

The Project Gutenberg eBook of Dr. Hardhack's Prescription: A Play for Children in Four Acts, by K. McDowell Rice and Harriet Beecher Stowe

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at www.gutenberg.org. If you are not located in the United States, you'll have to check the laws of the country where you are located before using this eBook.

Title: Dr. Hardhack's Prescription: A Play for Children in Four Acts

Author: K. McDowell Rice
Author: Harriet Beecher Stowe

Release date: May 22, 2011 [EBook #36195]
Most recently updated: January 7, 2021

Language: English

Credits: Produced by Mark C. Orton, Erica Pfister-Altschul, and the Online Distributed Proofreading Team at <https://www.pgdp.net> (This file was produced from images generously made available by The Internet Archive)

*** START OF THE PROJECT GUTENBERG EBOOK DR. HARDHACK'S PRESCRIPTION: A PLAY FOR CHILDREN IN FOUR ACTS ***

Dr. Hardhack's Prescription

***A Play for Children
in Four Acts ...***

BY

K. McDOWELL RICE

"**Dr. Hardhack's Prescription.**" Typewritten suggestions for amateurs will be loaned on receipt of above price (six cents).

Terms for the plays are as follows:—When used to make money for any object, the royalty is one-tenth of whatever the play brings in (sale of tickets, entrance money, gifts at door, etc.), before any expenses are deducted.

When no admission is charged and no money made by the play, the royalty (each representation) is from \$5.00 up according to length of play and character of your entertainment.

Should you decide to produce any of the plays, kindly notify me at once, that no conflicting permissions may be issued. Send name of church, hall, school or private house where play will be given, also approximate date of performance. If play is later postponed or abandoned, please send such information promptly, that all may be properly entered on permission books.

KATHARINE McDOWELL RICE,
AUTHOR AND PUBLISHER OF PLAYS,
WORTHINGTON, MASS.

By KATHARINE McDOWELL RICE, WORTHINGTON, MASS.

DR. HARDHACK'S PRESCRIPTION

A PLAY FOR CHILDREN

IN FOUR SHORT ACTS

A Dramatization of the story, "Little Pussy Willow,"
by Harriet Beecher Stowe

GRANDMA PROUDIE
MAMMA PROUDIE
EMILY PROUDIE
AUNT FLIGHTY
AUNT HIGHTY-TIGHTY
PUSSY WILLOW
MARY, the maid
DR. HARDHACK

PERMISSION TO ACT MUST BE OBTAINED OF THE AUTHOR

"A delightful little play, 'Dr. Hardhack's Prescription,' was given by the Junior Endeavor Society at Lyceum Hall, Worthington, Tuesday afternoon and evening. The audience was composed largely of children at the matinee, who were highly entertained, but no more so than the grown-ups in the evening. Dr. Hardhack was played by a lad of ten, who did an excellent piece of work. The other parts were all finely acted by children not much older. The play was directed by the author and made an entertainment long to be remembered and one too that netted a nice little sum for the Juniors' work."—*Hampshire Gazette*.

"One of the most charming little plays for children I ever have seen."—*Mrs. G. J. Thomas, Chattanooga, Tenn.*

"We used 'Dr. Hardhack's Prescription' for the Nature Study number in our annual program. It was given by the youngest pupils and was a delight to our audience. The play is complete in itself and perfectly charming, nevertheless I ventured to add an epilog. Knowing the story of 'Little Pussy Willow,' I adapted the gifts of the fairies ending with: 'Good night, dearie.' We wish to thank the author for all her helpful suggestions and for such a sweet play."—*Caroline Reed Thompson, Head of Department of Expression, Arizona School of Music, Phenix, Ariz.*

"A dear little play and we greatly enjoyed working it up. Our audience was very enthusiastic and we are being urged to repeat."—*Miss A. H. Young, Wilton, N. H.*

"We gave 'Dr. Hardhack's Prescription' as a Thanksgiving entertainment by our younger pupils, and everyone was charmed with it."—*Emma Willard School, Troy, N. Y.*

Price 25 cents

ALL ENDORSEMENTS UNSOLICITED

ALL USED BY PERMISSION

DR. HARDHACK'S PRESCRIPTION

A Play for Children

IN FOUR ACTS

BY
K. McDOWELL RICE

Author of "Mrs. Tubbs's Telegram," "Good King Wenceslas,"
"Mrs. Bagg's Bargain Day," etc., etc.

PUBLISHED BY
K. McDOWELL RICE
Worthington, Mass.

Copyright 1908
by

K. McDowell Rice
ALL RIGHTS RESERVED

Price 25 cents
Order of K. McDowell Rice
Worthington, Mass.

Printed by Gazette Printing Co.
Northampton, Mass.

In bringing out the play, DR. HARDHACK'S PRESCRIPTION, the author wishes to acknowledge the kindness of Houghton, Mifflin Company of Boston, which allows her to publish it. This Company holds the copyright of "Little Pussy Willow" by Harriet Beecher Stowe, on which the play is founded. The author of the play has taken much of the conversation verbatim from the book, as will be seen by reference to "Little Pussy Willow," which charming story it is hoped may become better known to the public of to-day through this dramatization. The publishers Houghton, Mifflin Co., will send the book to any address by mail post-paid for \$1.25.

DRAMATIS PERSONAE

GRANDMA PROUDIE.
MAMMA PROUDIE.
EMILY PROUDIE.
AUNT FLIGHTY.
AUNT HIGHTY-TIGHTY.
PUSSY WILLOW.
MARY, the maid.
DR. HARDHACK.

This is a Royalty Play and terms must be made with the author for its use.

Permission to act or make any use of this play must be obtained of K. McDowell Rice, [Pg 5]
Worthington, Massachusetts.

DR. HARDHACK'S PRESCRIPTION.

DR. HARDHACK makes a professional visit to the Proudie mansion, New York City. In the sitting-room are gathered GRANDMA PROUDIE (L), MAMMA PROUDIE (C), AUNT FLIGHTY (R).

MAMMA PROUDIE. I greatly fear our dear Emily will never be restored to health.

AUNT FLIGHTY. Oh, don't say that. I've known people to look terribly white and a great deal thinner than Emily, and not die of it.

GRANDMA PROUDIE. [*To MAMMA P.*] I thought you were going to send for Dr. Hardhack.

MAMMA P. I have sent for him. [*Sighs, rises and comes forward, taking chair*] [*R*] But what can he do? Someway it doesn't seem as if he could help. He's such a small man.

GRANDMA P. Size doesn't matter if one has brains. It's brains that count, my dear. Napoleon was small, but he will live forever. And look at Alexander Pope. [*Waves hand*]

AUNT F. [*Runs to window*] What! Where is he? Whom did you say to look at?

GRANDMA P. [*Witheringly*] Alexander Pope, who has been dead one hundred and fifty years.

AUNT F. [*Simpering*] Oh, I thought you said to look at somebody going by.

GRANDMA P. I said "Look at Alexander Pope," by which I meant "Consider Alexander Pope"—a small man, not ever growing to be much larger than a child. But what a poet! Brains, my dear, brains. In my day it was brains that decided a person's value. Sometimes I think they have gone out of fashion.

MAMMA P. But they will come in again, mother. All the old fashions come round in about so many years, they say.

GRANDMA P. [*Who has returned to her knitting*] Perhaps the time has come then for brains, for every one speaks so highly of Dr. Hardhack. [Pg 6]

Enter MAID

MARY. Dr. Hardhack, madam.

MAMMA P. You may bring him in, Mary. [*Maid turns to go, but finds DR. HARDHACK at her heels*]

MAMMA and GRANDMA P. [*Gasp*] Oh, Dr. Hardhack!

AUNT F. Oh, oh! We did not know you really had come!

DR. HARDHACK. Good morning, ladies. Couldn't stop to be formally announced. [*Puts his hat absently in AUNT F's sewing-basket. Basket falls and all the things go tumbling out. DR. H. does not notice*]

AUNT F. [*Simpers*] Oh, oh! [*MAID comes forward and assists AUNT F. in picking up things*]

DR. H. [*Looks about circle*] Which is my patient, please?

MAMMA P. It is my daughter Emily. I will send for her. [*To MAID*] Mary, will you ask Miss Emily to come? [*Exit MAID*] Oh, Dr. Hardhack, before she comes I must say a word to you. [*DR. H. takes chair*] We would be willing to found a water-cure, to hire a doctor on purpose, to try homeopathy or hydropathy or allopathy or any other pathy that ever was heard of if our dear elegant Emily could only be restored. It is her sensitive nature that wears upon her. She was never made for this world. She has an exquisiteness of perception that makes her feel even the creases in a rose leaf.

DR. H. Stuff and folderol, my dear madam! [*ALL start. AUNT F. gasps and simpers*]

MAMMA P. You are the nineteenth physician that has been called in to dear Emily.

DR. H. Well, I hope that I may cut out number twenty! [*Enter EMILY very pale and listless*] Oh, here comes the young lady herself. [*Bows to EMILY, which greeting E. very languidly returns*] Humph! Let me look at her. [*Puts up his glasses and looks through them*] [*E. stands supporting herself by table as though very weak*] Humph! A fashionable potato sprout! Grown in a cellar! Not a drop of red blood in her veins!

GRANDMA P. [*Aside to MAMMA P.*] What odd ways he has, to be sure. But then they say that's the way he talks to everybody. [Pg 7]

DR. H. My dear madam, you have tried to make a girl out of sugar and almond paste, and now you are distressed that she has not red blood in her veins and that her lungs gasp and flutter as she goes up-stairs. Turn her out to grass, my dear madam, turn her out to grass!

AUNT F. [*With hands over ears*] Oh, oh!

DR. H. Yes, I mean what I say. Send her to old Mother Nature to nurse.

MAMMA P. [*Exultantly*] I have said all along, Doctor, that I thought we ought to have a trained nurse for Emily.

DR. H. Trained fiddlesticks! [*ALL start*] Send her somewhere to a good honest farmhouse in the hills, and let her run barefoot in the morning dew, drink new milk from the cow—

MAMMA P. [*Interrupts*] Oh, Doctor, not new milk! Not unsterilized milk! [*AUNT F. holds up hands in horror*]

DR. H. I mean what I say, madam. Let her drink new milk from the cow, romp in a good wide barn, learn to hunt hens' eggs, a few things like this, and I warrant me you'll see another pair of cheeks in a year. Take off all whalebones and strings around her lungs. Give her a chance, madam, give her a chance!

MAMMA P. But what medicine shall she take, Doctor?

DR. H. [*Roars his disapproval*] Medicine? No medicine. Medicine won't do her any good. You may make an apothecary's shop of her stomach—

AUNT F. Oh, oh!

DR. H. [*Turns toward AUNT F.*] Yes, *stomach*,—make an apothecary's shop of her stomach, and matters will be only the worse. Why, there isn't enough iron in her blood to make a needle. [*Points to needle in AUNT F's hand*]

AUNT F. [*Simpers*] Oh, oh!

MAMMA P. Iron in her blood! I never heard the like!

DR. H. Yes, iron, red particles, globules or whatever you please to call them. Her blood is all water and lymph, and that is the reason that her cheeks and lips look so like a cambric handkerchief, why she pants and puffs if she goes up-stairs. [*Motions to E. to come forward, puts* [Pg 8]

head to examine heart] Her heart is all right if there were only blood to work it in, but it sucks and wheezes like a dry pump for want of vital fluid. [*Emphatically*] She must have more blood, madam, and Nature must make it for her.

GRANDMA P. We were thinking of going to Newport, Doctor.

DR. H. [*Derisively*] Yes, to Newport! To a ball every night and a flurry of dressing and flirtation every morning! No such thing! Send her to an unfashionable old farmhouse where there was never a more exciting party than a quilting frolic heard of. Let her learn the difference between huckleberries and blackberries, learn where checkerberries grow thickest and dig up sweet flag root with her own hands as country children do. It would do her good to plant a few hills of potatoes—

AUNT F. *Our* Emily! Potatoes! Oh, dreadful, dreadful!

DR. H. Yes, potatoes. Plant a few hills of potatoes and hoe them herself as I once heard of a royal princess doing, because [*With emphasis*] *queens* can afford to be sensible in the bringing up of *their* daughters!

MAMMA P. What you say is all very new, Dr. Hardhack. Indeed, we had never thought of such a thing as sending Emily into the *real* country. But I will talk it over with Mr. Proudie, and see what he thinks of it.

DR. H. Well, ladies, I must be going. Good-morning to you all. [*Takes up hat and medicine case and makes exit in haste*]

MAMMA P. What strange ways he has!

AUNT F. But then you know he's all the fashion.

MAMMA P. People talk of his being small. I never once thought of it.

GRANDMA P. Brains, my dear, brains, or in other words;—good common sense.

CURTAIN.

[Pg 9]

ACT II.

DR. HARDHACK ready to give his last directions. MAMMA PROUDIE, AUNT FLIGHTY, AUNT HIGHTY-TIGHTY, EMILY and DR. HARDHACK are all seated; E. reclining languidly in easy chair.

MAMMA P. Well, Doctor, we have decided to let Emily go and stay in the country as you have directed. I have arranged everything and found a pleasant place for her with a companion of her own age who is called Pussy Willow.

DR. H. H'm. Pussy Willow. Well, that begins to sound right. Wouldn't have found any girl named Pussy Willow at Newport, I'll warrant you.

AUNT HIGHTY-TIGHTY. Do, pray, dear Dr. Hardhack, tell us just how she must be dressed for that cold mountain region.

AUNT F. It makes me shiver to think of it.

AUNT H.-T. Must she have high-necked, long-sleeved flannels?

AUNT F. I will go right down and buy her half-a-dozen at once. [*Starts to go, but is waved back by DR. H., and resumes seat*]

DR. H. Not so fast. Let's see about this young lady. [*Endeavors to introduce his forefinger under the belt of E's dress. Belt snaps. DR. H. draws out his finger with a jerk*] I thought so. I supposed that there wasn't much breathing allowed behind there.

MAMMA P. Oh, I do assure you, Doctor, Emily never dresses tightly.

EMILY. No, indeed! I despise tight lacing. I never wear my clothes any more than just comfortable.

DR. H. Never saw a woman that did! The courage and constancy of the female sex in bearing inconveniences is so great, however, that that will be no test at all. Give me that thing. [*Motions for E.'s belt*] [*E. hands him same*] You wouldn't catch a man saying he felt comfortable under such circumstances. [*Holds up the tiny circle*] But only persuade a girl that she looks stylish and pretty with her waist drawn in, and you may lace her up till the very life leaves her, and with her dying breath she will tell you she is nothing more than "comfortable". So, my young lady, you don't catch me in that way! You must leave off belts and tight waists of all sorts for six months at least, and wear only loose sacques so that your lungs may have some chance to play and fill with the vital air that I am going to send you to breathe up in the hills.

[Pg 10]

E. But, Doctor, I don't believe I could hold myself up. [*Droops as without any strength*] When I sit up in a loose dress I feel so weak I hardly know what to do. I need the support of something stiff around me.

DR. H. That is because all those nice, strong muscles around your waist [*Slapping his sides and*

holding himself very erect with his hands on his ribs] which Nature gave you to hold you up, have been bound down and bandaged and flattened [*Emphasizes the words by each time striking his right fist in palm of left hand*] until they have no strength in them.

E. Do you suppose, Doctor, if I should dress as you tell me for six months, that I would get my health again?

DR. H. It would go a long way towards it. You fashionable girls are not good for much, to be sure, but if a doctor gets a chance to save one of you in the way of business, he can't help wishing to do it. So I just give you your choice.

E. Of course I would like to be well, and in the country up there nobody will see me, so it's no matter how I look.

MAMMA P. [*Comes forward and puts arm about E.*] To be sure it's no matter. [*Kisses her*] Only get your health, my dear, and then we'll see.

CURTAIN.

ACT III.

MAMMA PROUDIE, fearing EMILY is exerting herself too much up in the country, calls in DR. HARDHACK to have him send her some word of caution. In room are GRANDMA P. [*Knitting*] MAMMA P., AUNT FLIGHTY and DR. H.

MAMMA P. I wish you would caution Emily, Doctor. I'm sure she's over-exerting herself, for she has sent home seven pats of butter of her own churning!

DR. H. Never fear, my dear madam. It's only that there is more iron getting into her blood, that's all. Let her alone, or tell her to do it more yet! [Pg 11]

MAMMA P. But, Doctor, may not the thing be carried too far?

DR. H. For gentility, you mean? Don't you remember Marie Antoinette made butter and King Louis was a miller at Marly?

AUNT F. But just read the Doctor from Emily's last letter.

MAMMA P. Yes, just hear what she has written, Doctor. [*Finds letter and reads*] "You have no idea how different life looks to me now that I live a little for somebody besides myself. Why have I been so foolish as to suppose I was happy in living such a lazy, useless life as I have lived?" [*Looks at Dr. H. as she folds letter and shakes head*]

DR. H. Iron in her blood, my dear madam, iron in her blood! [*Pounds table*] She'll come home a strong, bouncing girl.

AUNT F. Oh, shocking!

DR. H. [*Turns to AUNT F.*] Yes, *bouncing!* Why shouldn't she bounce? I shall give you back a live niece in the fall instead of a half dead one, and you [*Turns to MAMMA P.*] a live daughter, madam, and I expect you will all scream and stop your ears and run under beds because you never saw a live girl before.

MAMMA P. But, Doctor, I can't see as we shall ever get her home again. I keep writing and writing, and still she says she isn't ready. There is always something ahead.

DR. H. Let her alone, madam, let her alone. Give Nature a good chance. You will all undo all the good she's getting as soon as you get her home. I insist upon it [*Pounds table*] that she shall keep away from you all as long as she likes.

Exit DR. HARDHACK.

MAMMA P. [*To GRANDMA P.*] Did you ever see such a queer old dear as Dr. Hardhack? He does say the oddest things! Isn't he *so* original?

GRANDMA P. I haven't heard such good sense talked by any doctor in a long time.

AUNT F. And then you know, he's all the fashion now.

CURTAIN.

[Pg 12]

ACT IV.

Six months later than when EMILY went away. She has returned home, bringing her friend, PUSSY WILLOW. In the room are gathered GRANDMA P., MAMMA P., the two aunts, also EMILY and PUSSY and DR. HARDHACK.

MAMMA P. Well, now, Dr. Hardhack, doesn't our Emily look beautiful?

AUNT F. So healthy!

AUNT H.-T. Such a splendid color!

DR. H. Pretty fair, pretty fair. A good summer's work, that. [*Looks at E. much pleased*]

AUNT F. And now, Doctor, we want you to tell us just what she may do, just how much.

AUNT H.-T. Of course you know now she's got into a city, she can't dress exactly as she did up in the country.

DR. H. I see, I see.

AUNT F. There isn't a thing of all her clothes she can wear. Having been all summer in those loose sacques, she's sort o' *spread out*. [*Motions with her hands*]

DR. H. Well, my advice is that you begin gradually screwing her up. Get something with plenty of whalebones ready and a good tough lacer. But don't begin too hard, just tighten a little every day, and by and by she will get back to where her clothes will fit her exactly.

AUNT F. [*Clapping her hands*] That's just what I said we would have to do.

MAMMA P. But, Doctor, won't that injure her health?

DR. H. Of course it will, but I fancy she will stand it for one winter. It won't quite kill her, and that is all we doctors want.

EMILY. [*Comes forward*] Well, I have something to say on this point. I wouldn't lose my health again for anything that can be named.

DR. H. Oh, pooh, pooh! [*Waves his hand incredulously at E.*] When patients are first up from a sickness, how prudent they mean to be!

AUNT H.-T. But seriously, Doctor, you must tell us how much it will be well to have Emily do.

AUNT F. One doesn't want to give up the world entirely, and yet one doesn't want to lose one's health. [Pg 13]

DR. H. I appreciate the case fully. [*Walks up and down considering*] Let her begin with the opera twice a week and one dance kept up till daylight. In a week she will feel stronger than ever she did and declare nothing hurts her, then she can take two dances, then three, and so on.

EMILY. But, Doctor, I'm not going to dances at all. I know now what life is, and what health is worth, and I'm not going to waste it in that way.

DR. H. Oh, it's all very well to talk! I knew a rich girl once right in this city of New York who *would* go round visiting the poor and sitting up with sick people, and there was no end to the remarks made about her. No, you mustn't breathe bad air, nor over-exert yourself unless you do so from a purely selfish motive. Then, it's all right and proper. [*To Pussy*] Oh, you needn't sit over there, looking mischievous, miss! What do you know of life? You will soon learn to be ashamed of your rosy cheeks, and think it's pretty to have bad health. I'll bet a copper [*Slaps his knee*] that by spring, if we manage right, we can send you back as white and withered as Miss Emily was.

E. Now, Dr. Hardhack, you dreadful man! You must stop this talk. I brought Pussy down here on purpose to help me live better than I have lived. It's so interesting now in New York that Pussy is here with me. I never knew what wonderful things there were here. Pussy taught me to know the birds this summer at her home, and now we have been this morning to see a most wonderful collection at the museum.

MAMMA P. [*Anxiously*] Is it wise, Doctor, for them to go and look at those stuffed birds? To be sure the birds are under glass, but I'm so afraid they will breathe poison.

DR. H. Not nearly as much as they would breathe if they went to a crowded theatre, madam.

E. It makes me shudder to think of all the hours I've spent at the theatre. As I think of it now, the rooms were so hot and overcrowded I wonder I ever lived through it. Since I've been away, I have learned to love everything that is connected with out-door life. Pussy has taught me. So now we have arranged that Pussy shall spend the winter with me. She is to take singing and music lessons and have all the advantages of the city, and I shall go to her for the summer. Of course, we shall take a peep or two at New York sights, but we are not going into the gay world, Doctor, really, we're not! [Pg 14]

DR. H. Ta, ta, ta! Don't tell me. [*Shakes finger warningly*] I shall hear of you yet. You'll see!

Exit Dr. H.

PUSSY. What a droll man he is! But I think he's just as nice as he can be. I hope he will come again while I'm here. I like to hear him talk.

AUNT F. It's his way to always run on in this strange style about everything.

AUNT H.-T. For my part, I never half know what he means.

E. It is plain what he means. You must do exactly contrary to what he tells you, as I shall. So, Auntie, don't trouble yourself to alter my things unless it be to let them out, for I'm going to keep

all the breathing room I've got whether I have what's called "a pretty waist" or not. I'd rather have color in my cheeks and a cheerful heart than the smallest waist that was ever squeezed together.

AUNT H.-T. Such a pity, one couldn't have both.

AUNT F. Your cousin Jane was in here last week with her new Bismarck silk, and it fits her so beautifully! Somebody said she looked as if she'd been melted and poured into it. There wasn't a crease or wrinkle. It did look lovely!

E. Well, Auntie dear, I must try some other way of looking lovely. May be, if I'm cheerful and happy and always in good spirits and have a fresh, bright face as Pussy always has, [*Puts her arm affectionately about P.*] it may make up for my not looking as if I had been melted and poured into my clothes.

GRANDMA P. [*Delightedly as she comes forward and joins others who are now all standing*] This is just the way I thought things would turn out if we followed Dr. Hardhack's Prescription.

CURTAIN.

By KATHARINE McDOWELL RICE, WORTHINGTON, MASS.

CHARLEY'S COUNTRY COUSIN

A COMEDY IN FOUR ACTS

MRS. CHARLES COURTNEY CARLETON

MISS MARGARET MOFFAT

BRIDGET

MR. CHARLES COURTNEY CARLETON

Time—The present. Place—Home of Mr. and Mrs. Carleton.

Cast may be enlarged by having the "At Home" take place on the stage. This gives opportunity for individual talent in musical and other lines.

PERMISSION TO ACT MUST BE OBTAINED OF THE AUTHOR

"One of the most interesting occurrences of the season at Worthington, Mass., was the initial presentation last week of 'Charley's Country Cousin,' the author's latest comedy. The play was enthusiastically received. There were some charming scenes between 'Charley' and his 'Country Cousin,' especially that over the telephone, and some very natural and spicy dialogue between Mr. and Mrs. Carleton over the arrangements for an afternoon 'At Home.' Bridget's various surprises and deductions kept the audience constantly laughing whenever she appeared."—*Hampshire Gazette*.

"'Charley's Country Cousin' was a great success here and we did not consider it at all hard to give. We had two persons for Topsy and counterpart and each did a monologue in the place where she was supposed to be rehearsing. Topsy also did a colored song very well. All who heard the play said it was the best we had had of the short ones and remarkably well suited to any entertainment given under the auspices of the church."—*Miss Elisabeth G. Day, Colchester, Conn.*

"The Geneva Club of the Y. W. C. A. gave 'Charley's Country Cousin' with great success. The play proved very entertaining indeed, and the Club was most pleased with the result."—*Miss Daisy D. Brown, Detroit, Mich.*

"We gave the play 'Charley's Country Cousin' as a D. A. R. entertainment. Many thought it one of the best that had ever been given in the town."—*Miss Clara Davis, Framingham, Mass.*

"It is with genuine pleasure and satisfaction that I enclose the royalty and report our great success with 'Charley's Country Cousin,' given at our High School Midwinter Reunion. It was most enthusiastically received. I was increasingly impressed with its dignity and charm, sparkling humor and cleverly wrought out situations. Nothing but the highest praise was accorded it."—*Anna L. Smith, Bellevue, Ohio.*

Recommended by Drama League of America, Chicago, in two of its annual bulletins. By Ladies' Home Journal in articles entitled, "Entertainments for Teachers," and "Best Plays for Amateurs."

Price 25 cents

CHARLEY'S COUNTRY COUSIN

A COMEDY IN FOUR ACTS

Dramatis Personæ

MRS. CHARLES COURTNEY CARLETON

MISS MARGARET MOFFAT

BRIDGET

MR. CHARLES COURTNEY CARLETON

Time—The present. Place—Home of Mr. and Mrs. Carleton.

"One of the most interesting occurrences of the season at Worthington, Mass., was the initial presentation last week of 'Charley's Country Cousin,' the author's latest comedy. The play was enthusiastically received. There were some charming scenes between 'Charley' and his 'Country Cousin,' especially that over the telephone, and some very natural and spicy dialogue between Mr. and Mrs. Carleton over the arrangements for an afternoon 'At Home.' Bridget's various deductions and surprises kept the audience constantly laughing whenever she appeared."—*Hampshire Gazette*.

"Miss Rice has in the comedy, 'Charley's Country Cousin,' added another to her list of delightful plays. The author is not only very well known in this city socially, but also as a writer of clever and original comedies, her 'Mrs. Bagg's Bargain Day,' which was presented several times last season, meeting with the greatest favor. This latest play met a most appreciative audience at every production. There were enthusiastic calls for the author both evenings."—*Albany Argus*.

"'Charley's Country Cousin' was a great success here and we did not consider it at all hard to give. We had two persons for Topsy and counterpart and each did a monologue in the place where she was supposed to be rehearsing. Topsy also did a colored song very well. All who heard the play said it was the best we had had of the short ones and remarkably well suited to any entertainment given under the auspices of the church."—*Miss Elisabeth G. Day, Colchester, Conn.*

"In view of other amateur plays which I have seen, there is not anything that so perfectly meets the need as your plays. In the matter of adaptability to amateur talent, in action, in humor (at once emphatic and fresh and clean) and in simple natural literary style your writings cannot be excelled."—*Rev. W. H. Garth, St. Michael's Rectory, Naugatuck, Conn.*

Price 25 cents.

GOOD KING WENCESLAS

A CHRISTMAS PLAY FOR CHILDREN IN TWO ACTS

This play was written to meet a request of church workers for a Christmas entertainment of dramatic character to be given within one hour and with no change of scene. The author, therefore, has arranged Act I to be read aloud to an audience with no acting, which reading shall be followed by the rise of curtain and the presentation of the two scenes of Act II. The dramatic parts for the play, as thus arranged, are those only that are found in Act II, and are given below. All may be readily taken by children.

DAME GOODY (Hedwig)

GRETCHEN

VIOLET

ALFRED

BERNICE

KENNETH

PAULINE

LOUISE

ESTHER

OLIVE

Children of Mrs. Collingwood

Friends of the Collingwood children

DOROTHY
LAURENCE
RALPH
DAVID

Other children may be added, if desired, or the above number lessened. (See notes.)

"We had a most successful Christmas entertainment. The applause was so loud we feared the children would forget to finish their parts."—*Miss Alice F. Danforth, Springfield, Mass.*

"A great success for a Christmas entertainment, there is so much life and color in it, so much song and emotion. It is well and carefully done with both the proportion of moderation and the charm of deep sentiment."—*David S. Muzzey, Ph.D., Yonkers, N. Y.*

"It is difficult to find words to express my admiration for the play 'Good King Wenceslas.' I believe it will be far-reaching in its influence."—*Miss N. H. Cottrell, Albany, N. Y.*

"It is splendid."—*Rev. Wm. H. Garth, St. Michael's Rectory, Naugatuck, Conn.*

This play may be given more elaborately by the representing on the stage of Act I. This arrangement will call for the addition of the following characters:

HELEN ARMSTRONG, a girl of 15, afterward Mrs. Collingwood
FOUR SCHOOL GIRLS
EDWIN, a footman
MAN, a thief
WOMAN, a thief
BOY
TRAIN ANNOUNCER
GATEMAN, who inspects tickets

Other R. R. officials, passengers, etc., etc.

Scene laid at New York R. R. Station

"Simple and picturesque, bright and pathetic in turn."—*Rt. Rev. Alexander H. Vinton, D. D., Bishop, Springfield, Mass.*

"It breathes the Christmas spirit and has a true dramatic interest that holds one to the end."—*Miss Eleanor Meneely, Albany, N. Y.*

"I have greatly enjoyed 'Good King Wenceslas.' The introduction of the carols is a beautiful feature of the play. Your work along these lines is a work that has long been needed."—*Rev. Fredk. J. Sawers, Christ Church Cathedral, Montreal, Canada.*

"The play is splendid and the first act is great. I hope we can give 'Good King Wenceslas,' for your plays are so 'playable,' it is a joy to work over them."—*Miss Marion H. Sterns, Instructor in Elocution and Physical Culture, Staten Island Academy, Staten Island, N. Y.*

Price 25 cents.

MRS. TUBBS'S TELEGRAM

A COMEDY IN ONE ACT

Dramatis Personæ

MRS. TUBBS
ROWENA
AMELIA
TOMMY
TEDDY
and
OTHER LITTLE TUBBS
MRS. RAVEN

Children of Mrs. Tubbs

MRS. DONNELL
MISS SIMPKINS
AND OTHERS

Neighbors of Mrs. Tubbs

As few or many neighbors as desired
TELEGRAPH MESSENGER

Place—Kitchen of Mrs. Tubbs at Cinder Corner. If given as an out-door play, action takes place on Mrs. Tubbs's back piazza.

Time in representation 45 minutes to 1 hour.

Given by all ages with equal success as following endorsements will show. The parts of "Teddy" and "Tommy" may be taken by girls dressed as boys or names may be changed to those of girls.

"A little comedy designed to supply a real demand—that of a wholesome, amusing play to be used in school or home theatricals."—*The Outlook*.

"We heartily commend the capital little play, 'Mrs. Tubbs's Telegram,' as a very natural and amusing comedietta, which is quite within the acting capacities of every-day boys and girls."—*Editorial Notes St. Nicholas*.

"Our club presented your very clever little play, 'Mrs. Tubbs's Telegram,' last evening before an audience of 400 persons who were most enthusiastic."—*Mrs. Richard Farmer Wood, Concord, Mass.*

"The best chapter play ever given at Vassar to my knowledge."—*An Instructor for many years at the college. Quoted by Mabel H. Baldwin, Vassar College, Poughkeepsie, N. Y.*

"The play was just what we wanted and proved the greatest kind of a success."—*Charlotte W. Passmore, Morris House, Smith College, Northampton, Mass.*

"The little chapel was filled and 'Mrs. Tubbs' was greatly enjoyed. It was a genuine satisfaction to give such a pure, clean little play with life and fun from beginning to end."—*Miss Georgiana Clinton, South Norwalk, Conn.*

"Everyone spoke of it as a very bright little play and just the thing for a church. We got along nicely without a curtain."—*Mrs. F. S. Field, Shattuckville, Mass.*

"We gave the comedy to a very large audience in the town hall, who received it with the wildest enthusiasm."—*Principal High School, Windsor, Conn.*

"Given five times for five different charities by Y. W. C. A. of Poughkeepsie, N. Y. Our last audience was larger and if possible even more enthusiastic than our first."—*Miss Emma Mott, General Secretary Y. W. C. A.*

"A crowded house and everyone highly entertained. It is just the thing for home entertainments where children are to take part."—*Miss Lillian Fischer, Fulton, Missouri.*

"Just the right sort of play for boys and girls to give."—*Mrs. F. W. Davis, Cumberland, Maine.*

Price, 25 cents.

MRS. BAGG'S BARGAIN DAY

A COMEDY IN TWO ACTS

Dramatis Personae

MRS. BAGG
MADELAINE BAGG
BENNY BAGG
YOUNGER BAGGS
MRS. TAGG
MRS. RAGG
MRS. FAGG
MRS. LAGG
MRS. PETTIT
MRS. SHORT
MRS. GRAND
MR. BAGG
MR. TALKHARD

Cash boys, clerks, shoppers, maid, workmen, etc., etc.

Act. I.—Interior of a department store.

Act II.—Mrs. Bagg's home.

Time in representation 1 to 1½ hours, as preferred.

"The charming little comedy 'Mrs. Bagg's Bargain Day,' was given most successfully last night before the Fortnightly Club of this place, and all were in hearty appreciation of its delightful merit. The play was in the hands of gifted amateurs, so the humor and pertinence of the text were in no way impaired."—*Eleanor Havens Grant, Jamestown, N. Y.*

"Given by Unity Dramatic Club, Springfield, Mass. The chapel was packed full of people and so many turned away that the performance will be again presented. A remarkably bright little play."—*Springfield Republican.*

Given by Alumnæ of Albany Academy for Girls, benefit of Endowment Fund, \$250 realized. Later repeated by same amateurs for various charities, seven performances in all being given. "A tremendous success from start to finish. Large and enthusiastic audiences at every representation."—*Albany Argus.*

"I am delighted with 'Mrs. Bagg's Bargain Day' and know it will meet with success wherever presented."—*Miss Adele Ripont, Instructor in Elocution and Physical Culture, Central High School, Buffalo, N. Y.*

"Mrs. Bagg's Bargain Day' was by far the greatest hit of anything ever tried here. We found the parts very easy to take."—*Miss Edith Irwin, President Y. W. C. A., Iberia Academy, Iberia, Missouri.*

"The young people are carried away with 'Mrs. Bagg's Bargain Day,' and want to commence work right away."—*Miss Lois B. Warner, Salisbury, Conn.*

"Given by the young people of St. Paul's Church, Poughkeepsie, N. Y. Not a dull line in it."—*Rev. Francis Whitcome, Rector.*

"We presented 'Mrs. Bagg's Bargain Day' last Friday night at the schoolhouse to a very appreciative audience. We were so well pleased that we shall probably want to give another of your plays in the autumn."—*Harry McCulloch, Class President, Freeport High School, Freeport, Ill.*

"The play succeeded excellently. We received considerable applause and what we most wanted, lots of laughter."—*Kennebunk Festival Chorus, Kennebunk, Maine.*

Price 25 cents.

GOOD AS GOLD

(Second Edition with Notes)

A COMEDY IN FOUR ACTS

The title, "Their Rich Relative," may be substituted if preferred.

Dramatis Personæ

MRS. ROGERS		
MARIE	}	daughters of Mrs. Rogers
HESTER		
DOROTHY		
THEODORA		
MRS. LAURA VOSE		sister of Mrs. Rogers
MISS LUCINDA PHELPS		distant cousin of Mrs. Rogers
ROSA		the maid
JANET	}	little school girls
ISABEL		
BAGGAGE-MAN		
MUSICIANS		

As many male characters as desired may be introduced in Act II as travelers, newsboys, ticket agent, boot black, etc., etc. (See notes).

Play may be given by female characters only if preferred. A stewardess may be substituted for the baggage-man or baggage-man eliminated. (See notes).

Time—The present. Place—New England village.

Time in representation, longer form 2 hours; shorter form 1½ hours.

Given with equal success by girls' schools and women's clubs.

"Original and clever with interest sustained to the very end."—*Rt. Rev. Wm. Croswell Doane, D. D., LL. D., Bishop, Albany, N. Y.*

"The best play I have yet seen for girls."—*Miss Tebbetts, Principal of St. Margaret's School, San Mateo, California.*

"Every one pronounced it one of the prettiest plays ever seen."—*Miss Josephine M. Taft, Greenville, N. H.*

"Thank you for a play which is so bright and charming and so full of good wholesome fun."—*Miss Susan E. Borthwick, Portsmouth, N. H.*

"Enclosed find our program of 'Gentlemen's Night,' which passed off very pleasantly. All evidently appreciated the comical situations in 'Good as Gold,' and the ladies certainly made the most of them. The gentlemen seemed greatly to enjoy the play, and we were all agreed that it was a bright, clean comedy, very suitable for occasions like ours."—*Amherst Woman's Club, Amherst, Mass.*

"We presented the play, 'Good as Gold,' at our summer residence before an audience of a hundred and fifty people. The tickets were sold at seventy-five cents apiece and the proceeds given to a local charity. The parts were taken by ten girls from twelve to fourteen years of age and they did themselves, as well as those who had instructed them, great credit. Many pronounced it the best piece of amateur acting they ever had seen. The play, itself, was highly commended by all as being extremely refined, free from all foolish ideas, bright and interesting from beginning to end."—*Mrs. Eugene N. Foss, Cohasset, Mass.*

Price 25 cents.

A SUCCESSFUL STRATAGEM

A COMEDY IN ONE ACT

Dramatis Personæ

COLONEL WENTWORTH	Retired army officer
COLONEL ASHMORE	In active service
CAROLINE WENTWORTH	An only daughter, aged 18
NORA	A maid

Time 1 hour

"A charming, brilliant little comedy."—*Charles Eliot Norton.*

"Bright and entertaining, compact and manageable, lending itself to the conditions of almost any home in our land."—*Mrs. L. F. Selfridge, Foot's Cray, Kent, London, England.*

"If you happen to need a little play that may be easily acted by amateurs in a home evening, send to K. McDowell Rice, Worthington, Mass., and procure her list of original plays. They are clever and droll, and the stage properties and setting come within the means of a little company of high school girls, or of a charitable association or guild. They have not one objectionable feature and have many good ones."—*Mrs. Margaret E. Sangster, in Sunshine Bulletin.*

"I have seen your booklet containing the comedy, 'A Successful Stratagem,' which I find wonderfully clever, and as I am thinking of giving a little dramatic entertainment in my home for the Woman's Club, I think this play will be most entertaining."—*Mrs. Myron Dickson, Martinsville, Indiana.*

"The choicest comedy in your collection."—*Miss Isadelle C. Couch, Instructor of Vocal Training, Mt. Holyoke College, Mass.*

"Any Sunshiner seeking a clean, bright play for college, school or home theatricals, will not do better than to try 'Good as Gold' and 'A Successful Stratagem.'"—*Mary D. Beattie in Sunshine Bulletin.*

"I need always some bit of humor in my programs, and it is difficult to find pure light humor that is not plebeian. Your plays are most excellent in this very particular, that they are entirely above coarseness."—*Miss M. M. Davis, Instructor in Expression and Oratory, Hillsdale College, Hillsdale, Michigan.*

"Your plays are most attractive. The best thing of the kind I have seen. You have my permission, most heartily granted, to use my endorsement, as it is such a pleasure to find plays that are fresh, interesting and 'playable,' after looking over quantities of the silly, inane trash that is published today."—*E. B. Merrill, Walla Walla, Washington.*

"I regard your comedies as admirably adapted to school and church entertainments and hope to use another at some future date."—*Rev. C. F. Porter, Corinth, N. Y.*

"I am delighted with 'A Successful Stratagem,' and with all your plays."—*Mrs. Salome Cutler Fairchild, Vice-Director Library School, Albany, N. Y.*

"A Successful Stratagem" has been given by Smith College students at Morris House and Belmont House, Northampton, Mass.; also by the pupils of Miss Liggett's Home and Day School, Detroit, Mich., and by many others.

Price 25 cents.

UNCLE JOE'S JEWEL

A COMEDY IN THREE ACTS

COMEDY GIVEN AT WORTHINGTON.

Initial Performance of Miss Rice's "Uncle Joe's Jewel" a Success.

The initial performance of a three-act comedy at Worthington, "Uncle Joe's Jewel," the latest play of Miss Katharine McDowell Rice, took place Friday. The parts were all excellently taken as follows:

Molly Armstrong	Mrs. O. B. Ireland
Grace Horton	The author
Nora, the janitor's daughter	Miss Rachel Ely
Mr. Winthrop ("Uncle Joe")	W. G. Rice, Jr.
Jack Wetherbee	Raymond Buck
Karl Pfeffer	Donald Stevens
Postman	Raymond Laird

Stage Manager—Miss Susan Rice.

The audience was a most appreciative one, the play being received with constant laughter and applause. Among those from out of town who came especially for the play were Mr. and Mrs. Goddard of New York, Mrs. and Miss Gardner and Mr. Henry Carter of Albany, Mr. and Mrs. Mellor of Philadelphia, Mrs. William Bryant of Montclair, N. J., Mrs. Lyman James of Williamsburg, Mrs. Harry Williams and Mrs. H. R. Hinckley of Northampton, Mrs. and Miss Merritt and Mr. Merritt of Brooklyn, Mrs. Gillette of Hudson, Prof. Wellington of Amherst, and Dr. and Mrs. Gibbs of Huntington. Word was received from Senator and Mrs. Crane that they had hoped to be present, but were unavoidably detained. There were also large parties from Middlefield, South Worthington, Littleville and Chesterfield. Between Acts I and II some charming novelties from Paris were sold by Mrs. W. G. Rice for benefit of new scenery and curtains, about \$25 being realized. Between Acts II and III Mrs. Rice delighted the audience with some French songs, accompanied by Miss Julia Rogers of Springfield. After the play the audience went largely out of doors to enjoy the charming afternoon. Here Miss Rice received many congratulations on the success of the play; \$35 was received at the door, to which was added \$17 from friends present, making a total of \$52 for the library.

The play was repeated in the evening for the benefit of the woman's benevolent society and parish work; \$36 was taken at the door, to which was added the money received from sale of candy and refreshments, making a total of about \$60 for this benefit.—*Springfield Republican.*

By KATHARINE McDOWELL RICE, WORTHINGTON, MASS.

UNCLE JOE'S JEWEL

A COMEDY IN THREE ACTS

MOLLY ARMSTRONG
GRACE HORTON
NORA, the janitor's daughter

MR. WINTHROP ("Uncle Joe")
JACK WETHERBEE
KARL PFEFFER
POSTMAN

Place: Apartment of Misses Horton and Armstrong
PERMISSION TO ACT MUST BE OBTAINED OF THE AUTHOR

"I am delighted to express my appreciation of 'Uncle Joe's Jewel,' given by our Woman's Guild of St. Peter's Church. It is a very bright, clever little comedy."—*Mrs. H. A. Field, Springfield, Mass.*

"We and our audience greatly enjoyed your charming 'Uncle Joe's Jewel.' Every one was most enthusiastic. I think you will be interested to know that I never had so little trouble in drilling girls for a play, which was to me psychological evidence that it was so true to girl nature that they did it all naturally and spontaneously. Our play was such a success that at request we repeated it before the Mothers' Club of Christ Church, who were highly entertained, appreciating all the points to the full. Give us more plays as clever and wholesome as 'Uncle Joe's Jewel.'"—*Clara L. Bostwick, Miss Porter's School, "The Elms," Springfield, Mass.*

"We gave 'Uncle Joe's Jewel' as a church entertainment and believe you would have been proud of your work. Every word you write is to the point and the actors brought it all out so well."—*M. K. Royal, Plymouth, Mass.*

"We have chosen 'Uncle Joe's Jewel' as our Freshman Play."—*All Around Club, Jackson College.*

"We gave 'Uncle Joe's Jewel' as our Class Play, and had such success that we believe it will inaugurate the giving of a play each year as a part of Senior Prom."—*New Bedford, Mass., High School.*

Price 25 cents

ALL ENDORSEMENTS UNSOLICITED

ALL USED BY PERMISSION

DR. HARDHACK'S PRESCRIPTION

A PLAY FOR CHILDREN

— IN —

FOUR SHORT ACTS

DRAMATIS PERSONAE

GRANDMA PROUDIE
MAMMA PROUDIE
EMILY PROUDIE
AUNT FLIGHTY
AUNT HIGHTY-TIGHTY
PUSSY WILLOW
MARY, the maid
DR. HARDHACK

Price 25 cents.

GOLFER GOOP'S GAUNTLET

FOR CHILDREN

Entertainment to be given with
PUNCH AND JUDY PUPPETS

MANUSCRIPT LOANED

AN ENTERTAINMENT OF
NEW WAX WORKS

With Up-to-Date Figures and Original Speeches

A modern adaptation of the old and well-known Mrs. Jarley's Wax Works

MANUSCRIPT LOANED

*** END OF THE PROJECT GUTENBERG EBOOK DR. HARDHACK'S PRESCRIPTION: A PLAY
FOR CHILDREN IN FOUR ACTS ***

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE
THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are

outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, “Information about donations to the Project Gutenberg Literary Archive Foundation.”
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.

- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain “Defects,” such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the “Right of Replacement or Refund” described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you ‘AS-IS’, WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg™

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™’s goals and ensuring that the Project Gutenberg™

collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at www.gutenberg.org/contact

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate.

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate

Section 5. General Information About Project Gutenberg™ electronic works

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: www.gutenberg.org.

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.