

**BULLETIN**  
OF THE  
**FIRST DISTRICT NORMAL SCHOOL**  
**KIRKSVILLE, MISSOURI**

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**Volume XVI**

**Number 5**

**MAY, 1916**

**Publisht Monthly**

**Pageant of Missouri**



# BULLETIN

OF THE

## FIRST DISTRICT NORMAL SCHOOL

KIRKSVILLE, MISSOURI

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FOUNDED BY JOSEPH BALDWIN

AS THE NORTH MISSOURI NORMAL SCHOOL, SEPTEMBER 2, 1867

ADOPTED AS THE FIRST DISTRICT NORMAL SCHOOL, DECEMBER 29, 1870

UNDER ACT OF THE GENERAL ASSEMBLY, APPROVED MARCH 19, 1870

OPENED AS THE FIRST DISTRICT NORMAL SCHOOL, JANUARY 1, 1871

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VOLUME XVI      NUMBER 5

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Publisht Monthly by the  
First District Normal School

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PAGEANT OF MISSOURI

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Entered as second class mail matter April 29, 1915, at the post office at Kirksville, Missouri,  
under the Act of Congress of August 24, 1912.



*The K. S. N. S.*

# Pageant of Missouri



Presented on the

CAMPUS

MAY 20, 1916

TO

DAVID RIDGEWAY GEBHART

WHO DURING HIS ELEVEN YEARS OF SERVICE IN THE

KIRKSVILLE STATE NORMAL SCHOOL

HAS CONTRIBUTED SO MUCH TO ITS MUSICAL AND

DRAMATIC PRODUCTIONS

THIS BOOK IS

DEDICATED

BY THE PAGEANT COMMITTEE

## FOREWORD

The K. S. N. S. Pageant of Missouri is a production of and by the school. It has been made possible thru the hearty cooperation of the teachers and the students of several different departments, extending over a period of more than nine months.

The Book of the Pageant was produced by students in the History and the English Departments. During the fall term a class in history under Mr. Violette gathered the historical material for the book, and another class in English under Mr. Wise composed the various Episodes, the Prelude, the Interludes and the Postlude upon the basis of this material. The Prolog and the Epilog were composed by Mr. Emmet Rogers.

The scenery has been planned and made by the students of the Art Department under the direction of Miss Patterson. Many of the costumes were designed in the Art Department, and many of these were made in the Household Arts Department under the supervision of Miss Snowden. The artistic posters that have been used in advertising the Pageant were made by students of the Art Department.

The drilling of the cast and the others taking part in the Pageant has been largely in the hands of members of the English, the Music, and the Physical Education Departments. Special mention should be made in this connection of the work of Mr. Wise, Mr. Gebhart, Mr. Noyer, Miss Emery, and Miss Williams.

Special music for certain portions of the Pageant has been composed by Miss Burrows and Mr. Goetze. All the music has been orchestrated by the Orchestration Class under Mr. Goetze.

In a great variety of matters other members of the faculty and many students have rendered very efficient service. The work of Mr. Cosby and his corps of assistants in getting the properties is worthy of particular notice.

In planning this Pageant the effort has been to present in dramatic form some of the most striking and the most important incidents in the History of Missouri and to depict some of the conditions that have characterized her past. Special pains have been taken to adhere as closely to what is historically authentic as the forms of dramatic production will permit.

If this Pageant serves to arouse on the part of those who participate in it and of those who witness its production a greater interest in the history of our State and in her future development, and if it demonstrates the possibilities of pageantry as a form of community<sup>■</sup> dramatics in the schools of our state, the effort will be deemed to have been worth while.

## OFFICERS AND COMMITTEES

PAGEANT COMMITTEE—Mr. E. M. Violette, Mr. C. M. Wise, Mr. D. R. Gebhart, Mr. J. W. Heyd, Miss Ida Jewett, Miss Grace Lyle.

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FOR THE INTERLUDES—Miss Winifred Williams.

FOR THE CHILDREN—Miss Clarice Evans, Miss Genevieve Kirkbride, Miss Susie Barnes, Miss Laurie Doolittle, Miss Mary E. Koll.

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COSTUME DESIGNERS.....Miss Lena E. Patterson, Miss Inez Callison

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MUSIC.....Mr. D. R. Gebhart, Mr. Johannes Goetze, Mr. J. L. Biggerstaff

STAGE MANAGER.....Mr. C. M. Wise

PUBLICITY.....Miss Ida Jewett, Mr. E. M. Violette

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HEAD USHER.....J. L. Kingsbury

TREASURER.....G. H. Jamison

# ORCHESTRA

JOHANNES GOETZE, DIRECTOR

## FIRST VIOLINS—

Henry Stukey  
Velda Cochran  
Morea Booth  
Grover Bennett  
Homer Clough

## SECOND VIOLINS—

Earle Dillinger  
Bessie Smythe  
Agnes O'Neil  
Lena Newmeyer  
Lucile Fountain

## VIOLA—

Isabel Robinson

## CELLO—

Helen Markey

## BASS—

Stanley Shaw

## FLUTES—

Jeanette Howell  
Grace Brandt  
L. Graham

## HORNS—

Jimmie Dillinger  
Ray Dillinger

## CORNETS—

Lowell Cockrell  
Wilhema Raffensperger

## TROMBONES—

Glen U. Cleeton  
Glen Dillinger

## TUBA—

Harlan Brookhart

## TYMPANI—

Mrs. Glen U. Cleeton

## PIANO—

Genevieve O'Neil

# THE CAST

## PROLOG AND EPILOG

First Herald.....	Emmet Rogers
Second Herald.....	C. N. Dye

## PRELUDE, INTERLUDES AND POSTLUDE

### SYMBOLICAL CHARACTERS

Missouri.....	Mary Shouse
Mississippi River.....	Ralph Griffith
Religion.....	Lester Reynolds
Trade.....	Stephen Blackhurst
St. Louis (As a Child).....	Jack Gebhart
St. Louis (As a Youth).....	Lee Qunital
France.....	Vera Thomas
Spain.....	Madalin Ward
Britannia.....	Phradie Wells
Peace.....	Margaret Prowell
War.....	Leo Petree
The Chase.....	Velda Cochran
Civilization.....	Lillian Crosby
Industry.....	Ermine Thompson
Columbia.....	Celeste Noel
Maine.....	Alleen Spencer
Mexico.....	Arthur McPike
Progress.....	Lula Hall

Barbarism—W. L. Barnard, Clayton Cavett, Charles Omer, Kendrick Farrington, Elmond Hacklemann, Joe Bigsby, Grace Howard, Ruth Gardner, Elizabeth Zimmerman, Esther Glynn, Christine Cavett.

Spanish Ladies—Alleen Spencer, Vera Thomas, Helen Markey, Eula Hull, Fay McCutchen, Virginia Perry, Martha Sprecher, Faye Stuart, Velda Cochran, Grace Brandt, Jennie T. Cleeton, Mildred Ward, Lulu Williams, Mildred Rieger.

French Lords and Ladies—Lillian Crosby, Phradie Wells, Marie Brunsmann, Flora Wright, Ermine Thompson, Clara Smelser, Elizabeth Ryle, Madalin Ward, Eula Coons, Mary Simpson, Cornelia Lloyd, Orah Cantwell, Mildred Nulton, Elizabeth Brandt, Lucy Toalson, Sarah Laird.

Wood Nymphs—Velda Cochran, Helen Markey, Alleen Spencer, Fay McCutchen, Virginia Perry, Martha Sprecher, Eula Hull, Vera Thomas.

Northern States—Mildred Nulton, Mrs. Dorsey, Pauline Houston, Josephine Kaye, Maurita Miller, Georgia Tatum, Eva Sharkey, Rena Gartman, Bessie Hoerrmann, Ida Dyer, Maurine Daniel, Mary Yates, Mrs. Hilgert, Ruth Lilly.

Southern States—Mary Shouse, Alleen Spencer, Margaret Perry, Isabelle Robinson, Agnes O'Neill, Jewell Rhoades, Ora Palmer, Leona Lane, Mable Day, Lola Barnett, Blanche McGinnis, Grace McGinnis, Maurine McMurray.

Industries, Art and Sciences—John Eggert, Mildred Hudson, John Medaris, Vernal Barnard, Chester Foster, Ola Madigan, Gordon Rogers, Zelma Foster, Laurence Kretzmeier, Frances Fuller, Melvin Hudson, Leota Wells, Millard Shryack, Isabelle Rich, Fred Danbresse, Grace Towne, Marion Shaw, Laura Harris, Theophilus Smith, Marie Harris, Rufus Putney, Esther Glynn, Jack Putney, Elizabeth Bundy, Harold Williams, Catherine Bundy, Harold Pierce, Mary Kenner, Laurence Marseilles, Iva Crowley, Joe Shaw, Ina Benton Barnard.

### EPISODE I

#### MARQUETTE AND JOLIET

Indian Chief . . . . .	Estel Bradley
Indian Runner . . . . .	Everett Shaw
Indian Woman . . . . .	Ruby Farmer
Indian Messenger . . . . .	Alva Motter
Indian Medicine Man . . . . .	Mildred Reiger
Marquette . . . . .	Robert Alexander
Joliet . . . . .	Lloyd Sharp

### EPISODE II

#### FOUNDING OF ST. LOUIS

Reneau . . . . .	George Novinger
Laclede . . . . .	F. B. McClure
Taillon . . . . .	O. C. Corbin
First Scout . . . . .	Clive Freeland
Chouteau . . . . .	Mary Crigler
Second Scout . . . . .	Jean Hanks
Missouri Indian . . . . .	N. B. Hoskin
Missouri Indian Chief . . . . .	George Dodson

### EPISODE III

#### FRENCH LIFE IN ST. LOUIS DURING THE PERIOD OF SPANISH RULE

Joseph Martigny . . . . .	Thos. Kerfoot
Mainville Deschenes . . . . .	Jas. Webb
Blanchette . . . . .	E. H. Bash
St. Ange . . . . .	O. C. Perry
Piernas . . . . .	C. P. Callison
De Leyba . . . . .	Stelow Schwartz
George Rogers Clark . . . . .	Craig Powell
Quesnol . . . . .	Ernest Crawford

Messenger . . . . .	P. L. Sparks
Old Man . . . . .	O. C. Perry
Chouteau . . . . .	Mary Crigler
Madame Riganche . . . . .	Bessie Babbitt
Bride . . . . .	Gladys Fowler
Groom . . . . .	Gail Webber
Priest . . . . .	Floyd Thompson
Bishop . . . . .	Caskey Settle

**EPISODE IV**  
**DANIEL BOONE**

First Settler . . . . .	Jesse Davidson
Second Settler . . . . .	Wallace Graves
Daniel Boone . . . . .	Ben Weaver
Settler . . . . .	Floyd Reyner
Flying Eagle . . . . .	Anna Collett
Man . . . . .	Stark Flinchpaugh
John . . . . .	Glenn Ingram
Widow . . . . .	Margaret Prowell
First Woman . . . . .	Florence Shaw
Mrs. Daniel Boone . . . . .	Leta Yowell
D. M. Boone . . . . .	David Wright
Spanish Governor . . . . .	Eugene Sparling

**EPISODE V**  
**THE FORMAL TRANSFER OF LOUISIANA TO THE**  
**UNITED STATES**

Captain Meriwether Lewis . . . . .	Donald Petree
Captain Stoddard . . . . .	Kenneth Steele
Governor Delassus . . . . .	Walter Ryle
Spanish Commander . . . . .	Cecil Clark

**EPISODE VI**  
**THE MISSOURI COMPROMISE**

First Negro . . . . .	Tom Wright
Second Negro . . . . .	Ruel Schnelle
First Planter's Daughter . . . . .	Genevieve Noonan
Second Planter's Daughter . . . . .	Myrl Walter
Third Planter's Daughter . . . . .	Bessie Coffey
Fourth Planter's Daughter . . . . .	Ruth Howerton
Ragland . . . . .	J. V. R. Hilgert
Mrs. Ragland . . . . .	Mrs. J. V. R. Hilgert
Teacher . . . . .	Floyd Thompson
Sam . . . . .	John Childers

Ben.....	Chester Purdy
Joe.....	William Smith
Lizzie.....	Ruth Stone
Orator.....	Glenn James
Leader of Parade.....	Homer Clough
Shively.....	A. H. Juergensmeyer
Hastings.....	Harry M. Lowen

### EPISODE VII

#### THE WAR WITH MEXICO

First Prisoner.....	N. B. Hoskin
Gregg.....	John Craig
Sentry.....	Harold Bohon
Kearney.....	Earle Dille
Hudson.....	Paul Wilgus
Elliott.....	Russell Ramsey

### EPISODE VIII

#### THE CIVIL WAR

Hanley.....	George Loughead
Mrs. Hanley.....	Mary Parr
Charles.....	Floyd McKee
Henry.....	R. R. Cammack
Sentry.....	Hugh Vail
General Lyon.....	Caskey Settle
General Frost.....	Glenn Johnson
Colonel Porter.....	Cecil Clark
Colonel McNeil.....	Donald Petree
Soldier.....	Marion Hill

Indians—Mabel Shepherd, Nellie Madsen, Gladys Dearing, Mary Lucile Hunt, Isa Dea Anderson, Gertrude Nagel, Mary Graves, Minnie C. Murphy, Myrtle J. Morris, Ruby E. Borron, Elsie Belle Parkin, Helen Brookhart, Bertha Holman, Mary Alderton, Blanche Stout, Jeanne Quintal, Pearl Scobee, Myrtle Towles, Gladys Main, Mary Lee Woods, Mollie Hayse, Gracia Allen, Paul J. Brown, Lloyd P. Sharp, John Spickard, Lee Curry, George Bailey, C. G. Guthrey, Emma Altic, Treva Lagaser, Lena Randall, Marie Moore, Clyde Dillinger, Bernice Coughlan, Alice Harris, Fannie M. Henderson, Glenn Ingram, Virgil Floyd, Ailey Williams, Rena Gartman, Arthur Roberts, Asa James, Elizabeth Franklin, John E. Howard, Floyd McKee, Estel Bradley, Lora Murfin, George Bailey, Esther M. Stautermann, Ida E. Turner, Anna Fox, Elsie M. Robinson, Mary Belle Murdock, Texie Ryle, Mary E. Yates, Christine Bowling, Nina C. Nickell, Hardin Benning, Iona Woods, Neita Brawford, Mrs. Everett Meals, Jessie Ramsey, Gladys Howey, Ruby F. Farmer, Lula Murphy, Oral Herrin, Myrtle Foster, Maurine McMurry.

French Settlers—Jean Hanks, Vera Dalzell, Martha Davis, Verna Dunn, Sina Cochran, Alice Newlin, Lanius Madsen, Anna McCarty, Mary M. Sturgeon, Laura Gibbs, Alice Duffie, Etta Morris, Goldie Prosser, Lola Gordon, Carrie Bell Wills, Fannie Randall, Belle Threlkeld, Genevieve Shepherd, Irene Coons, Ollie McWilliam, Katye Hunt, Varene Railsback, Louis Unfer, Ethel Nowles, Alice Potter, Lena Bowen, Mary Miller, Flora Woodson, Zula Osborne, Fern Winiette, Bertha E. Arni, Hazel Paugh, Mary Alderton, W. Everett Meals, Mary White, Alma Margreiter, Ida Mae Hilton, Bertha Fife, Jennie Lee Atkins, Cleo Sprang, Nettie Dickerson, Mae Nowels, Letha Geoghegan, E. T. Whitaker, Lena Paterson, Jas. J. Webb, Bessie Barb, Clive Freeland, P. L. Sparks, Beulah Grinstead, Dottie Angell, Fern McGee, Flossie Harpham, Edna F. Alderson, Dolores McClanahan, Jennie Terrill, Olga Duncan, Hermia Cotter, John W. Craig, Virginia Howell, Lester Reynolds, Mary Matlick, Richard DeWitt, Fern Shibley, Lloyd Browne, Bernice Brown, Wm. Green, Jessie Carrington, Lanius Madsen, Melba Kilpatrick, Sherwood Atterberry, Inez Stokes, Roy Inbody, Myrtle Petree, O. C. Corbin, Opal Sires, Glenn Johnson, Elizabeth Frazee, Hayes Quinn, Sina Cochran, Ben Craig, Romula Guilbert, Pansy High.

Soldiers—Neal Martin, Verner E. Hurt, Claude Dillinger, Glen Novinger, R. O. Salisbury, Dennison Devilbiss, Ray Dillinger, Samuel E. Wilson, H. E. Bolander, E. L. Burton, Pauline Cohagen, Glenn Freeland, Harrel Hopper, W. T. Crawford, Donald C. Petree, Marion Hill, Jessie Davidson, Orvel E. Hooker, J. T. Angus, Don Vail, R. R. Cammack, Caskey Settle, Geo. O. Dodson, C. L. Clark, Walter H. Ryle, Earle Dillinger, A. M. Shull, Ertle Gulick, Gail Webber, Robert Alexander, Fred Spees, Alice Purdin, Floyd A. Thompson, Paul Wilgus, Arthur Camden, Homer Vrantner.

American Pioneers—Leta Oliver, Olive Beaty, Blanche Camden, Alta Victor, Ianthe Cohagen, Alice Duffie, Reba Sturgeon, Virginia Robinson, W. Everett Meals, Elizabeth Ryle, E. T. Whitaker, Reba Polson, Ida Dyer, Hazel Jones, Mary P. Grubbs, Bertha Mason, Viola Wilson, Virginia Victor, Opal M. James, Ethelyn Bratton, Ruby Myers, May Shuman, Velma Shaw, Emilie Hickerson, Mary Alton, Vashti James, Bessie Hoerrmann, Pauline Sturgeon, Maggie Shelton, Opal Camden, Homer Clough, Gillie Bernard, Mary M. Sturgeon, Enolia Lyon, Florence Moots, N. B. Hoskin, Gayle Shower, Maud E. Bridges, Lurah Haines, Pauline Houston, Nellie Childers, Agnes O'Neill, Cornelia E. Vitteteau, Margaret Perry, Pearl Snyder, Lola Barnett, Ellnora Littrell, Gladys Reese, Eva Shockey, Goldie Prosser, Beulah Coffey, Maco B. Whittall, Josephine Kaye, Gertrude Dillon, Myrtle Longenback, Katie Sue Throckmorton, Ruby Marsh, Stella Gooch, Anna Wayland, Daisy Eggert, Reva Shafer, Olivia White, Golda E. James, Irene Woods, Eula Bushong, Nettie Dickerson, Grace Coon, Madalin Clough, Cordia Dawkins, Alta Hawkins, Bernice Britton, Emmett S. Finley, Bessie Farmer, Mary D. McReynolds, Lloyd Browne, Hazel James, Ursa Rhodes, Ruth Howerton, Harry Berger, Beulah Coffey, Kenneth Steele, Mabel Perry, Hugh Gwyn, Mabel Nulton, Eugene Sparling, Ralph Griffith, Alta Victor, S. E. Graham, C. N. Dye, Lenna Hall, A. B. Mulanix, Julius Quigley.

Negroes—Thomas Wright, Grace Walker, Jean Hanks, Inez Callison, Marguerite C. Wells, Morea Booth, Elsie Coulson, Madge Knowles, Helen Stansberry, Evelyn Behymer, Clarissa K. Duer, Deane Perley, Ida Graves, Edna Green, Mary Baker, Senora Carson, Omah Husted, Ermine Capps, Lillian Jackson, Mrs. Jennie T. Cleeton, Lucile Van Pelt, Carrie E. Wiley, Myra Wright, Mabel E. Post, Bessie Babbitt, Deborah Brown, Mary Crigler, Tulsye L. Phelps, Gladys Carman, Ruby Palmer.

Indian Children—Francis Curry, Harold Pierce, Joseph Golick, Gordon Rogers, Gladys Coale, Noah Phillips, Emma Coale, Laurence Kretzmeier, Zelma Miller, John Ryan, Clarence Clark, Vincil Cundiff, William Major, Vern Spangler, Homer Phillips, Willie Madigan, Zola Miller, Ronald Miller, Raphael Miller, Chester Foster, Jack Putney, Rufus Putney.

Children of French Settlers—Helen Fortney, Fred Danbresse, Mary Fortney, Morris Winslow, Lella Hudson, Arlis Wells, Mildred Hudson, Leota Wells, Grace Towne, Isabelle Rich, Ethel Hess, Ina Benton Barnard, Irene Hess, Vernal Barnard, Pansy High, Agnes Woodin, Leonard Hudson, Louise Howell, Pearly Dowis, Isabelle Howell, Melvin Hudson, Frances Fuller, Myrtle Danbresse, Ola Madigan, Elizabeth Gebhart, Elizabeth Bundy, Catherine Bundy, Virginia Tarrant, Iva Crowley, Laura Harris, Marie Harris, Anna Belle Fry, Eleanor Sells.

Children of American Pioneers—Theophilus Smith, Millard Shryack, Evelyn Crow, Mary Kenner, Bulah Coulson, Clarence Kenner, Helen Michaels, George Kenner, William Michaels, Harold Williams, Laurence Marseilles, Edna Foster, Zelma Foster, Ernest Nolkemper, Frank Gray, Lanora Gray, Lloyd Adams, Floyd Adams.

Negro Children—Ruth Shaw, Verne Miller, Opal Draper, Marion Shaw, Jack Allen, Clyde Vance, Evart Hayden, Clarence Kenner, Frances Ryan.

## **PROLOG**

BY EMMET ROGERS

### **First Herald**

The Western rivers and their ancient day  
Long slumbered with the sacred mountains.  
The life of Freedom and its lay  
Was sung by Nature's pristine fountains.  
The glory of the New World light  
Long heard the forest music's moaning.  
Loneness and the solemn night  
Oft hushed the dying storm's last groaning.

### **Second Herald**

When the early hours of life had ceased,  
Into the solitude came the morning,  
Born of the beauty of the East  
With eastern art this world adorning.  
Inquiring spirits labouring long  
Amidst the hardship came to render  
Through the hope of their new song  
The worth of life to the virgin splendor.

### **First Herald**

Now came a night in the spring of life—  
A midnight shadow seen presaging  
Bitterness and evil strife  
Of conflict and its echoes raging.  
The seething shadow long had surged  
Across the moor of life and duty,  
Before impurity was purged,  
And life became a dream of beauty.

### **Second Herald**

Life's new fruitage and the dawn  
Of truth and purity have gendered  
A fair new world that builds upon  
The service that the old has rendered.  
New beauty and the subtleness of youth  
Now breathes upon our living story.  
Lo, from the West there comes in sooth  
A world that lives, a world of glory.

## PRELUDE

BY  
GLADYS FOWLER

Place.—Wood near a stream.

The Spirit of Missouri is dancing along in the forest. Small spirits embodying the ideas of barbarism and savage life flit back and forth. The music is typically Indian. Finally they draw near to Missouri and all whirl together in wild abandon.

There comes a musical sound as of water rippling and the Spirit of the Mississippi River, an old man with flowing white locks, approaches.

Missouri hears the sound and approaches the newcomer. When she is near, the Spirit of the Mississippi River presents the Spirit of Religion and the Spirit of Trade. All bow to the Spirit of Missouri, who welcomes them gladly. As the Spirit of the Mississippi River moves on, the dance is resumed, the spirits of barbarism disappearing and the newly arrived spirits taking their place.

## EPISODE I

### MARQUETTE AND JOLIET

BY  
JULIUS QUIGLEY AND LETA YOWELL

Historical Note—In 1673 two French Canadians, Marquette, a Jesuit missionary, and Joliet, a fur trader, made their way from Canada to the Mississippi and sailed down this stream from the Wisconsin to the Arkansas. Altho the Mississippi had been discovered by the Spanish over a hundred years prior to this expedition of Marquette and Joliet, it had not as yet been explored along its entire course. Indeed this was not done until La Salle, another French Canadian, sailed down the Mississippi from the Illinois to the Gulf of Mexico in 1682. The claims of France to the Mississippi Valley were based on the explorations of these three men and on the subsequent settlements that were made by the French.

During their voyage Marquette and Joliet had several encounters with the native Indians, one of which is depicted in this

episode. The place where this encounter occurred was an Osage Indian village situated near the Mississippi river and perhaps in Iowa not far from the Missouri boundary line. It may have been, however, in the extreme northeast Missouri. Not all the incidents given in this episode happened at the time of Marquette's and Joliet's visit to this Indian village, but they are introduced to give an idea of some of the Indian customs of that time. The calumet dance and the peace pipe incident, however, actually occurred.

Stage Setting—Tall trees and dense underbrush cover the ground. At the center front is a frame made of two small posts forked at the top, with another pole placed in the forks. On this skins hang drying. On another frame similarly made hangs dried corn. Large chunks of buffalo meat are also suspended on this frame. Near by is a pile of potatoes. At the left center is a large log not far from a campfire. Near the wigwams are arrows, bows, clubs, tomahawks, daggers and hoes. Near the fire are long, forked sticks for roasting meat.

The wigwams are made of skins, which are thrown over poles set in the ground in a circle and fastened together with stays of deerskin at the top. There are holes for doorways. There are about twenty wigwams.

Indian men, women, and children are scattered all through the village. The men are dressed in buckskin shirts, buckskin leggings, and moccasins. These are embroidered with beads and other ornaments. All the ornaments are bright-colored. Scalps of slain enemies, bones of sacred animals, bones of human beings, wings of birds and other ornaments are hung from the waist.

The necks and arms are decorated with bright colored beads made of stone. Bright red stain is smeared over their faces.

The male children are dressed much as their fathers, except that they have less clothing.

The women and young girls are dressed in bright blankets thrown around the shoulders and hanging to the feet. They wear embroidered moccasins. Beads of many colors hang from their necks.

About one hundred Indians occupy the village.

Five papooses hang from branches of trees. They are in cradles made of upright boards with pieces of deerskin fastened at the bottom and sides. They are gently rocking to and fro in the wind.

Men are sitting on the ground with legs crossed under them. Bows and arrows are lying near them. Some of the men are making bows, some arrows, some stone hatchets, some tomahawks, some are tanning and stretching skins, some are making hunting shirts, others are doing nothing.

The women and children are doing the hard work. One group is digging and planting. They dig up the ground and drop a fish where the hill of corn is to be, then drop the corn on top of the fish. Some are cultivating corn. They use short, stout sticks to scratch up the ground. Many of the older women are sitting around weaving baskets and mats from reeds from the river. There are others who are making clothing, and still others are grinding corn between two stones. Meat on a stick is held over a fire and cooked. Some of the squaws are shaping pottery from clay, others rocking their papooses, others tanning skins and making dyes to color them. The children collect wood for the fires.

There is a great deal of talk and much gesturing among the Indians.

The old chief, dressed in robes of bright-colored skins and a head dress of bright feathers, sits before his wigwam near the center of the village. His arms, neck, and body are decorated with numberless strings of beads, and with flaming war paint.

Suddenly an Indian bearing a tomahawk, bow, and arrows runs into the village. He is highly decorated with war paint, beads, scalps and bones. He goes to chief. All the men start up and form a circle around the runner and the chief. The women all drop their work and stand in the background gazing.

Runner.—(To the chief) I bring bad news.

Men.—Ugh! Ugh! Ugh!

Chief.—Tell us all. Must we fight?

Runner.—Yes, Great Chief. Sac and Fox Indians come to burn homes. (He indicates the village around by a sweep of his

arm. Men spring to their feet and brandish weapons in air, uttering loud warwhoops. They run to large earthen vessel and dip their hands into its contents and smear it on their faces and arms.)

Chief.—We fight. Osage Indians much brave.

(Warriors form in large circle around fire near chief's wigwam. Two medicine men stretch skins tightly over hollow logs for drums and beat them with sticks. Medicine men make curious flute-like noises on reeds. The warriors dance wildly, making the air ring with their war whoops. They brandish their weapons in the air. Chief goes over to them and speaks.)

Chief.—Come. We fight. (They all disappear into forest, following chief. The women set up cries of wailing and lamentation. They wring their hands and tear their hair. An old Indian woman addresses the rest.)

Woman.—Squaws, we go pray to River God. Great Spirit good.

(They all go down to river, wringing hands and wailing. They kneel and throw hands in air uttering curious sounds all the while. Warriors return. They have twenty prisoners, securely bound. They wear about the same dress as the Osage warriors. Warriors set up great shout. Women spring to their feet and run to warriors. Prisoners are tied to trees. The Indians hold council. They sit with legs crossed under them in a circle around chief. Women stand in a body in background.)

Chief.—Shall we kill men? (Points to prisoners. Warriors point and nod. They shout and brandish tomahawks in air.)

All.—Burn! Burn!

Chief.—Squaws, fetch wood.

(The women and children disperse and return carrying arm loads of wood, which they heap around the prisoners. Fire is taken from ashes near chief's wigwam. They ignite the sticks and leaves, which burn slowly. The men dance and shout, waving their warclubs in air. Medicine men chant weird songs. The air is filled with blood-curdling yells. Suddenly a messenger from the Fox tribe rushes into the village. He goes to chief. Warriors start forward as if to seize him, but chief wards them off with gestures.)

Messenger.—Chief, pale-faces come. They follow river to village. (Warriors wave war clubs in air and shout.)

Chief.—We hate pale-faces. They kill Indians. We make war on pale-faces.

Messenger.—Sac and Fox Indians help brothers fight pale-faces. They are many. They carry Fire Gods that kill.

Chief.—(Taking messenger's hand) We fight together against pale-faces. (To warriors) Free prisoners. (Warriors run to prisoners and set them free. They all gather around chief and talk excitedly, with many gesticulations.)

Chief.—We go into woods. Hide. When pale-faces come, we kill.

(The Indians all seize their weapons and start away yelling. Suddenly chief falls to ground. He is ill. Men, women, and children run to him wailing and wringing hands. Warrior runs away and returns with medicine man. Medicine man has face and hands painted red and green. He has a most grotesque appearance. All stand back with reverence and awe when he approaches chief. He begins a solemn exorcism. With uplifted hands he says, "Evil one, leave!" He kneels down and puts his mouth to chief's arm, pulling skin about. He keeps up a peculiar nasal noise and utters exclamations. Gets more excited. Pulls flesh more violently. Springs to feet and spits small frog on the ground. Throws aromatic root on fire, and with its smoke illness is supposed to ascend.)

Medicine Man.—Go, evil one! (Turning to others, who stand amazed.) Chief get well now.

(Warriors shake heads, pick up unconscious chief, and all disperse into ambush in the forest. The village is empty and looks deserted. Marquette and Joliet and an Indian guide come in. They carry guns. Around the neck of each is a chain on which is fixed a cross. They wear a robe or gown which reaches to the feet. Around the waist they wear girdles. Each carries a staff almost as tall as a man.)

Marquette.—Here, brother, is the Indian village we have been searching for.

Joliet.—Yes, but it is deserted. It looks as if no one had occupied it for several days.

Marquette.—I had hoped to see some Indians here, for we are almost out of food.

(The Indians rush out of brush yelling and brandishing weapons. They surround Marquette and Joliet. The latter are frightened. They fall upon their knees and pray, holding crosses in hands. The sight of the crosses, the pale faces, and the strange dresses of the men make the Indians stop and stand amazed. Marquette speaks through a guide who interprets.)

Marquette.—We help the Indians. We are friends from across the big water. The great King of the pale-faces sends us. We trade with Indians. We cure the sick and make Indians love God. We teach you of our great country, France. I, Father Marquette, and my friend, Joliet, the trader, we teach you.

Warriors.—You cure sick? Our chief sick. Medicine man no cure. You cure him? He die if you don't.

Marquette.—Bring your chief to me. Perhaps I can make him well. (Aside to Joliet) We can at least gain a little time. (Indians all utter grunts of satisfaction.)

Warrior.—We love pale-faces—make chief well. (Six of the men run to the chief's wigwam and bear him to Marquette. They all form circle around them. Marquette examines chief.)

Marquette.—(To Joliet) Try bleeding him. It will at least do no harm. (They let a little blood and then fall on their knees and pray. After a little the chief regains consciousness, rises and stands shakily. They all shout with joy.)

Chief.—(After warriors have pantomined explanations to him.) We be friends to pale-faces. Make big feast.

(Men and women disperse to all parts of the village. Some pound meat, some grind corn, and others make fires. A messenger goes to invite the rest of the Sac and Fox tribes to the feast. Hunters come in bearing deer, turkeys, squirrels, and other wild game on their shoulders. Marquette, Joliet, and Chief sit in front of chief's wigwam. About thirty Sac and Fox Indians come in decorated with war paint and beads. The feast is prepared. The chief rises and goes to large vessel over fire. It contains meat. He takes meat out with his finger and puts it into a

bowl. Takes it to Marquette and Joliet. The other Indians fall to eating meat and porridge made from corn meal. They reach into vessels and get the meat with their fingers.

The chief blows thru hollow bone to cool meat. Then he feeds guests with his own hands.

The dance begins. The tum tum of a dozen drums is accompanied by as many reed flutes.

Marquette, Joliet, and the Chief still feast. After the buffalo meat comes roast dog. Marquette speaks.)

Marquette.—We don't eat dogs at home. We don't like them.

Chief.—(Smiles) Dog much good.

(He takes it away and brings deer meat instead. Then cornmeal porridge is brought. The dance stops and the warriors all gather around their chief. They sit in a circle. The chief goes to his wigwam and returns bearing a peace pipe with a long stem. It is decorated with bright-colored feathers. He lights peace pipe and smokes. He hands it to Marquette and Joliet. They smoke and then each Indian around the circle smokes it in turn. Chief gives it to Marquette.)

Chief.—Take peace pipe. Smoke. Great Spirit love you. Bad Indians try kill you. Show peacepipe. They be friendly. Protect pale faces.

Marquette.—(Takes peace pipe) I am grateful. May the Great Spirit bless you! Now, we must go back to our canoes. Farewell, dear friends. (Marquette and Joliet exeunt accompanied by guide. The dance resumes and increases to wild intensity as Marquette and Joliet drop down the stream, waving farewell.)

Curtain.

## INTERLUDE I

1. Tableau.—The Spirit of Missouri standing disconsolate, in attitude of despair.

2. Tableau.—The Spirit of the Mississippi River presenting a child, St. Louis, to the Spirit of Missouri.

3. Tableau.—The Spirit of Missouri directing the attention of St. Louis, now a youth, to a female figure representing France, which, through all three tableaux, stands on an eminence in the rear, half discernible in the hazy light.

## EPISODE II

### FOUNDING OF ST. LOUIS

BY

MARY CRIGLER

Historical Note—The present city of St. Louis was founded in 1764 by a Frenchman, Pierre Laclede Liguist, commonly called Laclede. Prior to that time only one other permanent settlement, Ste. Genevieve, had been established in what is now Missouri. The French had however established several other settlements in what is now Illinois, among which were Cahokia, Kaskaskia, and Ft. Chartres.

A mercantile firm known as Maxent, Laclede & Co., were given a grant by the French Governor at New Orleans in 1762 conferring upon them the exclusive trade of the upper part of the Louisiana Territory. This company fitted out an expedition in New Orleans for the purpose of establishing a new trading post in this region, and put it in charge of Laclede, one of the junior partners of the firm. Starting from New Orleans in August, 1763, Laclede and his men sailed up the Mississippi to Ft. Chartres where they spent the winter. While there he explored the region along the west side of the Mississippi and selected the site for the new post. In February Laclede sent his young stepson, Auguste Chouteau, and a band of workmen up the river to the site that had been selected with orders to begin the work of erecting houses. He and his family followed, going by land. The settlement that was here established has become the present metropolis of Missouri.

The three scenes in this episode have to do with the selection of the site, the coming of the first settlers, and the naming of the settlement. All of the scenes occurred on the site of the settlement.

### Scene I

#### SELECTING THE SITE

Stage Setting—A large semi-circle of open space on the river bank with heavy woods surrounding it. A tow boat with two small boats. Laclede and eight men appear on the scene in animated discussion and with vivacious gestures. Laclede stands in the center of the group.

Laclede.—This place only will do.

Taillon.—But, Monsieur, why not one nearer to our settlements?

Laclede.—You have heard me. Get your axes. (Men draw aside and mutter angrily, with ominous gestures. Scout runs in in alarm and staggers exhausted toward Laclede.)

Scout.—(Excitedly) I saw Indians. They seem angry and are moving this way. (Men gather around, frightened.)

Laclede.—My friend, there are no dangerous tribes in this region. No finer site for a trading post can be found than this, even should it never be more than that. And with the cession of the eastern side of the river to the English, I believe that our French brothers will bring their families across the river and swell our little post to a village, from that to a town, from that—(Taillon takes two other men by the arm, and the three start for the boats.)

Taillon.—Set up your city, then, Monsieur, without our help.

Laclede.—Oh you would leave, then? Come back, my braves, and prove that you are not cowards. Would you desert? We must have command of this position if we are to carry out our fur-trading and keep our rivals from breaking in on this territory. Think of the wealth for us, men! We will outdo the Spanish with their far-famed treasure mines. Will you let a fairy tale frighten you from all this? (Men hesitate as he begins speaking. Others nod in agreement with Laclede. The three come slowly back and at word "wealth", Taillon comes up to him and seizes his arm.)

Taillon.—Monsieur Laclede is right, comrades. Let us to

our axes and mark the place. Wealth! Come! (Men rush to boat, seize axes, and blaze trees. Laclede helps.)

Laclede.—Now for our trip down the river. Ho, for a hasty return to the spot on which I predict one of the finest cities in America will one day stand. (Men cheer. They depart to boat. Bustle of leaving. They float down river, singing French boat song till they pass from sight.)

## Scene II

### THE FIRST SETTLERS

Stage Setting—A boat appears in the river, being towed by means of small ropes and having several small boats tied to it. Chouteau, the thirteen year old stepson of Laclede, and thirty followers are on board. Great bustle of arrival. As they came to the bank, the men leap into the water and pull on the ropes to move the boat. All disembark and some investigate the spot while others unload bales of cloth, flour, etc., and pile them in heaps under the direction of Chouteau.

Chouteau.—Here we are, men. See the blazed trees. Get out your axes.

Taillon.—The Indians will attack us here. The woods are too thick. Monsieur Laclede will change when he comes. Come, comrades, we need not obey a child of thirteen years. (Men follow him down to river bank. Chouteau is undecided what to do.) Besides, why should we, as loyal Catholics, countenance this unrighteous alliance between Laclede and Madame Chouteau? She cannot marry while her first husband is living, even though a few words were said over them by an officer of our government. (Men nod heads in agreement, draw closer together, looking with disfavor at Chouteau. Enter Laclede and Madame Chouteau in a cart loaded with household furniture, bedding, etc. Draws up between Chouteau and men. Chouteau runs to them.)

Laclede.—Why is this? Why are you not at work felling trees to begin building. I had thought that men who have shown such loyalty to me on my first trip would have already have begun work on a shelter for my wife. How promising our little post looks already! I see great hopes for the future. (Seizes ax from heap and begins to chop at tree.) Come, men, what say you?

(During speech, men have been changing attitudes, and now, fired by Laclede's enthusiasm, they also seize axes. Several trees are felled and laid as foundations, to the accompaniment of a French logging song, while Madame Chouteau and children take front of stage and the little ones give French peasant dance to the accompaniment of the song. Madame Chouteau encourages them with nods and gestures, also joining in the song. Several boat loads of settlers, fifty persons in all, come up river. On seeing Laclede's camp they give hearty cheers. All are dressed in typical French costume, a number of women and girls being among them. Boats piled with furniture and goods draw up to bank and land.)

Laclede.—Welcome, friends, to our little post, which bids fair some day to be a town. We are glad to see you with us, but why so sudden a leaving of your former homes?

Reneau.—We heard that the English had been given the land on the east of the river, and rather than live on English territory, we preferred to trust our fortunes to the leadership of the able Monsieur Laclede. Our friends at Ste. Genevieve laughed at us and accused us of leaving our homes for a worse place, "Paincourt", they called it. What say you, Monsieur Laclede?

Laclede.—They are but jealous. They know that we shall soon outgrow their poor village. But, come, unload your goods. Men, we will aid them. (Men, who have been listening to conversation, come up and help settlers go unload boats.) "Paincourt", indeed!

(Boats unloaded, goods piled to one side, opposite Laclede's goods, the young men and maidens give a French peasant dance, the older ones looking on and applauding. Everyone apparently happy. Chouteau, who has gone off scene up river now appears, much excited.)

Chouteau.—Mon pere, two boat loads of men and furs! The rival fur company! They have guns. What shall we do?

Laclede.—We must see that they do not get past us. Men, to me! (The men leave crowd and run up to Laclede. Pantomimic explanation to them by Laclede.) Men, you will follow me, will you not? Our position is menaced by them. Shall we not defend our rights and capture furs and men?

Men.—Yes, Monsieur Laclede, we follow you!

Laclede.—Get arms, then. You men (pointing off eight men) take the boats and be ready to attack when they come in sight. Take them at any cost. I myself will be in one boat, while Auguste and the rest will protect us with your guns from the bank.

(Men follow orders. Boats with traders and laden with furs appear floating down river. Traders see Laclede and men, and pull for opposite bank. Laclede and men pull out and overtake them. Fight follows, on water, one boat overturned, several men fighting in water, guns fired, etc. Prisoners brought to camp. They protest vigorously, in pantomime, pointing to furs, themselves and overturned boat. Laclede has their hands tied and a sentry placed over them at one side. At once, while others distract attention of sentry, one escapes and slips out among trees down river. Escape discovered. No attempt to follow. Alarm and excitement on part of Laclede's men. Laclede tries to calm fears of settlers. Pantomime of fear and alarm. Distant shot heard.)

Laclede.—What was that? Taillon, go up river, and you, (pointing to another man) go down river. Quickly now! (Settlers rush here and there, piling up goods. Scene of noise and confusion.)

Taillon.—Monsieur Laclede, Indians are coming down the river bank upon us. They are armed. Did we come to this place to be murdered?

(Settlers, hearing this, rush to goods, pile them into boats. Laclede tries to stop them. Settlers embark, pull down river frantically. Laclede in despair at side front. Taillon tries to comfort him. Men come down to boats in pantomimic discussion of danger, pointing up river, around at unprotected condition, and finally at boats and provisions.)

Scout.—(Rushing in) White men coming up the river! Our prisoner is with them, and I fear they are officers of the French government, coming to harm us. Let us depart before their arrival. But first let us set the prisoners free. (Prisoners are freed. Men hurriedly fill boats with provisions and push off, pulling up stream.)

### Scene III

#### NAMING THE SETTLEMENT

Stage Setting—Only one or two boats left. Very few provisions. Laclede, Madame Chouteau, Taillon and half the men on scene. Men at work in background. Missouri Indian at side.

Laclede.—(To Madame Chouteau) My dear wife, I owe it to you that we have as many helpers and provisions left to us as we have. But for your entreaty to them to stay and your position as the only woman left at our camp, we should have been left with but Auguste and Taillon to aid us. To be sure our red brother here has told us that our hostile Indians are but friendly ones after all and desire nothing so much as a little food, of which, alas, our supply is short. However, we need the help of more hands. What shall we do?

(Enter fifty Missouri Indians, dirty and shabby, with bony ponies, poor equipment, etc. They take possession of the scene. Rush to provisions and try to take what they want. Laclede and men prevent them. They dispute. Finally Laclede motions to the unfinished foundation of a house and explains by signs that if the Indians will work, they may eat. Indian chief turns to squaws, pushes them to Laclede, stands back with folded arms. Laclede gives squaws spades and they begin to dig in ground. Several young Indians steal up on other side of goods and provisions, seize some and rush away into woods with them. Laclede becomes angry and motions Indians to leave. They first protest and then threaten. Laclede motions down river and tries to explain that he will send for French soldiers. Indians hesitate. Settlers come into view, pulling up the river. Laclede points the to settlers. Laclede's men seize their guns. Indians leave quickly, getting out as fast as possible, tumbling over each other, up the river. Settlers draw up to the bank.)

Reneau.—Monsieur Laclede, we wish to come back. We are sorry we left you in trouble. We met a force of Indians on the river bank who said that these Indians were merely thieves,—mischievous, not dangerous Indians—and that they would do no harm. The Indians we met were Peorias and were very kind to us. They said they would come up the river and help us. May

we land, and promise you that we will not desert you again? (Enter Indian scout.) Ah, here is an advance runner of our Indians now!

(Laclede motions the settlers to land. Indian pantomimes the presence of his tribe and their desire to come to the white man's camp. Laclede agrees. Indian leaves. Settlers disembark. Enter fifty Peoria Indians, clean and orderly-looking, a contrast to the Missouri Indians. Horses with much game, corn, etc., on backs on top of other equipment.)

Chief.—Red men have come up river to help white men. Want to make camp here and help white men build houses and grow maize, show them how to fish, hunt and trap. Peorias good Indians, not like thieving Missouris, who care only for what they can get to eat.

Laclede.—Yes, chief, we want Peorias' help. Glad to have good Indians for neighbors. (Gives him piece of bright-colored calico and gun.)

Chief.—Bring maize and game. All presents for white chief. Set up village here. (Big heaps of game, fish and corn are brought and laid down before Laclede, who motions settlers and men to come and look.) No more want here. Plenty for all.

(Young men and maidens set up corn in center of stages and dance Indian corn dance about it. While they are doing this the squaws at one side set up teepees and put Indian camp in order, while settlers watch them and talk to them.)

Laclede.—My friends, we have not yet fully decided on a name for our settlement. "Pain-court" is not a name to go down in history, while Laclede, as has been suggested, is too humble; and I am too modest for that name. For a town which shall bring in food in plenty, as our Indian friends are showing us—for a trading post which shall receive millions of valuable pelts—for the city whose streets and markets and tall spires may in after years be seen here, the greatest city of the greatest new empire of the world, what could pay more honor to our present monarch than to name it after his patron saint, "Saint Louis"?

Settlers.—We agree! Saint Louis is our town called! Vive Saint Louis! (Loud cheers and waving of arms.)

Curtain.

## INTERLUDE II

BY

RUTH STONE

To the left center of the stage, Missouri stands holding the hand of St. Louis. He looks up at her confidently. The figure of Spain, robed in white and draped with Spanish flag, stands behind them with arms outstretched in protecting attitude. At back Peace stands watching them. At right side back are the figures of War and Britannia. They are looking at Missouri and St. Louis menacingly. Britannia, with hand on War's arm, appears to urge War to go against them.

At first orchestra plays very peacefully and quietly. Gradually the volume of sound increases and we feel a hint of trouble. Peace, Missouri, St. Louis, and Spain show signs of uneasiness. Orchestra sends forth a loud crash of music, and War dashes across the stage and with a stroke of his arm prostrates St. Louis. Missouri affrightedly appeals to Spain. Spain clasps her hand and draws sword. Peace wrings hands in distress. Britannia looks on rather triumphantly.

## EPISODE III

### FRENCH LIFE IN ST. LOUIS DURING THE PERIOD OF SPANISH RULE

BY

GLADYS FOWLER

Historical Note—In 1762-63 France lost all of her possessions in the Mississippi Valley, ceding that portion east of the Mississippi to England in 1763, and that west to Spain in 1762. Notwithstanding this change of territorial sovereignty, the population of the settlements in what is now Missouri did not become Spanish but remained predominantly French all thru the period of Spanish rule from 1762 to 1800. Very few Spanish ever came to settle in Missouri.

This episode attempts to portray the life of the French settlers in Missouri during the period of Spanish control. Some of the characteristic French customs are shown in connection with two historically important incidents that occurred during this period.

The first is the transfer of the upper portion of the Louisiana territory from France to Spain. This took place in St. Louis on May 20, 1770, more than seven years after the treating ceding the Territory had been made. St. Ange, the French Governor, very informally handed over the authority to Piernas, the representative of the Spanish Government.

The second incident is the attack upon St. Louis by the English and the Indians on May 26, 1780. At that time Spain was an ally of the American Colonies in their revolt against England, hence this attack by the English upon St. Louis. That the English did not succeed in their plans was due largely to Colonel George Rogers Clark, the American commander of the expedition that had been sent out by Virginia to take from the English the posts held by them in Illinois and the Indiana country. At the time of this attack upon St. Louis, Clark was near by, and when the Indians heard he was coming they abandoned the attack. Had this attack succeeded, the English might have recovered the places which Clark had taken from them in Illinois and Indiana. Herein lies the historical significance of this incident.

### Scene I

#### THE TRANSFER OF UPPER LOUISIANA FROM FRANCE TO SPAIN

Stage Setting—A street in St. Louis. An open place without the city. Rough frame houses along street. Each house has a gallery. Trading post, a rough log hut, door of which is wide open, giving glimpse of merchandise within. In front of the post, hanging on various hooks, are many hides, while on a shelf on either side of doorway is an assortment of gay bordered handkerchiefs, beads, etc. A rifle rests against the doorway. A group of men are standing about the open door, discussing a wedding, which is even then being performed at the further end of the village.

Jean Martigny (owner of trading post).—Mon Dieu! What a day for a wedding. The good Saints must favor the marriage.

Taillon (a miller).—Touessant Hanaud is a mighty hunter. Many the skins that he took in the winter.

Mainville Deschenes (a carpenter).—Mon Dieu! The little Marie is as plump as a partridge. What a wife she will make for Touessant.

Joseph Martigny (a miller).—(Walks slowly toward the post and drops a pack of furs in the doorway.) Good morning, good friend. Waiting for the wedding procession? Mon Dieu! but I have news. Down at St. Genevieve they say the Spaniards are our rulers.

Loungers.—(In unison) No, no, our city—it belongs to France.

Martigny.—Even so; France has given to Spain the country, the upper Louisiana. The good Father tells me so. Listen! He knows it is true; for Ducharme, the Canadian, you know the man, he has been selling goods to the Indians, so the Spanish Commandant arrests him. Now he is sent away and much vengeance he says that he send us.

(A shout is heard. Horsemen appear. A cry is heard, "La calege! La calege!" Some women on horseback come trotting into the street. All the men at the store cheer as the calege appears. On either side of the calege are wedding singers, singing at the top of their voices. Other caleges follow. With shouts, "God save the wedding pair" and songs and waving of hats and gay colored handkerchiefs, the cavalcade passes on to an open space at the end of the street. Here all dismount, the bride is kissed and the dancing begins. The girls are in homespun with bright handkerchiefs on their bosoms; the men for the most part are in hunting dress. The groom has on a new buckskin suit and gaily embroidered moccasins. Just as the fiddlers begin, children on the outskirts of the crowd give a shout. All turn and see Blanchette, a trader, landing from a small boat.)

Crowd.—Blanchette! Blanchette! Come, join us.

Blanchette.—Good friends, no. The Spanish, they come soon.

Crowd.—No, no! Let us ask our beloved Governor St. Ange.

(The crowd start to meet St. Ange, whose home at the Government House is farther away. They have scarcely started when he meets them.)

Crowd.—Good St. Ange, are the Spanish our rulers?

St. Ange.—(With up-raised hand) If the Spanish are coming, I know it not. Go back to your dancing.

(Crowd resume dancing. He turns toward his home, but

has gone only a few steps when again there is a shouting, "Le Voyager! Le Voyager!" He turns. A boat containing three men is drawing up to the landing. Two are dressed in hunting garb; the third, Piernas, has on military clothes.)

Piernas.—(Walking toward crowd) Lead me to your commandant. I come for Spain.

(The notary steps forward and leads the way to the Government House, but meets St. Ange. Piernas gives him a letter. St. Ange reads. Most of the crowd follow the men. The wedding party climbs into the caleges and goes to the bride's home at the farther end of the village.)

St. Ange.—(Bowling low) I am instructed, your Excellency, to deliver to you this post of St. Louis. By your good leave, we will haul down our flag and raise the flag of Spain. (Flag which has been flying over Government House at end of street is taken down, while villagers stand weeping.)

Piernas.—My friends, I will rely in all things on Monsieur St. Ange and invite him to remain here at his good pleasure. Sirs, I look forward to your friendship. (Bows. Spanish flag is run up. The two boatmen have now joined the crowd.)

Boatmen.—Vive Spain! Long live Spain! (The cry is taken up by all the crowd. St. Ange and Piernas enter the Government House while the crowd without shouts, "Long live Spain! Long life to the Governor Piernas!")

## Scene II

THE ATTACK OF THE ENGLISH AND THE INDIANS UPON ST. LOUIS

Stage Setting—A street in St. Louis, as in Scene I. Colonel George Rogers Clark and Governor De Leyba are earnestly talking.

De Leyba.—Colonel, we have naught to fear. Are we not friendly with the Indians? Never has there been an attack on St. Louis, never will there be. We are poor and defenseless, so they will not attack us. But will not Colonel Clark take command of our few soldiers, to insure our safety?

Clark.—No. I cannot. I have already stayed two hours—a long stay for a simple warning—and I must to Iron Banks, at the mouth of the Ohio. You must not remain defenseless. Build

a palisade around the city. There is much to fear. The Spanish favor the Colonies; that is enough cause in itself. Hamilton, at Detroit, only awaits an excuse. Ducharme, the renegade who was banished from the city, is scheming, too. He hasn't forgotten his promised vengeance and is only too glad to lead any expedition which Hamilton will plan. But in case an attack is made, I promise you all the assistance in my power. I now depart down the river. Farewell.

De Leyba.—Thanks, thanks, my good friend, I'll not forget. I may summon you any moment. (Exit Clark. De Leyba starts away toward where many are at work in the fields.)

Quesnol.—(Running up, white with excitement) Ducharme, Ducharme, the renegade, met me across the river and said, "The Indians coming!" Fifteen hundred down the river of the Illinois! (Settlers crowd around asking questions.) What! You not believe?

De Leyba.—What is it? The same old yarn to frighten the people? Quesnol, you are an old fool. Men, take him to prison. (Two men come forward and lead Quesnol away toward the Government House.) Today is our festival of Corpus Christi. We must rejoice. The poor man is demented.

(Little children run in from the woods with great baskets of flowers. People begin coming to the festival. Great crowds line the street. Music is heard outside. It is faint at first, then grows louder and the procession of Corpus Christi enters. Twelve little girls enter first. They are dressed in white and wear wreaths of flowers on their heads. They carry great baskets of flowers and strew them on the street as they go. Following, comes the priest. He carries a small box containing the holy sacrament in his hand. Over his head is a canopy which is carried by four small boys who constantly swing incense in the air. Other boys and girls follow priest singing songs in praise of Corpus Christi. Clergy and bishop in costume follow, carrying papal flag, banners, and torches. The people bow to the ground as the holy sacrament passes.)

De Leyba.—(To himself) I think there be danger. (Aloud) Men, a palisade must be built. Bring posts from the forest with saplings to wrap them.

(Work begins at once. A portion of the defense is built. Posts are placed in a row in the ground and saplings wound in and out among them. A gate is placed at one end and a small cannon mounted there. A watch tower surmounts gate. After all is finished, gay crowds in holiday attire troop out the gates. Indians are seen prowling around in the woods.)

Indians—Tomorrow! Tomorrow! (A messenger runs to De Leyba.)

Messenger.—We see Indians around in the woods.

De Leyba.—Go quickly after Le Colonel Clark.

(Messenger departs, running. Lieutenant Cartabona and his company of twenty-five men march into the accompaniment of martial music. The settlers crowd around the soldiers.)

Crowd.—See the Spanish soldiers. Now we are safe.

(The people disperse, some within the city, some to the open fields. Jean Cardinal drinks at a spring. One old man digs in the field. Indians approach from all sides. One kills Cardinal. Another attacks the old man, who drops his hoe, grabs his gun, and starts for the gate.)

Old Man—Mon Dieu! The Indians!

(He too falls. All is confusion. People from the fields are hastening toward the gate. Shots are fired from the tower to warn the people. A messenger hurries out from the gate.)

People.—To arms! To arms! The Indians are on us!

(The Indians make a rush for the gate, which is closed just on their approach. Within the city the people are panic stricken. Women, with children clinging to their skirts, are rushing about crying. Men with guns rush from the houses. Chouteau takes charge.)

Chouteau.—Charge! for your homes and your children! Defend the city! (Finally, after several ineffectual charges have failed to drive the Indians away, Madame Riganche, in a man's coat and carrying a musket, rushes toward the crowd.)

Madame Riganche—Rally! The gates must be held!

(The cannon is fired. Soldiers discharge their guns and many Indians fall. Indians are repulsed, but linger about. Clark and soldiers enter.)

Indians.—The Long Knife! The Long Knife! We will not fight the Long Knife! (With one wild whoop, traders and Indians turn and make a rush for their boats. De Leyba now appears.)

People.—The cowardly skulking old Governor—he hides himself—abandons his people. (They rush toward him with sticks and stones flying. He hastily starts toward the Government House, the crowd following.)

Clark.—I have saved St. Louis. The Indians fear the Long Knife. (To Lieutenant Cartabona and Colonel Montgomery) Form your ranks and pursue the enemy— (As the music starts, the crowd turns again, shouting.)

Crowd.—Now we are safe! Vive Le American Colonel. (Bells ring, crowd shouts and follows the soldiers through the gates.)

Crowd.—Long live the victorious soldiers! Long live our city, St. Louis.

Curtain.

### INTERLUDE III

The Spirit of the Chase dances in a glade, accompanied by the Spirit of Missouri and by wild spirits of the wood. The Spirit of Civilization enters treading a stately measure, followed by the Spirits of Trade, Industry, etc. The Spirit of Missouri deserts her former companions and joins the new group. The first group shows signs of fear and dances away, leaving the newcomers in full possession. The latter dance into form for tableau, and the curtain falls.

### EPISODE IV

#### DANIEL BOONE

BY

MARGARET PROWELL, LETA YOWELL, AND FLORENCE SHAW

Historical Note—Altho the population of the Upper Louisiana Territory remained predominantly French during the period of Spanish rule, American immigration to this region, especially to what is now Missouri, set in some time before the Purchase of the Louisiana Territory by the United States in 1803. In fact

about one half of the 6,000 people living in Missouri at the time of the Purchase were Americans. Many causes contributed to their coming, among which were the liberal offers of land grants made by the Spanish government to all who would come as settlers.

The most noted of these early American pioneers in Missouri was Daniel Boone, who came from Kentucky to the settlement which his oldest son, Daniel Morgan Boone, had established in 1796 or 1797 on the Femme Osage river, a tributary of the Missouri about twenty miles west of the town of St. Charles. Boone was at the time of his coming to Missouri sixty-five years of age. When asked why he left the comforts of an established home to subject himself to the privations of the frontier, he replied that Kentucky was getting too crowded and that he needed more elbow room. Kentucky had at that time a population of only 200,000 but that was too many people to suit Boone. Moreover he had sustained heavy financial losses in Kentucky and he felt that the generous offers of land that were being made by the Spanish government would enable him to recover these losses.

The two scenes of this episode present first, Boone's arrival at the Femme Osage settlement, and second, his characteristic manner of administering justice as a Spanish syndic.

## Scene I

### BOONE'S ARRIVAL IN MISSOURI

Stage Setting—Five log cabins are to be seen, on one of which is floating a Spanish flag. This house belongs to Daniel Morgan Boone, son of Daniel Boone. The settlers are busy about their houses. One is sawing up wood for fuel, another is at work clearing away the trees. A few Spaniards are seen idling about. Children are playing.

Toward the extreme right, Daniel Boone comes on the stage with his dog. He is tall, spare, and sinewy, with eyes like an eagle's. His fringed hunting shirt and leggings are worn and shabby. He carries a gun and a small pack on his shoulders. He stops, looks about him, and seeing the houses thru the trees, he strides forward. The men quit their work and start toward him. The children stop their play; mothers, some holding babies,

come to the doors of the cabins. When the settlers recognize Boone, they become very enthusiastic in their greetings and the name, "Boone! Boone! Colonel Boone! Daniel Boone!" is the universal shout.

First Settler.—Why—?

Second Settler.—Have ye left—?

First Settler.—Ol' Kentucky?

Third Settler.—Boonesborough?

Boone.—(He waves his hands and shrugs his shoulders) All my land is gone,—been taken away from me. Then Ol' Kentucky is getting too much settled up for ol' Dan. I met some hunters and they said they 'lowed this country across the great river was just the place fer me. Yes, it seems like they're all glad enough for me to face the dangers of nature for a home, but when the dangers have gone farther west, they haven't any use for Ol' Boone.

First Settler.—(Pats him on shoulder) It is all right, ol' man, we're mighty glad to have you here with us.

(A group of five horsemen comes on the stage. Four of them are Spaniards. The other is a young man and wears the clothes of a settler,—a fringed hunting shirt, leather leggings, a coonskin cap and moccasins. Each of the five or six men around the cabins call to the young man, who is Daniel Morgan Boone.

All.—Yer Dad's come. Say, Dan Morgan Boone, Ol' Colonel's here.

(The young man jerks his horse to a sudden halt. The settlers still yell and point to Old Boone. Dan M. Boone hastily dismounts and greets his father.)

D. M. Boone.—Dad, you here? Why? What's gone wrong with Ol' Kentucky?

Boone.—My land in Ol' Kentucky has been taken away from me; so I just 'lowed as how I'd better come here where you were and take up some of this Spanish land.

D. M. Boone.—Dad, this is the Spanish Governor. (The Spanish Governor dismounts and bows courteously.) I am a Spanish subject now. (The settlers have been talking among themselves. Suddenly they all turn and with axes and saws they

start off into the woods, all shouting, "Now for Boone's cabin".)

Boone.—(Turns and looks after them.) Well, this is a real welcome. (He watches the woodsmen. The Spanish Governor has been talking to D. M. Boone.)

D. M. Boone.—Dad, the Governor offers to you, in the name of the Spanish Government, the office of judge in time of peace and commandant in times of war—syndic, they call it. Say, do you accept? They want you, too, for a Spanish subject.

(Before Boone can answer, the woodsmen return carrying trees for the new log cabin. They work steadily and put the first logs down. Daniel Boone looks at them and smiles. He starts toward them, but stops looking out into the forest. Then there appears a prairie schooner drawn by oxen.)

Boone.—(Smiling) They sure as fate follow me. See them back along the old buffalo trail.

(All the settlers yell and cheer as two or three schooners pull up before the cabins and stop. The settlers all crowd around the newcomers and shake hands; the women run out of the cabins, one carrying a little baby and others with children of all sizes crowding about them. The men finally take their oxen and go off the stage. Half grown boys hasten to make a fire at the back of each of the wagons, and the women, still talking to the settlers' wives or to the men, prepare for supper. The men come back on stage and begin driving stakes and stepping off distances for their cabins. The settlers' wives gradually leave the strangers and disappear into their cabins. The work of preparing supper goes on rapidly. Several of the settlers' wives come out carrying bowls of food. The stage has become almost dark, and now a large fire is built a little to the side of the stage; and the people group around the sit down. There is a lot of noise during all of this, then someone addresses the Colonel.)

Settler.—A story, Colonel Boone! Tell us a story of how you have escaped so many times from the Indians. It is luck you have come, for the Indians have been threatening us for a long time.

All.—Tell us a story, Ol' Colonel.

(They all look at Boone steadily. He sits like a statue, gazing into the forest, every faculty on the alert. All the party

become silent. Slowly Boone rises and still gazes. Then by the full red light of the dying fire is seen the form of an Indian.)

Boone.—Flying Eagle, why are you here? Why you come down from Great North?

Flying Eagle.—Red chief bring braves to take white man's town. Big Chief see Pale-face Sure-kill Boone. Red men go back to wigwams; no fight Pale-face Sure-kill. (The Indian leaves as the fire dies almost away.)

Boone.—That's all right boys; we'll turn in now, and have the story another night.

Settlers.—Boone's the man to keep off the Redskins. 'Rah for ol' Boone!

Curtain.

## Scene II

### A TRIAL BEFORE BOONE AS SPANISH SYNDIC

Stage Setting—The same as in Scene I.

Enter D. M. Boone with home-made wagon filled with corn and drawn by oxen. The men get rails and place them in semi-circle, making a little fence. Back of this they put pile of corn in semi-circle. Then the men begin to husk corn.

Boone.—Now, see here, fellers. I hope me and you don't have no trouble. Bein' as I'm Syndic, I calculate it's my dooty to tell you what's what. Long as you don't steal, and don't get into any mix-ups a-fussin' 'mong yerselves, I reckon we'll gee all right. But I'd have you understand one thing right now and you can smoke it in your pipe; you needn't 'spect me to let you off easy if you git into trouble. 'Git at it, boys, and see who gits through it first. (They husk a while. A man stops work and feels in pocket.)

Man.—My knife's gone! Here, you, John, I want my knife! What do ye mean by stealin' my own knife out of my pocket? (The man and John immediately begin to fight.)

John.—I ain't got it and won't be called no thief. (Boone gets on stump and shouts.)

Boone.—Here, you stop! Everyone of ye stop and let me thrash this 'ere thing out. What have ye to say, John?

John.—I ain't got his old knife, an' he'd better not call me a thief.

Boone.—(To man) My boy, the law o' this here country says if ye lose anything be sure and look for it good afore ye accuse your brethren o' stealin'. Now hunt around thar and see if ye can find it. (They look and find knife. Men look at Boone with reverence.) Boys, always remember the law after this.

(Enter a widow, poorly dressed and weeping, followed by burly-looking man.)

Widow.—Sir, I owed for my rent an' he (pointing to man) wouldn't wait for the pay an' took my cow. Oh, dear, what will I do? My cow is gone. I ain't got no man to work for me and long as I had a cow I wouldn't starve.

Boone.—(To man) Tell me the truth. You took her cow?

Man.—She owed for every cent it's worth.

Boone.—Well, now, the law says be good to widders and I 'low you ain't that. Still the law says to pay your debts, and if you're mean enough to take her cow to keep that law, I'll tan your hide for not mindin' that law about being good to widders. John, hand me that air hickory stick. Here, feller, strip off that coat. (He gives man lashes on back, then turns to his son.) Morgan, take my best cow and give it to this widder. Take it to her house right now. (Exit widow followed by man leading cow.) Now, feller, I'll let you off at this, this time, but you'd better consider all that the law says next time.

Another Man.—Let's git to work to work, boys, and finish this corn husking so that we can have some fun. (All work.)

Woman.—It takes Boone to settle them quarrels, don't it?

Second Woman.—Yes it does. I tell you he is a fine lawyer. He must be about as smart as the King of Spain.

First Woman.—Well, let's clear up a space here so's we kin dance just as soon as ever they git through. (They prepare a place.)

Second Woman.—An' let's put a pot of molasses to bile fer candy.

Man.—We're through. Get your fiddle, Sam. Choose your partners! (They get partners and dance square dances. Boone goes off the stage for a moment and comes back dragging a heavy wooden box.)

Boone.—Boys, this is the box I have been workin' on for quite a spell. You know this is the second one I have made and I am gettin' so I can do a pretty good job. This one is cherry wood. The other one was walnut. You know when Widow Perkins died there wan't a coffin in forty miles but that walnut one of mine, so seein' I didn't need it as bad as she did, I give it to her. Then I made a cherry one for myself.

(Men look at it and shake their heads sadly. Boone is interrupted by the shouts of a load of merry young folks who come trooping in from the side. The man with the violin is still playing, and the young folk come dancing on the stage. Boone pulls the coffin to one side. The young folk draw back in amazement when they see Boone pulling the coffin away. The violin music stops.)

Boone.—Come, now, this is nothing to blubber over. Thar, the candy's done. Bring it along, Becky.

(They all get portions of candy and begin to pull it. Boone takes violin from the hands of the player and strikes up "Turkey in the Straw" and sways to the music as he calls out, "Now for a hoe-down!" Everybody dances.)

Curtain.

## INTERLUDE IV

BY

GLADYS REESE

Missouri is in the center of stage with Spanish flag draped about her. The band plays "La Paloma". Spanish ladies dance one of their dances. French lord and ladies enter at left of stage with the French flag. The band plays the "Marseillaise". The Spanish take their flag from around Missouri and go off stage. The French drape their flag around Missouri and dance a minuet. Columbia enters at right of stage bearing the United States flag. The band plays a patriotic air. French take their flag from around Missouri and leave stage. Columbia drapes the Stars and Stripes around Missouri.

## EPISODE V

# THE FORMAL TRANSFER OF LOUISIANA TO THE UNITED STATES

BY

RUTH STONE

Historical Note—In 1800 Spain retroceded the Louisiana Territory to France, and in 1803 France sold it to the United States for \$15,000,000. At the time of the Purchase, France had not as yet come into formal possession of the territory which had been ceded to her by Spain in 1800. It was therefore necessary for France to acquire actual possession of the territory before she could transfer it to the United States. It so happened that the formal transfer of Upper Louisiana from Spain to France and that from France to the United States occurred at St. Louis on the same day, March 9, 1804. Captain Stoddard of the United States army was commissioned by France to receive the territory from the Spanish Governor, Delassus, and he was also commissioned by the United States Government to declare the transfer from France to the United States. This episode is concerned with this double ceremony.

Stage Setting—The Government Hall in St. Louis is seen in the background with the flag of Spain floating over it.

American troops under Captain Meriwether Lewis, adjutant to Captain Stoddard, march in and a drill takes place. They take their station in front of Government Hall. Several hundred villagers come in.

Spanish Governor, Delassus, attended by his officials, appears on balcony. He bows deeply and turns toward the villagers, who gaze expectantly at him.

Delassus.—Inhabitants of the Upper Mississippi! By the command of the King of Spain I am about to deliver up this post and its dependencies. The flag under which you have been protected for a period of nearly sixty-six years is about to be withdrawn. From this moment (dramatically) you are released from the oath of fidelity you took to support it. The fidelity and courage with which you have guarded and defended it, will never be forgotten, and in my character of representative, I entertain the

most sincere wishes for your perfect prosperity. (Wild applause. Delassus again bows until it is quiet again. Delassus turns to Captain Stoddard.) Sir, in the King's name I now salute you as the commissioner of the French Republic. And permit me to congratulate the United States on the purchase they have made of this fine territory. (Turning to his officers and citizens) I have the honor of presenting to you the officers of his Majesty, together with some of the most respectful inhabitants of this capital. (Amid the cheers Governor Delassus goes down steps, bows before Stoddard, who bows in return. Stoddard precedes Delassus up the steps to the balcony. Stoddard steps forward.)

Stoddard.—Sir, my reception on this occasion is the more grateful to my feelings as it was wholly unexpected. I consider the civilities bestowed on me as a favorable omen of our future harmony. Be assured that the United States congratulates itself on the acquisition of this fine territory. I salute the officers of his Catholic Majesty with that affection which forms a characteristic of military men.

(Bows and retires. Spanish troops on hill fire salute after salute until the flag of Spain has been lowered, and that of France raised. Drill by American troops. They march to fort where the Spanish troops are quartered, on the hill, at left back of stage. As they march in, Spanish troops march out and away. American troops form to watch raising of American flag. Orchestra starts up "Star Spangled Banner". Flag of France is lowered and that of America raised. Wild burst of applause. Cheers. Orchestra. Salute of guns.)

Curtain.

## INTERLUDE V

BY

JULIUS QUIGLEY

Enter Columbia slowly and sadly, followed by all the northern states. Columbia goes to back of stage and stands center, the followers, after drill, form at left. Southern states enter. They form at right of stage. The two groups gesture threateningly at each other. Missouri enters and goes to center of stage. Both

groups try to get her to join them. Missouri stands uncertain which way to go. Maine enters and takes a position with the northern states. Then Missouri wavers and goes to the southern group. Lights go out.

Curtain.

## EPISODE VI

### THE MISSOURI COMPROMISE

BY

GLADYS FOWLER, LILLY KINDRED, AND GENEVIEVE NOONAN

Historical Note—In 1819 Alabama and Missouri territories applied for admission into the Union. At that time the free states had a majority in both Houses of Congress, the majority being much larger in the House than in the Senate. Alabama was admitted at once as a slave state. This made the free and the slave states equal in their representation in the Senate. To admit Missouri would give the slave states a majority in that body. An attempt was therefore made to make the admission of Missouri conditional upon the prohibition of slavery in the state. For two years the matter was warmly debated in Congress and thruout the land. Finally the famous Missouri Compromise was agreed to, which allowed Missouri to come into the Union as a slave state but which provided that slavery should be excluded from all the rest of the territory purchased by the United States from France north of 36° 30' north latitude.

This episode shows something of the feeling of the Missourians of the time regarding the matter. Incidentally glimpses of plantation life in Missouri are also given.

### Scene I

#### NEWS OF THE COMPROMISE

Stage Setting.—A plantation home. The porch is visible. Two spinning wheels are on the porch. Darkies pass to and fro. Four daughters of the planter come skipping out on the porch followed by their black maids. They motion imperatively to the blacks, who place the spinning wheels and stools on the lawn. The girls seat themselves and the whir of the spinning wheels is heard.

The blacks sit on the grass and prepare the wool. One of the girls starts a song. The others pick it up in different parts and a delightful quartet is the outcome. A black comes from the house, goes to the girls and makes obeisance.

Black.—De missus say she want de young missuses.

Girls.—Oh! Perhaps about our new dresses.

(They run to the house. The maids put the spinning wheels on the porch. As they return for the stools the field darkies come in with their baskets of cotton upon their heads. When the field darkies see the maids, they put their baskets down and bow mockingly, laughing in derision. The maids get away as quickly as possible making little gestures, showing fear of contamination. They hold their heads painfully high and march into the house. The darkies laugh and make jeering remarks.)

Black.—Oh! Fo' de goodness gracious.

Another.—Fo' de lan' sake, sech fine ladies. Sech airs an' goin's on.

(A black throws a knife in the air. They play mumbly-peg, circling around. The baskets form an outer circle. The blacks watch their chance and steal cotton from one another's baskets. The mistress seats herself in a rocking chair on the porch. The girls come out and seat themselves on the steps. The master walks down the steps to the lawn. A yell of delight is heard from the darkies at play. The master notices them.)

Master.—Hey! Away with you.

(They place their baskets on their heads and skulk off. Amidst shouts and screams and laughter a crowd of boys come in bearing a terror-stricken "destrict" schoolteacher on an improvised pack saddle. Cries of "To the river" issue from the throng.)

Boys.—To the river! (Jeers and laughs. The master and mistress are laughing in spite of themselves. The teacher notices the laughing folk.)

Teacher.—Just wait until I scrape up enough and I'll-I'll (desperately) leave this place forever. (Laughs and jeers from the crowd.)

Master.—(Laughing) Serves him right. He should have considered longer before setting out on Aaron Burr's expedition.

Boys.—(Rushing off) Duck him! To the river! duck him! (Another crowd of negroes comes in from the fields.)

Sam.—(Throwing down a bundle of cane has brought in on his back.) Oh, Lordy, niggers, don't totin' dis here cane make yer back tired? Wish I would be free. I'd nevah tote no more heavy loads. No sah.

Joe.—Ho! What yo' talkin' 'bout nigger! Don't you know you'd have to work anyhow, cause you'd have to live, wouldn't you? Mas'r don't make you work bery hard, nohow. Mas'r good to all his niggers. Tell you what I'm goin' to do. You know dat ar money I made last January breakin' that extra hemp? I'm goin' to make some more this January and pay it all to Mas'r to let me be free. But I want to stay here with Mas'r. Don't nevah want to leave him and the missus.

'Rastus.—Oh, you niggers don't know nuffin. Has you all done forgot dat ar Missouri—Missouri—dat ar Missouri Compromise (mispronounces it) paper? Look here, don't you know we'll all be free? Ki, Yi, Ye! We'll all be free. Go on, nigger!

Sam.—Aw! Guess you can't learn me nuffin! Guess I knowed dat ar all de time. You not so smart, no———(A negro woman, Lizzy, appears in the door of a near by cabin.)

Lizzy.—You niggers hurry up thar now and wash yo' selves foh supper. It am most on de table now.

All.—Yas'm, yas'm. We's comin'.

(All go to bench and begin washing. They are interrupted by the appearance of a negro named Ben from another plantation. He runs in breathlessly, looking back over his shoulder.)

Joe.—Hi dar, Ben! What's de matter wid you, boy?

Ben.—Oh, Lordy, lordy! Boys, sabe me, sabe me! Mas'r—Mas'r, he so hard on me I jes' couldn't lib noways and I jes' run off and now he's comin' arter me. Don't yo' heah dem dogs? Dey's a-chasin' me. Oh, boys hide me quick. Oh, Lordy, Lordy, dar's Mas'r now. (A large, ill-natured looking man known as Bill Hastings dashes in on horseback and, seeing the negro, jumps quickly to the ground.)

Mr. Hastings.—Now I've got you, you good-fer-nothin' black ape you. I'll string you up one of these days. Come here to me. I'll larn ye a lesson. (Jerks the boy to his feet and gives him several cuts with a whip. Then pulling him toward a tree, he ties his hands above his head to a limb. A party of men, some afoot and some horseback, arrive with some dogs.)

Hastings.—I've got him, men. Caught him here in the yard. (Mr. Ragland has been attracted by the commotion and comes out of the house.)

Mr. Ragland—What's all this about?

Hastings.—(Showing great respect) I just caught one of my niggers, Mr. Ragland. Ran away two days ago and had me chasin' him all over the country. I'll larn him, though.

Mr. Ragland.—(Rather coldly) Oh I see. What was the matter with him?

Hastings.—Just some more of his foolishness. You can't beat any sense into these niggers' heads anyway. Say, what do you think about that Missouri Compromise Bill? I say congress ain't got no right to say what folks must do with their property. And all this tommy-rot about slavery bein' an evil—ain't nothin' to it. Niggers is just niggers, and they was just made to be slaves anyway. What say, Mr. Ragland?

Mr. Ragland —(Who cannot keep an expression of disgust from his face) Well, I think slavery is an evil all right. Niggers may be just niggers as you say; but they are human beings and are entitled to kind treatment. I am afraid, however, that if the question of slavery is left to the people of Missouri, the state will enter the union as a slave state.

Hastings—And just right, I say. Hello, who's comin' now? I declare if 'taint that nigger trader, Shively, and he's got some niggers with him, too. (Enter Shively with four negro men and two women, handcuffed together in pairs. Quite a crowd of white people are following.) Howdy, Shively. How's the world serving ye?

Shively.—(Another such man as Hastings.) Fine, fine. (They shake hands.) Howdy, Mr. Ragland. (Offers to shake hands with him, but Mr. Ragland sees fit to overlook the offered hand.)

Mr. Ragland.—Howdy. I suppose you are on your way to market again?

Shively.—That's just what. See this bunch of niggers. Jes' as fine a bunch as you ever seen. Now ain't they? They'll bring me a lot more'n I paid for 'em, too.

Hastings—Where you takin' 'em to?

Shively.—Goin' to take 'em to St. Louis to send 'em down South. Say, did you know that Missouri Compromise Bill has been passed? Well it has. Missouri's admitted as a slave state, but there'll be no more slave states north of the southern boundary of Missouri.

Hastings.—You don't say. Well, well. How'd you like to buy this nigger here? (Turns to his run-away slave.) He'd sell good down South. He's been runnin' away and I'd like to get rid of him.

Ben.—Oh Mas'r, Mas'r! Don't sell me down South. I'll nebber run away again. Oh Mas'r, Mas'r! Please don't, Mas'r.

Hastings.—(Who has been examining some of Shively's slaves.) You shut up. Shively, why don't you sell some of these niggers here now. I wouldn't mind havin' one of them, and you might sell some more here in this crowd. There's Judge Sands. I heard he was wantin' a cook.

Shively.—Well, I . . . . . I don't care if I do. I'll just see if I can sell a couple. Save takin' 'em South.

(He clears the bench and moves it away from the side of the house. Stands his negroes up on it. While he makes these preparations, a conversation takes place between Ben and Joe, who are nearer the front of the stage than the rest.)

Ben.—Oh, Joe, please untie my hands. Maybe I can get away this time. Goin' to sell me down South. Untie me, please, Joe.

Joe.—Ben, you couldn't git away now, boy. They'd catch you 'fore you'd get anywheres. But I'll tell you what I'll do, Ben. I'll jest try to git Mas'r here to buy you.

Ben.—Joe, if you only kin. Honest, I'd never run away from him. (Without answering Joe turns to his Master near by.)

Joe.—Mas'r, don't you need another hand? Here's Ben, Mas'r, and he's goin' to git sold down South if you don't buy him. He's a good boy, Mas'r. They jes' treated him so mean he jes' had to try to git away this time. Mas'r, won't you jes' take my

little money that I made breakin, that ar extra hemp and buy Ben? Please, Mas'r do.

Mr. Ragland.—I'll see what I can do, Joe. (He goes to Hastings and begins talking to him while watching the auctioning.)

Shively.—What do I hear for this big fellow? He's a fine farm hand. Peaceable sort of chap. Always quiet and tends to business. Just look at these muscles. Teeth good, too. Only twenty-five years old. What do I hear? Only \$800? He's worth more'n that. What do you say, Judge Sands? Oh, come on men. Here's a good investment for your money. That's better. Keep it up. Who next? Who next? He's yours, Mr Ragland. Twelve hundred dollars. (Different men in the crowd bid fast. A negro woman is put up.)

Shively.—She is a likely gal. A good cook and does all kinds of housework. Judge Sands, can't you use her? She's worth more'n that. Anybody else? Anybody else? All right, Judge Sands, you've bought her. (The crowd begins to disperse and Shively gathers his negroes together and prepares to leave.) Guess there's no more business to be done here. These'll sell better down South. Goodbye, folks. Be around again in a month or so. (Leaves stage followed by everyone except two or three who remain with Hastings.)

Hastings.—The nigger's yours, Mr. Ragland.

Mr. Ragland.—(Walking over and cutting rope that ties slave's hands.) There you are, boy. You're mine now. Run along with Joe here. He'll see to you.

Ben.—(Getting down on his knees in front of Mr. Ragland.) Oh, Mas'r Ragland, I's so glad to stay here! I'll be the best nigger yo' eveh had. (The other negroes gather 'round, slapping Ben on the back and all talking and laughing at once. A very old and bent negro comes out with a battered fiddle and the slaves begin a dance with Ben in their midst.)

A band has been heard in the distance, the sound growin steadily nearer and nearer accompanied by the shouts of many people. It now comes on the stage playing some suitable national hymn and is followed by a procession of people carrying banners. Mr. Ragland advances and the procession halts.)

Mr. Ragland.—What's all this about?

Leader of Band.—Why, haven't you heard? The Missouri Compromise has passed and Missouri can be admitted to the Union and can keep her slaves too. Three cheers, fellows, for Missouri and the Union. (The cheers are given.)

Curtain.

## Scene II

### CELEBRATING THE VICTORY

Stage Setting.—A park or cleared place well surrounded by trees. Many rigs are scattered about while the horses are tied to the trees. All the people are running about. At one side is an arrangement for a barbecue.

Speaker.—(On a small stand) Ladies and gentlemen, we have met here today to do honor to our State, the great and grand Missouri. We can find no better occasion on which to show our joy, our delight at the good thing which has come to us. Let us make today one time of rejoicing. To this end we have arranged amusement for all, many games, fireworks, horns for the children, and last but by no means least, a barbecue. Many of the good women have brought the delicious viands which they know so well how to prepare. The first number on the program is a wood-sawing contest. (Three half-grown boys come forward, bucks and saws and wood are produced and the contest goes on amid shouts.)

Crowd.—Saw a little harder, Bill. Grease your saw, Sam. Don't let those two-headed boys beat you, Frank, etc. (After the first piece is sawed the crowd cheers.)

Speaker.—Next is a wrestling match. Will two young men come forward? (After much persuasion on the part of the crowd, two boys about sixteen years old step out. They give a lively exhibition and are much cheered. They bashfully slip back into the crowd. Women are busily engaged spreading tablecloths for the dinner. A sack race, three-legged race, potato race, etc., follow, ad lib.)

Speaker.—Now one and all consider yourselves entitled to eat. Don't be backward. Help yourselves. (Crowd rushes toward barbecue arrangement. One man jumps up on the plat-

form and unfurls a large banner with "Missouri" in big letters. Another man yells, "Three cheers for Missouri".)

Crowd.—(Turning toward front) Three cheers for Missouri. Three cheers for the U. S. A. (Children blow horns, fire crackers are exploded. The band strikes up "Star Spangled Banner".)

Curtain.

## INTERLUDE VI

Columbia stands at left with states grouped around her. At right is prostrate figure of Texas, with Mexico standing over her threateningly. Missouri seems to ask some sort of permission of Columbia. Columbia nods assent. Missouri goes across the stage, drives Mexico away, raises Texas, brings her to the group, and presents her to Columbia.

## EPISODE VII

### THE WAR WITH MEXICO

BY

GLADYS REESE

Historical Note—In 1846 war broke out between the United States and Mexico. Many things caused Missourians to be especially interested in this war. and hence they volunteered for it in large numbers. The Kearney and Doniphan expedition from Missouri was one of the most famous in the whole war. Starting out in June, 1846 from Leavenworth under Kearney, the Missourians made their way along the Santa Fe trail to Santa Fe which they easily took from the Mexicans in August. In December they started from Santa Fe to Chihuahua under Doniphan which they took in March, 1847. Later they proceeded to Saltillo and from thence to the mouth of the Rio Grande where they embarked for New Orleans, and home. The expedition is famous not only for the hardships the Missourians endured and the fortitude they displayed, but also for the significant results that followed from it. The acquisition of the Southwest Territory from Mexico at the close of the war was made possible largely thru the capture of Santa Fe which the Missouri expedition accomplished.

This episode presents a typical caravan scene on the Santa Fe trail, and two scenes in the Kearney Expedition to Santa Fe.

## Scene I

### THE SANTA FE TRAIL

Stage Setting.—A meeting place in a large grove along the Santa Fe Trail. Several wagons are stationed through the grove and more are coming in all the time until there are about twenty. Women and children are busy around the wagons putting the last articles into place for the long journey. The men are collected in another part of the grove trading horses.

First Pioneer.—(Blows an old horn to call the camp to order. Both the women and men gather around him.) Men, we must choose our leader so we can get started. We must reach the next watering place by night. I nominate Mr. Gregg for our leader. He knows every inch of this trail from Ft. Osage to Santa Fe; he knows too the dangers from the Indians and how best to avoid them. What say you?

Other Pioneers.—(In chorus) Yes! Yes! Mr. Gregg shall be our leader.

(Mr. Gregg comes forward. He is a shrewd-looking, middle-aged man, slightly gray. He is rather short and heavy-built, with dark, piercing eyes, a square chin and a determined mouth. The man who called the camp to order gives up his place to Mr. Gregg and falls back among the crowd.)

Mr. Gregg.—I appreciate this honor, and I will do everything in my power to make this journey successful and with as few hardships as possible. You all realize that the Indians along this trail are hostile to all white travelers. But great fortunes await us at the end of our journey and I am sure you are all brave enough to face any trouble that might arise.

Pioneers.—We are Missourians and are not daunted by anything!

Mr. Gregg.—That's the true spirit! Now make ready. We must be off at once. (The crowd disperse. Then comes the rushing to and fro preparing for the final start. At last every wagon is ready and the cry, "All set", is given and the wagons fall in line and the long train, with five scouts on horseback on each side, slowly moves down the trail and is soon lost to sight.)

## Scene II

### KEARNEY AND DONIPHAN

Stage Setting—Camp of Kearney and Doniphan late in the evening. The white tents of the officers stand out against the dark sky. The soldiers are sitting around the camp fires telling stories and singing old camp songs. Footsteps are heard approaching.

Sentry.—Who goes there?

Voice.—Richard Elliott and Thomas Hudson with one hundred Laclede rangers from St. Louis. We have come to join Kearney and Doniphan and their forces.

Sentry.—Advance. (The two men advance into the light of a camp fire. They are worn and tired and their clothes are covered with dust. Presently Kearney comes from his tent and goes up to the two.)

Kearney.—(Elliott and Hudson salute.) So you have volunteers from St. Louis and want to join our forces. There has been no provision made for your rangers, but bring them on; we need all the men we can get.

Hudson.—General Kearney, I assure you our men will bear any hardship bravely. They are all patriotic Missourians. They have marched all day with scarcely anything to eat and have made no complaint. Will it be possible for them to have their supper tonight?

Kearney.—I am afraid not. The rations for the evening meal have been issued. Had they been here at the regular supper hour our men would have gladly shared. As it is they must wait until morning. Make them as comfortable as possible and in the morning they shall be sworn into the regular command.

(Hudson and Elliott salute and leave camp to bring back their rangers, who are waiting some distance away.)

Kearney.—(To soldiers who are still around the camp fires.) To bed, all of you, and let these Laclede rangers take care of themselves. (The soldiers roll up in their blankets and lie down. Kearney returns to his post. The Laclede rangers march in tired and dusty.)

Hudson.—Men, you will have to do without your supper tonight. Make yourselves as comfortable as possible here by these fires and at daybreak you will be sworn into the regular command

A Laclede Ranger.—We have had scarcely anything to eat all day and we are tired and hungry. We want our supper. (The others chime in, "That's so. We are hungry." The regular soldiers rise up on their forearms and look on with interest. Some converse in pantomime.)

Hudson.—Men, I am surprised that you, as Missourians who have so patriotically given your services to your country, should grumble because you can't have your supper. (Then very dramatically.) Yes, we shall knock at the gates of Santa Fe as Ethan Allen knocked at the gates of Ticonderoga, and to the question, "Who is there?" we shall reply, "Open these gates in the name of the great Jehovah and the Laclede rangers!" But suppose the fellows inside should call out, "Are these the same Laclede rangers who went whining around for their supper?"

(The Laclede rangers send up a mighty shout for their captain and the regular soldiers applaud and cheer. The rangers then roll up in their blankets and lie down to sleep without further complaint.)

### Scene III

#### THE ATTACK AND RESCUE

Stage Setting:—A great rolling plain somewhere along Santa Fe Trail. The wagon train is seen approaching in the distance. Nearer and nearer it comes until it is in the central part of the stage. Several scouts ride wildly in shouting, "Indians, Indians". There is general confusion until the leader, Mr. Gregg, rides down the trail shouting, "Order! Order! Half of the wagons fall to the right, half to the left. Close in at both ends so as to form a barricade." The wagons are quickly drawn up in an oval shaped enclosure with all the women and children in the center. The children cling to their mothers in terror. The old leader rides up and down the barricade giving orders. The men obey silently and quickly. The Indians, with all their war paint flashing and bright feathers flying, are seen coming

at a fast gallop. They give their war-whoops and brandish their tomahawks in the air. They ride around the wagon barricade shooting and yelling. Sometimes they stand on their horses' backs and again hang at one side and shoot across the horses' withers and then again off on the ground run alongside. The men within the barricade hide behind the horses and in the wagons and return the shots. The battle continues hot and heavy for some time, but the shots from within the barricade grow fewer and fewer. The Indians grow more bold and try to break through the barricade. There are cries of anguish and distress from within. The Indians yell with delight. It seems as if the white people are about to be overpowered. The Indians break through the barricade. Then in the distance Kearney and Doniphan with all their troops and the Laclede Rangers are seen approaching. The Indians do not discover the American troops until they are very close. Then there ensues a hot hand-to-hand battle and the Indians are put to flight.

Curtain.

## **INTERLUDE VII**

BY

LILLY KINDRED

Spirits of Columbia and Peace, attended by the Spirits of the different states of the Union, dance on the stage. Their dancing is interrupted by the appearance of the Spirit of War, who goes about among the states, causing discontent. The states finally separate, some to one side of the stage, some to the other. The Spirit of War strikes the Spirit of Peace prostrate and stands over her in threatening attitude. Tableau.

## **EPISODE VIII**

### **THE CIVIL WAR**

BY

MARY CRIGLER AND JULIUS QUIGLEY

Historical Note—In 1854 Congress passed the famous Kansas-Nebraska Act which not only repealed the Missouri Compromise of 1820 but left all questions pertaining to slavery in the territories

of Kansas and Nebraska and in the states that might be formed therefrom to the decision of the people residing therein. An effort was therefore made by many Missourians, especially those along the western border, to capture the government of the territory of Kansas and thus make Kansas a slave territory. It was very generally believed in Missouri that an organized effort was being made in New England to colonize Kansas with men who were opposed to slavery, and for that reason the Missourians justified themselves in organizing bands to cross the border on election days in Kansas and vote. The first scene in this episode shows a band of Missourians getting ready to start to Kansas to take part in an election.

### Scene I

#### KANSAS-MISSOURI BORDER TROUBLES

Stage Setting—A small cross roads settlement in Missouri. A few houses visible.

As scene opens, a mob of the poorer class of Missourians, including some women and children, is gathering in front of the home of a man named Hanley. He and his wife and two sons, Henry and Charles, stand near the door. The men are roughly dressed. They carry guns, swords, pistols, scythes, sickles, clubs, and stones. Some of the men carry bright-colored banners with the inscriptions "Slavery for Kansas", "Victory for the Blue Lodgers", or "Vote for Slavery" on them. A few carry drums, bugles, and fifes with which they make noises, both harmonious and discordant. The men talk a great deal. Their conversation is all very emphatic and many gestures accompany it. Men keep coming in until there are about five hundred. They stand in groups all over the yard and talk. They rend the air with shouts of "On to Lawrence", "Down with the Abolitionists", "Slavery for Kansas", "Victory for the Blue Lodgers", and "Hurrah for Rogers". Hanley mounts the steps, angrily gesticulating. Mob is hanging eagerly on his words. Charles and Henry are near by. Charles is being held back by his mother, while Henry has his arm about her, supporting her. Crowd is muttering and moving about restlessly.

Hanley.—Neighbors, you know why we are gathered here. You know that the anti-slavery Yankees are trying to do us out of our rights by settling Kansas with poverty stricken northerners. Shall we stand it?

Crowd.—No! No! Kansas for southerners!

Hanley.—Why should we delay? We are here in stronger numbers than the Kansans. We will go across the line and vote as we wish. If the northerners can send in men to vote from a thousand miles away, we, a few miles away, should have a voice in affairs also.

Mrs. Hanley.—(Starting forward) George why will you arouse these men? It can do no good to do deeds of violence. That will never gain a cause. Why not use reason?

Henry.—Mother is right! Congress will do its best to give us a fair show. I am not in favor of this action and I for one refuse to go.

Charles.—(Stepping up to him) Yes, you coward, you will let us go and fight while you stay at home with mother and console her with saying that we are doing wrong.

Henry.—I'd take that from no one but my brother and even that is hard. Don't push me too far, Charles.

Hanley.—(Stepping between them) That's enough, boys! I never would have that thought a son of mine would be a northern sympathizer, but if he chooses to whine about his mother instead of playing a man's part, thank God! I have one son who will not fail me! (Henry draws back while Charles comes to his father.)

Charles.—No, Father, the more Kansas emigrants I can shoot, the better I'll like it. Boys, we'll have a prize for the fellow who scares the most northern puppies to death at Lawrence. And if we don't carry the election—

Crowd.—We're not Missourians! Hurrah for us! (The crowd seize banners, guns, etc., and with fifes playing and drums beating, the mob marches off, all casting disgusted looks at Henry, and avoiding him as much as possible. Much enthusiasm on departure.)

Curtain.

## Scene II

### CAMP JACKSON

Historical Note—By Feb. 1, 1861, seven southern states had seceded from the Union. The question arose as to what would be the attitude of Missouri in the matter. The legislature passed a bill providing for the election of a state convention to decide what should be done. The members of conventions were elected on Feb. 18, 1861. On coming together in St. Louis very shortly after being elected, the convention decided there was no cause for Missouri dissolving her connection with the Federal Government.

This action on the part of the Convention was a very great disappointment to Governor Jackson, who sympathized very strongly with the seceding states. He sought to pave the way for the ultimate secession of Missouri by ordering the militia of the state to assemble in their respective districts on May 3, and go into camp for six days. In obedience to this order, the military companies of the first district which embraced the city and the county of St. Louis assembled and pitched their tents in a wooded valley just outside the city. Their camp was named Camp Jackson in honor of the Governor, and was made the command of General Frost.

Meanwhile the Federal forces began to be concentrated in St. Louis and on May 10 Camp Jackson was captured by them under the command of General Nathaniel Lyon. The capture of the camp is presented in this scene.

Stage Setting—A southern military camp in a beautiful grove. Camp equipment scattered about—cannon, soldiers' tents, soldiers in background, moving about in various camp duties.

As scene opens, sentry is passing back and forth at front. He is dressed in southern uniform. Enter from side a vehicle. General Lyon, in disguise as old woman, steps out.

Sentry.—Halt! Give the password!

Lyon.—(In squeaky voice) Here is the paper, young man, that I was give. I'm an auntie of one of the boys here, Jim Brown, and I'm awful anxious to see 'im. My, what a funny place!

What's all them big guns doing here? And where is my nevvv, anyway?

Sentry.—The only Jim Brown I know is out of camp just now, auntie, but I'll send one of the fellows to show you around.

(Lyon wanders about looking at guns. Sentry calls soldier and pantomimes request. Soldier conducts Lyon about camp in full sight. Lyon presently comes back to sentry.)

Sentry.—What's the matter, auntie?

Lyon.—Matter 'nough! I saw your Jim Brown and he's not my nevvv, at all. I'm in the wrong place, I guess. Much obliged, gentlemen.

Sentry.—Sorry, auntie. Is that all we can do?

(As Lyon climbs into carriage, skirt slips up and army boot shows. Sentry and other soldiers spring forward with shout, but the driver jumps to seat, whips up horses, and escapes.)

Sentry.—Now, look out for trouble! Who do you reckon that was?

Soldier.—Lyon, probably. Those are his tricks. Better give the alarm for sure. He got all the information he wanted.

(Orderly comes on stage with letter for General Frost. Sentry takes it, gives it to General Frost, who comes on scene at that moment. General reads letter. Soldiers run up.)

Frost.—Boys, Lyon orders me surrender Camp Jackson. Says he knows all our weaknesses, and all about the "marble" shipped from Baton Rouge. Has men at every point of escape. What can we do?

Soldiers.—Let's fight! Let's fight!

Frost.—We can't! We should have no chance against so many men and guns. We must surrender for the present. (Men draw back and mutter discontentedly.)

Frost.—(To orderly) Tell General Lyon we agree to his demands, but do not hold ourselves guilty of treachery as he charges. We have not plotted against the United States. Go!

(Soldier salutes and leaves while Frost talks aside to men. Body of northern soldiers march in. They are headed by General Lyon on horseback. Orders are given. Southern soldiers lay down arms and form in line facing inward before northern soldiers. Large crowd pours on scene, and begins to hiss Lyon's men, throw

stones, and cause disturbance. Several northern soldiers fire at crowd, some of whom are hurt, some killed. Lyons men parole Frost and his men, while crowd makes threatening demonstration.)

Curtain.

### Scene III

#### THE BATTLE OF KIRKSVILLE

Historical Note—The taking of Camp Jackson in May, 1861 by the Federal forces was followed by a series of further reverses for Governor Jackson and the other officials of the state who sought to take Missouri out of the Union. Notwithstanding their failure to do this, the matter was not given up, and all during 1862 recruiting for the Confederate service was carried on extensively thruout the state, and the recruits were sent into Arkansas to join the Confederate force that was being formed there for an invasion of Missouri.

Among the most active of the Confederate recruiting officers in North Missouri was Col. Joseph C. Porter. During the summer of 1862 he gathered together nearly 2000 men and sought to make his way across the Missouri river. When it became known to the Federal authorities in Missouri what was going on in the northern part of the state, forces were sent out to break up the recruiting parties. Among those that were sent out was Col. John McNeil who for nearly a month pursued Col. Porter and his men thru several different counties in Northeast Missouri. Finally on August 6, McNeil overtook Porter at Kirksville and thoroly broke up up his entire force.

Stage Setting—Southwest corner of square at Kirksville. Rail fence in back. Houses on each side of the street leading down to rail fence. Courthouse just visible on right side, center of stage.

Southern soldiers rush on scene in great excitement.

Porter.—Men, McNeil is at our heels. This is our best chance to stand him off, and stop his attempts. There will be no more recruiting in northern Missouri for us if we lose our position in this little town of Kirksville. Scatter, men, take good position, in houses or anywhere you can go. I, with the main body, will hold the rail fence.

(Men rush into houses, courthouse, off stage, etc., in every direction. Porter takes most of men behind rail fence. Northern soldiers, infantry and cavalry, rush on stage on extreme right front, out of sight of southern soldiers.)

McNeil.—We know that they are here. Now is our chance to end this rascal's recruiting schemes in northern Missouri. How shall we find out how strong they are and where they are located? I have it! Captain, (turning to one of his staff) take eight men and ride around the square to draw their fire. Men, the rest of us will withdraw while he does this and will then charge! All right boys, go with them.

(All leave scene. In a moment, nine men dash on stage on horseback from right at back of stage and dash around the square. Firing from houses, rail fence, court house, on all sides. Two or three soldiers fall from horses, apparently wounded, at one side of stage. As the other seven ride off, the northern infantry run on stage toward rail fence. Engagement takes place, men firing, running on, dropping and firing again. Northern cannon rushed into place and fired after retreating southerners.)

Curtain.

## POSTLUDE

As curtain rises, the same tableau as at the end of Interlude VII is discovered. Columbia rushes forward, liberates Peace and banishes War. The states reunite joyfully. They execute together a beautiful drill, at the end of which they withdraw near the rear and repose in reclining groups with Peace and Columbia standing at the center rear. Missouri does not join the groups, but comes forward to the center front. From the right and the left approach simultaneously Industry and Progress, marching majestically. Industry is followed by a long line of sprites bearing emblems of all the main industrial pursuits of the state. Following Progress is a corresponding line of sprites bearing emblems typifying inventions, the fine arts, etc. These drill together, closing the drill by depositing the emblems before Missouri, who kneels in attitude of thanks for the gifts. The sprites bound away in a whirlwind dance, returning to pose on either side of Missouri who is kneeling with Industry on her right and Progress on her left. Tableau.

Then come marching from both sides the entire Pageant forces, ranging themselves in a semicircle at sides and rear. With a full orchestra accompaniment, they sing "Missouri" (composed especially for the occasion). The heralds enter at the sides and pronounce the Epilogue, and the voices sing again the last strain of the song pianissimo, repeating fortissimo, while tableau lights play on the scene. At the last chord, lights off—Curtain.

## EPILOG

BY

EMMET ROGERS

### First Herald

A world is fashioned by the hopeful song,  
Of life and love that peered above the rim  
Of silent Eastern majesty! How long  
It gathered strength to fill it to the brim  
Of life, wherein a new endeavor surged  
And forth a western world of life emerged!

### **Second Herald**

A world is fashioned by the restless crew  
Of spirits yet surviving in the shade  
Of history, and lending it the hue  
Of life whereof eternal truth is made.  
All sounds of life, all echoes that have rolled  
Through time have now become the song of old.

### **First Herald**

The early hour of this long day is gone.  
The sedge upon the Western shore is gleaned  
And life that gleams soon after fruitful dawn  
Awakes the forces that have only seemed  
And wanders through the brightness of the day  
That sees the vision of a greater lay.

### **Second Herald**

Somewhile a mighty vision comes today  
From its abode in yonder wind-borne blast.  
A secret of the West, whose clouds are gray  
With shadows, it has told before it passed.  
The faintest shade of history shall bear  
Its hope into our seething world of care.

### **First Herald**

And all the heroes of the story wrought  
The Morning Hymn of our great anthem prayer  
With love and hope and strength A morning thought  
Was born whose youthful melody was fair,  
And it was truth whose soul is in our year  
And all the meaning of the morning prayer is here.

### **Second Herald**

The glimmering sunlit shades of history  
Meet our fair world whose bourne has passed the dawn.  
And in its essence find some mystery  
Whose soul survives the wreck of what is gone  
Yet all that lives unseen, bereft of light  
We gaze upon like shadows of the night.







