933

Prologue. The Challenge to Youth

Youth. Mills Brown

Virtues Ernestine Young, Evelyn Young, Lois Rosen-
crans, Marianne Ozment, Ivernia Danielson

Vices Juliana Amos, Lucile Johntz, Lucille Allman,
Arlene Smith, Lois Stingley

Knowledge. Don Isaacson

Episode I Physical Development

Scene--In a Gymnasium

Characters--Selected from first hour boys' and girls'
physical education classes.

Episode II Mental Development

Scene I--In an office

Characters--

Secretary. De Laura Whipple

Scientist (Dr. Hardy). John Hines

Reporter (Bill Collins) Edwin Hofmann

Scene II--In a home

Characters--

Boy. Billy Lobenstein

Mother. Jeanne Armstrong

Tramp Orval Ruth

Episode III. Social Development

Scene--In a study

Characters--

Chairman of Committee of Friendly Relations among
Foreign Students (Mr. Harding). . . . Gene Guerrant

Business Man (J. H. Carlson) Raymond Sollenberger

Secretary of Labor (Sam Chelsey) Kenyon Payne

Congressman (Senator Hara). Van Hess

American Student (Miss Ellis) Elizabeth Nabours

Foreign Student (Mr. Salvador). . . . Charles MacQueen

Episode IV Spiritual Development

Scene--In a Cathedral

"Praise Ye the Father" Gounod
High School Chorus

"Come Unto Me" Hawley
Mrs. E. B. Keith

Edwin Sayre Ralph Blackledge
Dudley Flint Orval Ruth

Prayer. Rev. W. A. Jonnard

Presentation of Senior Class to Board of Education
. Acting Superintendent F. V. Bergman

Roll Call. Acting Principal J. H. Moyer

Presentation of Diplomas C. O. Price

Benediction. Rev. W. A. Jonnard

PROLOGUE

Characters:

Youth (of all time)
Knowledge (a voice)

Virtues
Vices

Scene: The curtain rises upon a dimly lighted forest. Bird calls and soft strains of music come from the distance. The music grows louder and a youth dressed in white steps from the shadow of a tree. He seems lost--bewildered. The music dies away until we hear only the faint strains of a harp and a violin. As Youth walks among the trees, we hear him say:

Youth: What is this world? And this strange, lovely being that's called life? A trackless forest, in which no trails are blazed? (Goes among trees.) On these trees the moss grows not at all, and I know no directions. I see and hear and feel as in a chaos, recognizing nothing.

I want it all--but that at least I know I cannot have. But what am I to choose? What path am I to take, where no paths are? How can I judge wisely when my eyes are blind with youth and my blood courses through my body warm and eager--and I know not where I am going?

I am young, I am new, I am a living, breathing human thing. Here in this sheath of flesh in which I

walk are all the impulses to do--but what? Inside I have a heart that beats for joy of beating--but it must know wherefore it beats or it will slow its pace and fainter grow, and so will this sweet flesh, and this inquiring mind, die, not knowing.

There is sweet music, and lights, and beyond are voices. All around me are more sounds and lights and voices, and I move among them as one whose eyes are closed with silver scales. My quick young fingers touch so many things, and cannot separate them. I am drawn now here, now there, and cannot say what is the force that draws me.

Is this the way?

Or this?

Or maybe--this?

As Youth starts walking toward left stage, five dancers appear from right stage and execute a scarf dance. Youth is intrigued by their graceful movement. He watches them intently. At the conclusion of the dance, the virtues pose in center stage. The central dancer remains standing--the other four take poses (with their scarfs held as backgrounds) that build toward the central figure. While they are standing thus, Youth speaks to them.

Youth: Who are you? Why do you stand like graceful cameos

bewildering me the more? Who are you?

Virtue (or the central figure): We are Self-control, Enthusiasm, Obedience, Thoroughness, and Fairness. We come to you, dear Youth, hoping that we may be your companions. We offer that which leads to peace, to still tranquillity of heart and mind. We offer life, the like of which men strive forever to attain. Without us, that fair hunting ground of thought you call your mind will be a battle ground forever. For mark you this--as all others of the sweeter things of life, we come not easily--yet we are always near. To make us yours completely is the start, and march, and finish of life's journey.

The lights go out. Youth is left in darkness. Now the music becomes weird and oriental. The lights come up and Youth sees among the trees fantastic bizarre creatures that dance for his enjoyment. He is at first repulsed by them, then fascinated. By their subtle arm movements, they seem to be drawing him to them. One figure seems to dominate the others. At the conclusion of the dance, she is in center stage standing erect with arms extended upward. The other figures seem to be a part of her. Again Youth speaks.

Youth: What? Still more figures, and who are you? You're gay, you laugh, you dance.

Vice (or the central figure): We are Lust, Sloth, Immorality, Greed, Discord, and Vice. You ask us who we are. And we have told you that, but there is more. We are the special privileges of youth. Give us a little chance--we make you ours. And having once been ours, we keep you ours. Follow us where we lead, and you shall find such gaiety as you have never dreamed. We offer strange delights, the dance, the song, the overflowing cup. We live in gorgeous darkness. Come dance with us, and not one stupid moment call your own. Why live if living's dull? Vices laugh--lights fade. Vices leave in the darkness and almost immediately the lights come up. Youth is alone on the stage.

Youth: I feel as though a wind blew full upon me from the West, and still another, blowing strongly, too, comes from the East, and I, too weak to stand between the two and feel them not, must needs be blown now here, now there, or else choose one direction. I cannot choose. I know so little. What am I to do? What pathway shall I take? Peace and tranquillity belong to age. Strangely alluring were the vices--still, I seem to shrink away a pace. What shall I do? Can't something --someone tell?

Knowledge (a deep, rich voice from the distance): My child, will you listen closely? I cannot come to you, for

you must come to me. So listen--follow the attributes, and me, as well. I know all things. I go alike with Goodness and with Vice and know whereof I speak. Live the good life and peace be yours. Living thus, on the heights, and in the sun, the dance and song and gaiety can still be yours. Not the same dance and song and gaiety, forsooth, as that the vices promise, but that which is deep and bright and comes from your own heart, being clean and fine.

Youth: Tell me what I must do, for ignorant as I am, I fail in comprehending.

Knowledge: Go where my will instructs, and you shall see with your eyes that which all youth must know of life. He who would drain the cup of being successful must taste its four-fold flavor--one, a body strong and well; one more, a mind alert and vigorous; third, the broadening influence of social life; and fourth, the thing we know as spiritual growth--come where I lead.

Curtain

INTERLUDE I

Youth appears at left stage in front of the drawn curtain. The spot light follows him as he walks toward center stage. He is listening intently to the words of Knowledge. As Knowledge concludes his speech, Youth should be in the

center of the stage and the curtains should part. When the curtains part, the participants in the gymnasium scene have just begun their march preliminary to the mimetic drill. Youth walks to left stage and watches the scene without attracting any special attention to himself. He is a part of the scene.

Speech of Knowledge: Inside this airy room are many youths, developing the earliest gift of life, a gift of flesh and blood. Observe them well, and be to your physique as they to theirs. The mind and heart grow fitter in a well kept house.

EPISODE I

Characters:

Boys

Four Tennis
 Four Golf
 Four Baseball
 Four Basketball
 Four Track
 Eight Football

Girls

Four Tennis
 Four Golf
 Four Baseball
 Four Basketball
 Four Track
 Eight Hockey

Scene: Modern Gymnasium

The Episode consists of a mimetic drill in which all common sports are represented. Because of the difference in staging facilities, I am giving two possible beginnings.

Beginning I. To be used on stages where the gymnasium is directly back of stage and for out of doors. Twenty-eight boys enter from right in following order: four tennis, four golf, four baseball, four basketball, four track, and eight football. Twenty-eight girls enter from left in same order except that the last eight girls represent hockey instead of football. The boys enter from the right and the girls from the left. The two lines meet at back center stage and march two abreast directly away from audience until they reach a

designated point, where the lines again separate, the girls turning to the left and the boys to the right. This leaves them in a straight line with the girls all facing one direction and the boys the opposite. They mark time until everyone is in line and then turn front. They are now in a straight line ready for the drill.

Beginning II. If there is no gymnasium back of the stage, it is well to begin the episode by having first the girls and then the boys march across the stage. They will then be on the opposite side of the stage from which they started and will be unable to remain in view of the audience, but it will give the audience an opportunity to see the performers before the actual drill begins.

Mimetic Drill: Each participant in the drill has a number and a designated place to stand for his part in the exhibition as indicated in the chart. There is no attempt made to march to their places in straight rows (except in the track drill and in that case the formation consists of a straight line), but the number one of each group goes directly to position one as indicated in the drill chart--number two to position two, etc. The boys are lined up on the left side of the gymnasium or stage and the girls on the right side, but for the drill the boys cross over and make their formation on

the right side of stage and the girls cross, making theirs on the left side of the stage.

Tennis rackets, golf clubs, baseball bats, and hockey sticks are used in the drill but no balls of any kind are utilized--the drill is purely pantomimic.

1. Tennis drill:

Participants march to places

(as indicated on chart) 8 counts

Number one serves 2 counts

Number two returns 2 counts

Number three serves 2 counts

Number four returns 2 counts

Repeat

Return to places 8 counts

2. Golf drill:

Participants march to places

(as indicated on chart). 8 counts

Number one drives 2 counts

Number two approaches 2 counts

Number three putts 2 counts

Number four (who is holding flag)

retrieves ball 2 counts

Repeat

Return to places 8 counts

3. Baseball drill:

Participants march to places

(as indicated on chart) 8 counts

Number one pitches 2 counts

Number two strikes 2 counts

Number three (catcher)

returns ball 2 counts

Number four (umpire) holds up hand

indicating strike 2 counts

Repeat

Return to places 8 counts

4. Basketball drill:

Participants march to places

(as indicated on chart) 8 counts

Number one bounces ball and shoots . 2 counts

Number two returns ball to

number one 2 counts

Number three and number four

watch ball

Repeat

Return to places 8 counts

5. Track drill:

Participants march to places

(as indicated on chart) 8 counts

Get down to crouching start 2 counts

Get ready. 1 count
 Take short running steps forward . . 4 counts
 Turn right about 1 count
 Repeat
 Return to places 8 counts

6. Hockey drill:

Participants march to places
 (as indicated on chart) 8 counts
 Number three and number six bully . 6 counts
 Number six hits ball to number one . 1 count
 Number one returns ball 1 count
 Repeat bully 6 counts
 Number three hits ball to
 number eight 1 count
 Number eight returns ball 1 count
 Return to places 8 counts

7. Football drill:

Participants march to places
 (as indicated on chart) 8 counts
 Number two to take position on
 line of scrimmage. 2 counts
 Number five passes ball back 2 counts
 Number eight catches and throws to
 number one (line of scrimmage
 moves forward at same time) . . 2 counts

Number one catches ball and throws to

number five. 1 count

Number five catches ball 1 count

Repeat

Return to places 8 counts

INTERLUDE II

Youth appears at left stage in front of the drawn curtain. The spot light follows him as he walks toward center stage. He is listening intently to the words of Knowledge. As Knowledge concludes his speech, Youth should be in the center of the stage and the curtains should part. The stage is in absolute darkness except for the spot light that is concentrated on Dr. Hardy's study. Youth stands at the extreme right of the spot light. We are barely conscious of his presence. When the spot light shifts to the home scene, which is set up on the opposite side of the stage, he takes his position in the extreme left of the spot light.

Speech of Knowledge: Here you can see what effort and forethought can do for one's intellect, how life can grow large, transcending all your highest aims and dreams.

CHART FOR MIMETIC DRILL

Tennis	: Golf	: Baseball	: Basketball	: Track	: Hockey	: Football	: Track	: Basketball	: Baseball	: Golf	: Tennis
4	: 4	: 4	: 4	: 4	: 8	: 8	: 4	: 4	: 4	: 4	: 4
xxxx	: xxxx	: xxxx	: xxxx	: xxxx	: xxxxxxxx	: xxxxxxxx	: xxxx	: xxxx	: xxxx	: xxxx	: xxxx
1234	: 1234	: 1234	: 1234	: 1234	: 87654321	: 12345678	: 4321	: 4321	: 4321	: 4321	: 4321

Boys

Tennis

Girls

$$\begin{array}{ccccccc} & x & x & & & x & x \\ & 3 & 4 & & & 4 & 3 \\ x & & & & & & \\ 1 & & x & & & x & x \\ & & 2 & & & 2 & 1 \end{array}$$

Golf

	x	x	:	x	x	
	2	3	:	3	2	
x		F	:	F		x
1		x	:	x		1
		4	:	4		

Baseball

X	X	X	X	:	X	X	X	X
3	2	1	4	:	4	1	2	3
C	B	P	U	:	U	P	B	C
				:				

Basketball

	x	x	x	:	x	x	x	
	4	3	2	:	2	3	4	
x				:				x
1				:				1
				:				

Track

	:	x4
	:	
	:	x3
	:	
	:	x2
	:	
	:	x1
x4	:	
	:	
x3	:	
	:	
x2	:	
	:	
x1	:	

Hockey - Girls

x5
x4
x6
x3 x1
x8
x7 x2

Football - Boys

	x7	
	x6	
x8	x5	
	x4	
	x3	
	x2	
	x1	

EPISODE II

Mental Development

Scene I: Takes place in the scientist's (Dr. Hardy's) study. Dr. Hardy is seated at a desk. He is studying a rack of test tubes that are on the desk in front of him. There is one other chair in the room. The study is merely suggested because the only light comes from a booth spot light.

Scene II: Takes place in a home. The mother is seated in a rocking chair by a table. The boy is on a foot stool near by. This scene also takes place in a spot light. Again the scene is only suggested.

EPISODE II

Mental Development

Secretary (enters from left stage): Dr. Hardy, there is a reporter in the waiting room to see you. Shall I send him in?

Scientist (looking preoccupied): Yes, yes, of course, send him in. I was expecting him. (Secretary exits.)

Reporter (enters): Good morning, Dr. Hardy. I'm Bill Collins from the Tribune--I don't know whether you remember me or not. I met you at a meeting of the American Academy of Scientists two years ago.

Scientist: (Dr. Hardy rises--the two shake hands.) Of course, Collins. Yes--yes, I do remember you.

Reporter: Doctor, I was hoping you could give me the story of your new discovery this morning. Our paper would like to write a feature story on it for the Sunday edition.

Scientist: Well, I'm glad to give you any information that would be of interest to your readers--but after all there isn't much to the story. I'm afraid you couldn't make much of a feature of it.

Reporter: Now you're being too modest, Doctor. You just give me a few facts and I'll make the story. Of course,

your discovery is already well known among the scientists and doctors of the country, but the thing we want to do is to bring it to the lay people. And I also want to tell them something about you and your life.

Scientist (looking in drawer of desk): The lecture I delivered last night before the students of the college gives all the popular information concerning the discovery, so I'll give you a copy of that. (Hands copy of speech to the reporter.) It will probably supply more information than I could give you off-hand.

Reporter: Thanks! Yes, that's what I want. And now, Doctor, the next thing I'd like to have is something about your early training. Where did you receive your education?

Scientist: If you mean my college education--I received my first degree from the University of Kansas, my master's from Michigan University, and my doctor's degree from the University of Chicago.

Reporter: Do you think your schooling has helped you in your success?

Scientist: My schooling has been my success. Without it, I could have done nothing.

Reporter: Did you have any particular reason for choosing the schools you did?

Scientist: Yes and no. Look here, Collins. If you are go-

ing to insist on writing a story, I'd better begin at the beginning of this thing. Grant you I'm no genius; I'm a highly trained scientist. I have made the most of my opportunities, and if I have accomplished anything, it is because of my mother's direction and my hard work. The story of my career really begins after my graduation from high school. One evening I was talking to my mother.

(Spot light shifts to right stage where we see a woman seated at a small table knitting. On a foot stool near her sits a boy of about seventeen or eighteen years.)

Boy: But, gee, Mother, this is a swell job. I can pay all my expenses and save money besides.

Mother: It is a good position for a boy your age, but what are the possibilities of advancement?

Boy: Well, after I make some money at that I could change to something better.

Mother: I'm afraid if you went into the business world without training, you would always be changing to something better as you call it. Son, the successful man is the one who finds the thing he is best suited for, and sticks with that.

Boy: Grand-dad was just as successful as Dad and he didn't have a college education.

Mother: College doesn't guarantee success any more than the lack of college guarantees failure, but there are so many things to be worked into our lives that unless a man does go to college he is likely to become crowded into a narrow groove and lose out in his fight for the finer things of life. Your grandfather was competing with men who were not college trained. People didn't go to college in his day--but they did in your father's and he has been able to meet their competition because he is a college trained man. You will meet with even keener competition than your father has. (Knock at the door.)

Mother: Answer the door, dear.

(Boy steps from the spot light and goes to left stage.)

Tramp (voice from the door): Sir, could I get a bite to eat?

Boy: Just a minute--I'll ask Mother. (Boy steps back into room and speaks softly to mother.) Mother, a man wants something to eat.

Mother: Ask him to step around to the back door.

Boy (returns to door): If you'll step around to the back of the house, Mother will give you a lunch. (Exit mother.)

Boy (looking thoughtful and wandering rather aimlessly around): Aw, gee. I don't know--maybe Mom's right. But if I took this job now I could have a lot of money in four years, and if I go to college, I won't have

anything of my own when it's over. Gee, I don't know--

Mother (re-enter mother): Jim, did you notice that man?

Boy: Well, kind of. He didn't look much like a tramp,
did he?

Mother (resumes her knitting): He wasn't, not really. Real
tramps don't come to the front door. And they don't
talk with the refinement this man did. He said he'd
been out of work a long time. He couldn't meet the com-
petition. Too many trained men ready to take his place.

Boy (looking up quickly): Did he say that, Mom?

Mother: Yes, he did, Jim.

(Spot light goes back to Dr. Hardy's study, left
stage.)

Scientist: That's how I happened to go to college. The rest
has been hard work and long hours. It isn't a very ro-
mantic story, Collins, but I've enjoyed every minute of
it. I don't care what you say about my discovery, but
I hope you can tell the boys and girls that a well
trained mind is man's greatest treasure.

Curtain

INTERLUDE III

Youth appears at left stage in front of the drawn cur-
tain. The spot light follows him as he walks toward center
stage. He is listening intently to the words of Knowledge.

As Knowledge concludes his speech, Youth should be in the center of the stage and the curtains should part. The stage is in darkness except for a spot light that is concentrated on the scene set in center stage. Youth walks to left stage and stands in the outermost rays of the spot light.

Speech of Knowledge: He whose body and mind are excellently cared for stands only on the halfway line in his development. Now he must realize that life is complex, is amazing, is many sided. See now a cross section of the social set-up--the effect of human life upon human life. For it is with people that we live and grow broad in understanding.

EPISODE III

Social Development

Scene: Takes place in the living room of Chairman Harding's apartment. The scene takes place within a spot light. The American Student and Foreign Student are seated on a small divan down left; directly opposite them sits the Secretary of Labor and the Senator, in large comfortable chairs. In center back stage is an occasional table with a chair on each side. These are occupied by the Business Man and the Chairman of the Committee. When the curtain rises, the American Student, Foreign

Student, Secretary of Labor, and the Senator are sitting in their respective places conversing informally in low tones. Chairman Harding is beyond the range of the spot light, answering the door.

EPISODE III

Social Development

Committee Chairman: Come in, J. H. Mighty glad to see you. We're just about to begin a committee meeting or rather a protest meeting.

Business Man: I'm sorry if I have interrupted. I'll drop in some other time.

Committee Chairman: I should say not. Come in right now. We won't be long and besides you may be able to help us.

Business Man: Well, if you're sure I won't interfere in any way.

Committee Chairman: Not at all. Our discussion concerns a problem you're interested in. (The two men come into the light from right. The Business Man sees the Secretary of Labor and recognizes in him an old friend.)

Business Man: Oh, hello there, Sam.

Secretary of Labor: Hello, J. H. How are you? (They shake hands.)

Business Man: Fine, thank you.

Secretary of Labor: J. H., do you know Senator Hara?

Business Man: I believe not. Glad to know you. (The two men shake hands.)

(The Committee Chairman, who is standing just to the right of the Business Man, directs the attention to the students who sit across the room.)

Committee Chairman: Miss Ellis, may I present J. H. Carlson --the most important American in China?

American Student (Miss Ellis): How do you do.

Business Man: How do you do.

Committee Chairman: And Mr. Salvador, Mr. Carlson.

Foreign Student (Mr. Salvador): How do you do.

Committee Chairman: Sit over there, J. H. (He indicates a chair at the left of the table.) We were just about to begin our discussion of the present status of the foreign student. The Department of Labor recently sponsored a ruling which prohibits foreign students from working for monetary rewards in this country. They may work for room and board but for no more. These students who represent students from all over the world have appealed to me to use my influence to help abolish this ruling. The Department of Labor and Congress are in closer contact with the problem than anyone else, so I thought we could best arrive at a solution by having a discussion of the problem with their representatives. Let's make the meeting as informal as possible and speak our minds freely.

Secretary of Labor: Perhaps I should state the policy of the Department of Labor since I am greatly responsible for its policy. The future of America depends largely upon its home and its educational institutions. We can't regulate the immediate environment of the home, but we can enact legislation that will protect the American student. Education is no longer limited to a favored few. It is an institution of the people; consequently, many boys and girls are working their way through school. We wish to protect these American students. By permitting only foreign students who are able to pay their way to enter school here, we are not only getting a better class of foreign students but we are keeping positions open for our students. That explains our stand in brief.

American Student: Mr. Chelsey, I believe you are wrong in believing we would get a better class of students. Our foreign students are almost without exception hard working, conscientious students. No one would go to the trouble of going to a foreign country for study unless he was serious.

Foreign Student: It is not easy to leave one's home and go to school in a strange country. Your missionaries inspire us to go to school here and then you slam the door in our faces.

Secretary of Labor: Our regulation is lenient enough that I would hardly call it a slammed door.

Congressman: How can the so-called conscientious student Miss Ellis speak of expect to spend more time outside of his school than enough to earn room and board?

American Student: Your regulation seems lenient to you, no doubt, but it closes the very channels that a student values most of all, such as the research laboratories. In the school which I attend, we had a Danish student who supported herself by working in the research laboratories of the bacteriology department. When this ruling concerning foreign students became effective, she was forced to give up her work. She not only lost a good job, but the school lost one of its best workers.

Congressman: The position could be filled by an American student of equal ability, could it not?

Business Man: If you'll pardon an interference from me, I should like to say something. You seem to be arguing in different languages and getting nowhere. I am a business man and interested in this problem from an entirely different angle. Aside from creating ill will among the foreign nations, we are taking a step that will ultimately affect our business. We want those nations to progress--the more they progress, the better our trade relations can be.

Secretary of Labor: Your idea is contrary to modern economic theory; however, it is a debatable point.

Foreign Student: I should like to ask you how you would react if foreign countries closed their schools to you.

Secretary of Labor: We have nothing to gain by sending our students abroad.

Foreign Student: Nevertheless, hundreds of your students do study abroad.

Congressman: And pay their way, I'll warrant.

American Student: So far, we haven't even scratched the surface of the real issue. We are arguing in terms of dollars and cents. There is more than monetary reward in this world. For happiness we need understanding and understanding can come only through contacts. A man can't live only in his family group; he is a part of the community, a part of the city, a part of the state, nation, and world. According to you, Congressman Hara, and you, Mr. Chelsey, our fellowship should halt with the nation.

Secretary of Labor: Miss Ellis, I am appointed to carry out the wishes of the people and what is best for my nation. After a study of the student situation, I am convinced my ruling is for the best. By the way, my study was made as a result of hundreds of protests against foreign monopolization of positions from people over this country.

Committee Chairman: Since your ruling has been made, I have received thousands of protests against it. Sam, I should like you to read some of these letters. (Indicates letters on table.)

Secretary of Labor: It would only be a waste of my time.

Committee Chairman: What do you mean?

Secretary of Labor: I went into this matter thoroughly before the ruling was made; I came here today thinking perhaps I had overlooked some possible issue but so far we are merely re-hashing what I have already studied thoroughly; so I am afraid my decision is final.

American Student: Can't you see that this isn't a dollars and cents issue?

Committee Chairman: Sam, the opinion of our young people is something that should not be disregarded.

Secretary of Labor: I don't mean to disregard their opinions, but my experience has taught me that the policy of Americans for Americans first is a good motto to follow whether we are discussing dollars or social relations. (Rises and crosses room to where students are seated.) I'm afraid I can't give you more time today. I'm glad to have met you, Miss Ellis, and you, Mr. Salvador.

Committee Chairman: Look here, Chelsey. You can't run out on us this way.

Secretary of Labor: You know there are other problems in this world to be solved, Harding (walking toward door, right). Come on, Senator Hara. (Turns back to group.) By the way, can I take you any place, J. H.?

Business Man: Why, yes, you can. Harding, keep up the fight; they'll see it your way some day.

Committee Chairman: Yes, they're not through with this yet. (Goes with men to door.) (Ad lib--goodbyes.)

American Student (crossing the room): Americans for Americans. We are taught one thing but we see another put into practice. (Sits in chair, left stage.)

Foreign Student: My people are no more generous than yours --but somehow I thought it would be different over here.

Committee Chairman (re-enters, looking thoughtful; sees discouragement of students): Look here, children, don't be discouraged. This is an old, old problem and a battle that has to be fought constantly. Come here, Miss Ellis, and you, Mr. Salvador. (Mr. Salvador sits in chair at Harding's right. Miss Ellis sits on a foot stool at his feet.) I'm going to tell you something that I never want you to forget. Our hope of world fellowship rests with you young people. Your ideals are high. You live by those ideals. Beware of the dollar mark. Never let it take these principles from you. You are the law-makers of tomorrow. Don't lose your

courage and don't lose your ideals but remember always the words of the great teacher who, when on earth, taught equality and world brotherhood and in his own words said: "Have we not one father? Hath not one God created us? Why do we deal treacherously every man against his brother by profaning the covenant of our fathers?"

INTERLUDE IV

Youth appears at left stage in front of the drawn curtain. The spot light follows him as he walks toward center stage. He is listening intently to the words of Knowledge. As Knowledge concludes his speech, Youth should be in the center of the stage and the curtains should part. The stage is set to represent a cathedral scene. Youth walks from center down stage to center back stage where he kneels in front of an altar and takes the attitude of prayer.

Speech of Knowledge: Inside these portals you will see a phase of human life that even I have failed to plumb the depths. That is the best part of you, the part you call your soul. Without it, life would be of no import, your body but a lovely hollow shell. It feeds on sundry things, this soul of yours--on clouds at sunset; on loving those you know; compassion, tenderness, and

suffering; a cherry tree in bloom; and sacrifice. And happiness is soul-food, too, my child. The soul, a tender, fragile thing, has need of something strong to lean against, to own--something outside this life, and high and fine, finer than anything you have yet known. Give it the things it needs for growth, my son. The soul is there, waiting to grow and live. Some day when all else fails you, you will be grateful to find you own a sturdy soul. And there is much in youth a soul must need and much of youth that sorely needs a soul.

EPISODE IV

Mental Development

Scene: Inside the altar rail of a cathedral. The altar is equipped with a gold cross, two gold vases with red flowers, and two gold candelabras with seven white candles in each one. The altar is backed with a white hanging. On each side of the altar, facing toward center stage, are approximately sixty choristers dressed in white choir robes. The front row of the choir is holding lighted red candles. Youth enters and kneels in front of the altar. The choir sings a sacred number. At the close of their song, a special number should be given (solo, duet, quartet, or quintet). When the special number has been concluded, a minister, clothed in

a red robe, enters from back, left stage and walks to altar. He faces the altar, lifts his arms in supplication to Christ, and gives the following prayer:

Master divine,
We bring to thee the tasks of this day--
Above all, the great task of being the men thou
wouldst have us to be,
Of fulfilling thy ambitions for us.

Grant unto us a zeal to work with thee,
To cooperate in thy purpose for our lives
We know that, for each one of us,
Thou hast a great and glorious future in store
If only we will permit thee freedom
To work out that future in us.

Help us therefore to give thee full scope in our
lives
That in serving thee and in serving our fellow-men,
We may fulfill thy ambitions for us.

When the prayer is concluded, the minister leaves the scene as he came--left back stage. The choir's accompanist begins to play. On the second chord the chorus members all face front. As the march is played, the choir exits on their respective sides--the front row leaving first. Youth is now left alone. He is still kneeling before the altar. The lights grow very dim and a spot light falls on him. Youth lifts his head and says:

Youth: It is as if this dazzling light shown from within myself, instead of falling on me from afar, so brilliant is the flame that burns within, so all-consuming. (Rises, turns toward audience.) I know so much I never

hoped to know, I feel so strong and sure. And yet I feel an humbleness that Knowledge gave me as her fairest gift. This humbleness I do not understand. It drives me on and yet it holds in check my eager will. I know not why I prize such humbleness, but still I do.

The breath of life is sweet. And sweet it is to feel my beating heart and know my body for a perfect one. Sweeter still is to see--to see--life in its fourfold measure. Oh, Knowledge, greater teacher never was.

Curtain

If the pageant is to be used for a commencement program, the curtains should not be drawn at the close of Youth's speech but the program should continue as follows:

The superintendent of schools, or whoever is designated for the purpose, should step from left stage and place the cap and gown on Youth and say:

"With this cap and gown I make tangible recognition of the success you have attained thus far in life. What you have achieved is but the first step toward a broader, sweeter existence. You in your youth realize this more vividly than anyone else. You stand on a foundation solid with physical well being, with social background, with scholastic success, with spiritual growth. From this vantage point, you face the world with eyes that look eagerly to the fu-

ture, for you have learned how to live, and you can and will make your dreams reality."

At the close of the superintendent's speech, he retires from the stage. The principal of the high school enters from the left and stands left center stage. At the same time, two boys carry in a table, containing the diplomas, and place it right center stage. A member of the board of education also enters and stands back of the table. The principal begins the roll call and the graduates march across the stage and receive their diplomas from the representative of the board of education. When all the graduates have received their diplomas and are back at their seats, a minister steps out and gives the benediction and the pageant comes to an

End

MUSIC

The music is one of the most important contributory elements toward the success of the pageant; however, I am not going to designate any particular pieces because the music will have to be chosen according to the ability of the orchestra to be used. The original production used, "Whispering Flowers," by F. v. Blon, for the beginning of the prologue. The first thirty-eight measures were played before Youth appeared. When Youth appeared and gave his line the harp and violin played very softly the next movement of the piece which included the next forty-one measures. The virtue dance was also worked out to a section of this same piece. "Vision of Salome," an oriental selection, was used for the vice dance. "Parade of the Victors," a march by Arthur Bergh, was played for Episode I.

There should not be more than three minutes of music between each episode. Any worthwhile music will be suitable for between the acts; however, before the episode in the cathedral, a sacred number would create a more appropriate mood for the scene.

COSTUME PLOT

Prologue

Youth: White costume--knee breeches, back fastening tuck in shirt with high collar and long full sleeves; white knee length cape, lined with red (cape is fastened at shoulders and falls down the back), white shoes and stockings. No head covering. (Youth is dressed the same throughout the pageant.)

Virtues: Four virtues wear blue voile dresses and blue undergarments. The fifth virtue (central figure) wears a white voile dress and a white undergarment. (Bathing suits may be substituted for undergarments.) Costumes are made ankle length. They require no sewing--take a length of material twice the length of the body; fold material so that it measures one length of the body; then on the center of the fold cut an opening large enough for the head; then cut on the same fold from each outer edge to within about three inches of the outer edges of the neck line. The costume is complete now, except for a belt that may be made from a scrap of the same material.

Vices: Two vices should be in red, two in yellow, and one (central figure) in grey. Their undergarments should

correspond in color to the outer costume. Voile is recommended for the material. The costumes are made the same as those for the virtues.

EPISODE I

Tennis drill: Girls--Conventional gymnasium suits of the school or light sport dresses. Boys--white shirts open at neck and white duck trousers.

Golf drill: Girls--sport dresses. Boys--golf knickers or white duck trousers.

Baseball drill: Girls--conventional gymnasium suits of the school. Boys--regulation baseball uniforms of the school.

Basketball: Girls and boys--conventional basketball suits of the school.

Track: Girls--conventional gymnasium suits of the school. Boys--regulation track suits of the school.

Hockey: Girls--conventional gymnasium suits of the school.

Football: Boys--regulation football uniforms of the school.

EPISODE II

Scene I

Scientist: Dark trousers, any style white laboratory

coat.

Secretary: Dark tailored dress.

Reporter: Dark business suit.

Scene II

Mother: Any house dress of a period twenty years prior to the year in which the pageant is given.

Boy: Dark trousers, light shirt open at the neck.

EPISODE III

Committee Chairman: Oxford grey suit, white shirt, dark red tie.

American Student: Simple tailored dress in a soft shade.

Foreign Student: Brown suit, light brown shirt, and dark brown tie.

Secretary of Labor: Navy blue suit, white shirt with a blue figure, and a blue tie.

Congressman: Black, pin striped suit, white shirt, and dark tie.

Business Man: Dark blue suit, white shirt, and a rather loud tie.

EPISODE IV

Choir: Dressed in white sheets. The sheets are folded so that they are ankle length and are pinned on

each shoulder.

Participants in special music: Dresses the same as the choir or in conventional choir robes of a local church.

Minister: A plain front-buttoning red robe (ankle length) with kimono sleeves and tied at the waist with a white cord.

PROPERTIES

Prologue: None.

Episode I: Eight tennis rackets, six golf clubs, two flags, four baseball bats, two hockey sticks.

Episode II: Scene I--Desk, desk chair, office chair, test tubes filled with colored liquids, test tube rack, books, and papers.

Scene II--Occasional table, table lamp, rocking chair, knitting, and foot stool.

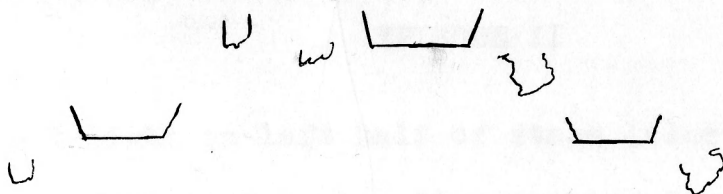
Episode III: Divan, occasional table, straight chair, rocking chair, two overstuffed chairs, newspapers, and letters.

Episode IV: Altar, two gold vases, red flowers, two candelabras, fourteen white candles, large gold cross, altar cloth, and approximately sixteen red candles (for choir).

PROLOGUE

Scene: A dimly lighted forest that suggests limitless space.

The forest can be made effectively of beaver board trees and bushes. There should be at least three trees but not more than four. The bushes or small cedars are used only as filler and to balance the stage. One must allow sufficient room on the stage for the dances of the virtues and the vices. The trees are twelve or sixteen feet high, depending on the height of the stage and approximately three feet wide. They are cut slightly larger at the bottom than at the top. Kalsomine in brown, blue, and green can be used for paint. The bushes and cedars should be painted a leaf green. Both the trees and bushes should be backed and braced with wooden pieces, so that they may be set in place readily. I suggest that the stage be set with the central tree back stage and the two end trees slightly further down stage in order that the vices and virtues may have sufficient room in center stage for their dances. The following diagram may serve as a guide:



LIGHT PLOT

Prologue

Number one border--amber, white, blue--up one-fourth.

Cue: Virtue dancers enter. Bring in purple floods.

Cue: Virtues' speech: "Start and march and finish of life's journey."

Block all lights.

Cue: Allow just enough time for virtues to leave stage.

Bring in border as at beginning. Bring in red floods.

Cue: Vices' speech: "Why live if living's dull?"

Block all lights.

Cue: Allow just enough time for vices to leave stage.

Bring in border as at beginning.

Cue: Speech of Knowledge: "Come where I lead."

Block lights.

Curtain

EPISODE I

All lights up--remain so throughout scene.

EPISODE II

Spot light on left half of stage (electricians' right).

Cue: Dr. Hardy's speech: "One evening I was talking to my

mother."

Spot light shifts to right half of stage.

Cue: Mother's speech: "Yes, he did, Jim."

Spot light shifts to left half of stage.

Cue: Dr. Hardy's speech . . . "tell the boys and girls that a well trained mind is man's greatest treasure."

Spot light blocked.

EPISODE III

Spot light on center of stage.

Cue: Speech of Chairman Harding: "Why do we deal treacherously every man against his brother by profaning the covenant of our fathers?"

Spot light blocked.

EPISODE IV

Number one border up one-half.

Cue: Minister enters. Number one border up three-fourths.

Cue: Chairman leaves stage. Number one border gradually dimmed. Spot light thrown on Youth who is still kneeling at altar.

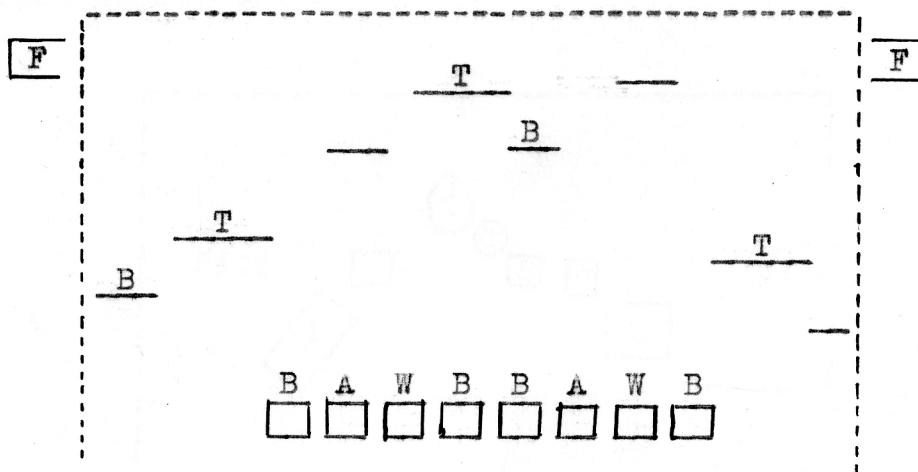
Cue: Youth's speech: "Oh Knowledge, greater teacher never was."

(Curtain unless the pageant is used for a commencement program, then full lights up--they remain so till end of program.)

LIGHTING EQUIPMENT

1. Number one border--amber, white, blue.
2. Number two and three borders--amber, white.
3. Two five hundred watt flood lights.
4. Spot light.

PROLOGUE



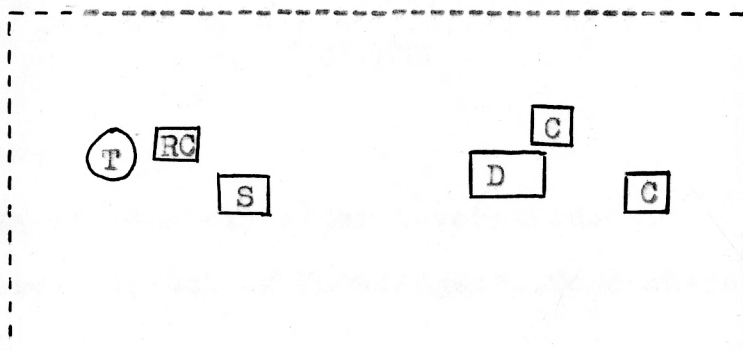
---- curtains
 F flood light
 T tree
 B bush
 □ border lights

EPISODE I

Gymnasium scene: No stage properties. All lights up--full.

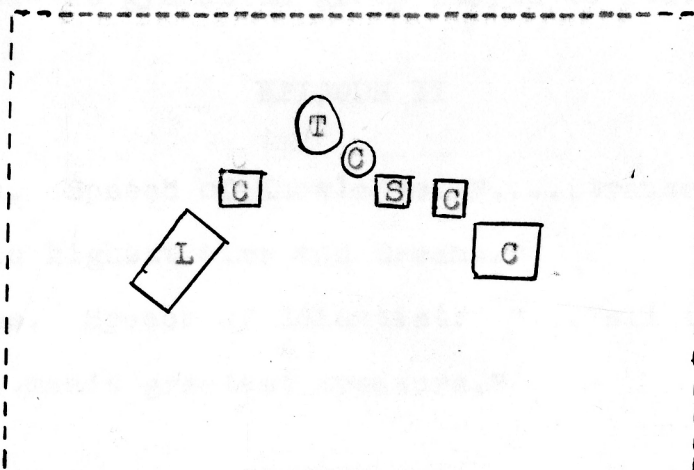
EPISODE II

Spot light--booth.



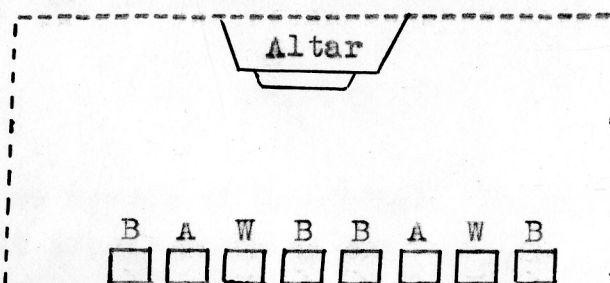
EPISODE III

Spot light--booth.



C chair
T table
RC rocking chair
S stool
D desk
L love seat

EPISODE IV



PROLOGUE

Curtain Cues:

1. Open immediately after invocation.
2. Close. Speech of Knowledge: "...Come where I lead."

EPISODE I

3. Open. Speech of Knowledge: "The mind and heart grow fitter in a well kept house."
4. Close--as gymnasium group starts to leave stage.

EPISODE II

5. Open. Speech of Knowledge: ".....transcending all his highest aims and dreams."
6. Close. Speech of Scientist: "...Well trained mind ...man's greatest treasure."

EPISODE III

7. Open. Speech of Knowledge: "...with people that we live and grow broad in understanding."
8. Close on speech of Chairman Harding: "...by profaning the covenant of our fathers."

EPISODE IV

9. Open on speech of Knowledge: "...and much of youth that sorely needs a soul."