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HOOSIER HOLLOW
By
CAL STEWART

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H O O S I E R H O L L O W .

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Complete Cast of Characters.

Hiram Whetmore..... A Young Farmer in Hoosier Hollow.
Cyneel Hoskins..... A Farm Hand On The Whetmore Homestead.
Jim Lawson..... Stage Driver And A Disciple Of Annanias.
Hezekiah Marsh..... “When Hezekiah Builds his Barn”.
Si Pettingill..... A Regular Paw-Paw From The Wabash.
Philip Norton..... A Moral Leper.
Paul Dashley..... In Love With Myra. (23 years later)
James Duffy..... “When I Was With Dewey”. (23 years later)
Rev. Obadiah White..... Minister At Hoosier Hollow. (23 years later)
Rudolph Kletsmeyer..... “My Name It Is Not Dutchy”. (23 years later)
Samantha Whetmore..... Hiram’s Sister, Afterwards Cyneels Wife.
Eunice Marsh..... Hezekiah’s Daughter, School Teacher at Hoosier Hollow.
Helen Davenport..... A Mysterious Woman.
Mandy Lawson..... Jim’s Better Half With “Sumthin Fer Him to Do”
Cindy Lawson..... That Lawson Brat.
Myra Whetmore..... Hiram’s Adopted Daughter. (23 years later)
Nancy Hoskins..... Samantha’s Daughter. (23 years later)

Characters That Double.

Si Pettingill..... to..... James Duffy.
Hezekiah Marsh..... to..... Paul Dashley.
Eunice Marsh..... to..... Myra Whetmore.
Mandy Lawson..... to..... Samantha Whetmore.
Cindy Lawson..... to..... Nancy Hoskins.
Jim Lawson..... to..... Rudolph Kletsmeyer.

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HOOSIER HOLLOW.

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Act First.

SYNOPSIS

Post Office At Hoosier Hollow. Jim Lawson Has Something To Do.¹ The Old, Old Story. Arrival Of The Mail. The Mysterious Woman. Cindy Quotes Scripture. Si Pettingill's Opinion of Solomon. Philip Norton's Discovery. "Goin To Keep My Eyes On Him."² WHEN HEZEKIAH BUILDS HIS BARN.³

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HOOSIER HOLLOW

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Act First.

At rise of curtain Cyneel Hoskins, Hezekiah Marsh, Jim Lawson and Silas⁴ Pettingill discovered in the act of dancing.

(Hezekiah)—Wall boys, that sort of puts a fellers blood into circulation do'nt it.

(Jim Law.)—That's what it does Hezekiah, and a feller needs it a day like this, mighty raw wind just now.

(Hezekiah)—Do'nt know bout that Jim, the wind's right from the south.

(Jim Law.)—That's all right Hezekiah, but the coldest north wind that blows comes from the south.
(all laugh)

(Cyneel)—This is good sap weather, reckon Hiram will tap nigh unto a hundred new trees this spring, wanted to know if you could come over Hezekiah, Hiram's short on help this season.

(Hezekiah)—Wall do'nt know 'bout that Cyneel, Hiram's a mighty good feller and I'd like to help him powerful well, but bein Postmaster keeps me puty⁵ busy, besides I lowed I'd build a new barn this spring. **(Exit into Post Office)**

(Si Pet.)—Ha-ha—, been goin to build that barn ever since I can remember, never got nearer to it than havin four timbers squared, folks home say we'll be mighty near judgement WHEN HEZEKIAH BUILDS HIS BARN.

(Jim Law.)—Begins to look that way, and that puts me in mind of the time when I had a contract to build thirty miles of railroad in four days. I done it, but the work was'nt accepted and I lost nigh unto fifty thousand dollars on that job.

(Cyneel)—How was that Jim

(Jim Law.)—Wall you see we had'nt time to do any gradin and the road was so crooked it went past one station four times, why it was so durned crooked we had to burn crooked wood in the engine, wall they would'nt take it anyway.

(Enter Mrs Lawson)

(Mrs. Law.)—Thar you be Jim Lawson a breakin the ten commandments agin be you. And you Si Pettingill and Cyneel Hoskins standin there a listening to him, pears to me you could find somethin better to do than standin listenin to that disciple of Annanias spin yarns. Jim I want you to peel the potatoes chop some wood take up the ashes pick the chickens set the bean poles and fix that hole in the garden fence for me, do you hear me Jim Lawson? And you Cyneel Hoskins, I think you could be of more use to Hiram Whetmore doin somthin on the farm than

loafin around the Hollow Post Office. I hear tell as how you are a settin your cap for Hiram's sister Samantha, wall all I've got to say is, I think she is a drivin her ducks to a pretty poor market. And Si Pettingill I want you take Cindy to school, the creek is clar out of its banks and goodness knows how she'll git thar, and you might do sumthin to earn your salt. **(Exit Mrs Lawson)**

(Jim Law.)—Kind of made it warm fer you, did'nt she Cyneel, and you too Si. Wall Mandy may git small pox and live, she may git yaller fever and live, but if she ever gits the lock-jaw {6/(2)} she'll bust. Sort of puts me in mind of the time when I was a delegate to a woman's rights convention. Guess I'll be goin its gittin about mail time. **(Exit up road to right)**

(Cyneel)—Wall of all the double barrell'd, breech loadin, self adjustin, automatic liars I ever seen, he's the worst. **(Exit up road to left)**

(Si Pet.)—Durned if I aint furgot what I cum after, guess I'll ask fer the mail anyhow. **(goes to window) (business)** any mail fer our folks Hezekiah?

(Hezekiah)—No, nuthin fer your folks Si.

(Si Pet.)—Any fer Aunt Libby Ann?

(Hezekiah)—No.

(Si Pet.)—Any fer Joe Watts?

(Hezekiah)—No.

(Si Pet.)—Any fer Jake Watts?

(Hezekiah)—No.

(Si Pet.)—Any fer Bill Watts?

(Hezekiah)—No, durn ye No! aint any fer none of the Watts family.

(Si Pet.)—Wall I reckon if you was'nt so al-fired⁶ busy readin other folks papers you might—

(Hezekiah)—Now durn ye git out, **(business of kicking at Si) (Exit Si up right.)**

(Enter Eunice Marsh from Post Office stopping outside of door)

(Eunice)—Father⁷ did you hear Mr Lawson say how the creek was? I am a little late this morning so thought I would take the short cut and cross on the foot log.

(Hezekiah)—You'd better go round by the wagon bridge Eunice, that foot log aint none too safe this time of the year—if I aint mistaken thar comes Hiram Whetmore, maybe he's goin your way, you would'nt mind that would ye. **(business) (Exit into Post Office)**

(Enter Hiram)

(Hiram)—Good morning Eunice, off to the school house, aint you a little early?

(Eunice)—No Hiram I'm a little late, do you think the foot bridge will be safe this morning?

(Hiram)—I'm afraid not, you'd better go by the wagon bridge.

(Eunice)—Well I suppose you want to see my father so I'll be going.

(Hiram)—No Eunice I want to see you. I've something to tell you and then if you do'nt mind I'll go your way.

(Eunice)—Something⁸ to tell me Hiram.

(Hiram)—Yes, something I've wanted to tell you for a long time Eunice, something I've wanted to tell you ever since I can remember you. When your folks first came to Hoosier Hollow when you was a little bit of a girl at school and I used to take your part. I said then that some day I'd tell you, and I've waited for that some day to come, and kept puttin it off and puttin it off, for somehow I could'nt tell you in the way I'd like to, but I ca'nt put it off no longer, I've {7/(3)} got to tell you now. I am considerable older than you are Eunice, and I've always lived in Hoosier Hollow, and I haint got no hankerin to live any where else, you've had more chance to see the world than I have Eunice, for you finished your schoolin in the city, while I'm just a plain

farmer in Hoosier Hollow. But the Whetmore homestead is the best one here abouts, and it has every improvement that a farm can have—but one.

(**Eunice**)—And what is that Hiram.

(**Hiram**)—It aint got a mistress Eunice.

(**Eunice**)—Why what do you mean Hiram.

(**Hiram**)—I mean that I love you, I want you, I want you to marry me and be the light of the purtiest spot in Hoosier Hollow, will you?

(**Eunice**)—Yes Hiram, I will.

(**Hiram**)—Will you Eunice, when.

(**Eunice**)—(**business of rising to go**) When father builds his barn. (**Exit**)

(**Hiram**)—When Hezekiah builds his barn, thats a mighty uncertain time, he's been goin to build that barn for the last twenty years, its a by word in Hoosier Hollow—when Hezekiah builds his barn—well he'll build it. (**Exit**)

(**Noise, cries of whoa! business of arrival of Jim Lawson with the stage and mail**)

(**Jim enters with Helen Davenport**)

(**Jim Law.**)—I tell you Hezekiah I come purty near not gittin here today, water's all over everything, puts me in mind of the time when I was a steamboat Captain on the Mississippi, but I've brought a lady as would like to board with you if you can take keer of her.

(**Hezekiah**)—Guess thar wont be any trouble 'bout that, but what might your name be Miss.

(**Helen**)—My name is Davenport—Helen Davenport.

(**Hezekiah**)—Any relation to old Jake Davenport down at the corners?

(**Helen**)—Not that I know of.

(**Jim Law.**)—Wall you aint none the worse off fer that, fer hes about the uncommonest, meanest old skunk in Hoosier Hollow, aint he Hezekiah?

(**Hezekiah**)—Wall I guess he aint fur from it. But you go right in the house Miss, you'll have to sort of make yourself to home until evenin, my daughter will be home then and will be more fit company for you.

(**Helen**)—What is your daughter's name.

(**Hezekiah**)—Eunice—Eunice Marsh.

(**Helen**)—(**Starts**) (**aside**) Eunice Marsh, my God, the name signed to the letter which he dropped. (**Exit into Post Office**)

(**Jim Law.**)—Say Hezekiah, she's some on looks aint she, wonder what she's here fer, I'll bet thars a nigger in the wood pile some whar, this puts me in mind of the time I was a detective, did I ever tell you about that Hezekiah? wall it was this way—

(**Hezekiah**)—I haint got no time to hear 'bout that now Jim, got to {8/(4)} sort the mail. Guess you'd better take keer of the horses. (**Exit into Post Office**)

(**Jim Law.**)—Sly old⁹ cuss, mighty anxious to git into the house, wall I'm goin to keep my eyes peeled. That¹⁰ woman aint here fer her health. (**Exit out road**)

(**Enter Si and Cindy**)

(**Si Pet.**)—I knowed you could'nt git to the school house and thar wa'nt¹¹ no use a tryin, all durn foolishness goin to school anyhow, d-o-g- cat, c-a-t- dog, and whats the capital of Indiana, when any durn fool knows its Hoosier Hollow.

(**Cindy**)—Wall I do'nt care, my maw says as how the minister says that the good book says, go to the ant thou sluggard, for Soloman said so and he was the wisest man.

(**Si Pet.**)—I do'nt care what Soloman said, he never lived in Hoosier Hollow anyhow, and if he had the white caps would have got him fer havin too many wives.

(Enter Hiram Whetmore)

(Hiram)—What seems to be the matter Cindy, could'nt you git to school?

(Cindy)—No sir, creek was way out of its banks and Si would'nt wade out to the foot log with me, so's I could git across, and Miss Eunice will mark me absent and that will give me a black mark and I did'nt want to git one black mark this term of school. **(Crying)**

(Si Pet.)—Wall I do'nt want to git drowned just to give a gal an education even if Soloman did say, go to your aunt fer she's a slugger.

(Hiram)—Wall never mind Cindy, I will tell Miss Eunice about the creek, and I guess you wont have any black mark agin you, I am afraid she did'nt git to the school house herself today. Now if you and Si will just sing me that little song I like I'll give you both a half a dollar. **(Business of song at end of song enter Eunice and Philip Norton)**

(Eunice)—Why Mr Whetmore you seem to have quite a merry party, I hope we have not interrupted you. Mr Norton this is Mr Whetmore of whom you have heard me speak. Mr Whetmore—Mr Norton.

(Hiram)—Glad to know you Mr Norton.

(Norton)—**(Coldly)** How do you do Mr Whetmore.

(Eunice)—Mr Norton is buying timber in this section of the country for railroad construction, the wagon bridge is washed away and I could not reach the school house to day,¹² I met Mr Norton and he very kindly accompanied me home.

(Enter Hezekiah from Post Office)

(Hezekiah)—Why Eunice you back so soon, I was afraid you would'nt be able to git to the school house today, the water is higher than it has been in twenty years.

(Eunice)—Father this is Mr Norton who is buying timber in this section of the country. My father Mr Marsh—Mr Norton.

(Norton)—Pleased to meet you Mr Marsh.

(Hezekiah)—Wall I'm downright glad to know you Mr Norton, and much obliged to you fer your kindness to my daughter, and you'r welcome to Hoosier Hollow, any one's welcome to Hoosier **{9/5}** Hollow on honest business, eh, Hiram?

(Hiram)—Yes, on honest business.

(Hezekiah)—I'm glad your back so soon, Jim Lawson has brought us a lady to board fer a few weeks, and somehow or other I ca'nt find my society manners.

(Eunice)—A lady from the City father?

(Hezekiah)—Yes from Chicago she says.

(Eunice)—What's the lady's name father?

(Hezekiah)—Davenport—Helen Davenport.

(Norton)—**(Aside)** Helen Davenport, what brings her here.

(Eunice)—I will go in at once father, wont you come in Mr Norton.

(Norton)—Not at present thank you, I will return later in the day. If¹³ the water does not subside I will be compelled to spend some time in Hoosier Hollow. Good afternoon. **(Exit up left) (Exit Eunice into Post Office with Hezekiah)**

(Si Pet.)—I hope to thunder the water goes down right away, do'nt you Hiram? I dont like that feller, he's bin hangin around this neck of the woods bout a month, three or four times I seen him comin from the school house, and once he swore at me, he aint no good and I'm goin to keep my eyes on him, he cant fool me, I'm a regular paw-paw.

(Hiram)—I do'nt¹⁴ know Si, city folks are different than what we are here in Hoosier Hollow, and we dont understand their ways any more than they do ours.

(**Si Pet.**)—Wall I'm goin to keep my eyes on him anyhow. Come on Cindy. (**Exit Si and Cindy up right**)

(**Hiram**)—She did'nt invite me to come in, and she called me Mr Whetmore, she never called me that before, nobody ever called me that before. I've always been just plain Hiram Whetmore. I guess Maybe I'm too plain—too plain. (**Exit**)

(**Enter from Post Office Helen and Eunice**)

(**Eunice**)—Yes Miss Davenport, as you say this is a beautiful spot, this road goes to Vincennes and this road goes to a landing on the Wabash river.

(**Helen**)—What place is that at the further end of the valley?

(**Eunice**)—That is the Whetmore homestead, Hiram Whetmore lives there it is the finest farm in Hoosier Hollow.

(**Helen**)—Have you always lived here?

(**Eunice**)—Ever since I can remember, my father moved here when I was an infant. Have you always lived in Chicago.

(**Helen**)—Not always.

(**Eunice**)—How I should love to see it. I want to live in a large city. Mr Norton has described it to me. I want to see the fashionable people, to dress fashionably. It must be grand to live there, to go to the theatre, to see the gay life that is there. When I think of it I can hardly bear Hoosier Hollow.

(**Eunice**)—My dear child, I am afraid Mr Norton has not told you both sides of the story. He has not told you of the mad struggle {10/(6)} for wealth and possition, of the ruined lives, the heart aches, the disappointments, the bitter tears, the shattered hopes that lie along the shore of that seething, never resting stream of metropolitan humanity. He has not told you that where one succeeds a thousand fail. He has not told you of the many pitfalls set for the innocent, of the utter emptiness of it all. Would to God I had always lived surrounded by those pure of thought, pure of deed, in a simple home like Hoosier Hollow.

(**Enter Cindy**)

(**Cindy**)—Please Miss Eunice here is three eggs, and my maw wants a cents worth of flour and I hope you wont put any black mark agin me, and a cents worth of molasses, cause the creek was way out of its banks and that no account Si Pettingill would'nt wade out to the foot log with me, and a cents worth of saleratus and Si says there aint no use goin to school no how even if Solomon did say so, and my maw says you can have a cents worth of ginger ready when I come back cause the speckled hen is on.

(**Eunice**)—I guess I will have to put a black mark against myself Cindy, I could not get to the school house today. But come in and I will get what you want. Please excuse us Miss Davenport. (**Exit Cindy and Eunice into Post Office**)

(**Helen**)—So you are Philip Norton and another life is in jeopardy. Already your poisoned arrows have entered an innocent soul. But you little know what is in store for you, you will settle an account with me first, ah! it will be a pleasant meeting. It is for this I have toiled, for this moment have I suffered. Waiting, praying for this moment, and now may God give me strength to meet it. (**Sits on bench**)

(**Enter Philip Norton**)

(**Norton**)—Ah, so you are Miss Eunice, how fortunate I am in finding you alone. (**Helen rising, turns facing Norton**) (**Norton starts**) the devil.

(**Helen**)—No, not the devil Philip, but I presume even his satanic majesty would be more welcome than I, you do'nt seem pleased to see me my dear Philip. You were not expecting me. And so¹⁵

you would entice this poor innocent girl to Chicago and then leave her as you left me, a stranger in a strange land, to starve, beg, perhaps die. But you will settle with me first my dear Philip. I am not the poor weak woman I was once, I know you now, and I will follow you to the ends of the earth and you shall know what it is to feel the wrath of a woman scorned.

(Norton)—Sh, not so loud, I am here on business and you will ruin it all. I have no love for this girl, and have not told her so, I have only shown her the most common courtesies, but these people are quick to suspect and it is necessary that I should have their confidence. My business demands it. We are both strangers to them and should we be seen talking together their suspicions would be aroused and nothing I might say or do would restore their confidence.

(Helen)—Well spoken Philip Norton, and it sounds very plausible, indeed, ha-ha, to think of Philip Norton, gambler, spendthrift, gentleman of leisure, exiling himself in a remote portion of the country with no other object in view than the transaction of a legitimate business. Bah! its like the devil partaking of the sacrament.

(Norton)—I swear to you what I have told you is true, taking you at your own word would I undergo this hardship and privation for a pretty face, pretty faces are easier found. I have made some valuable discoveries here, which, if I can secure **{11/(7)}** the right and title to, will make me¹⁶ a wealthy man, and what will you gain by upsetting all my plans. Leave this place Helen and two months from this day you shall have your reward.

(Enter Si Pettingill Unobserved)

(Helen)—I will do as you say Philip, but if any harm comes to this girl—well, I have warned you, beware. **(Exit into P.O.)**

(Norton)—Very well Helen, I know what to expect from you, but the game is not out 'till played out. **(Exit up road to left)**

(Si Pet.)—Now I wonder what's up between them two, some cussedness I'll bet a cookie. Wall I'm goin to keep my eyes on him, I'm a regular paw-paw. **(Enter Jim Lawson)**

(Jim Law)—Hello Si, I jest seen that Norton feller goin down the road madder 'n a wet hen and walkin like all possessed and a cussin worse 'n a flat boat pilot, I tell ye that feller is doin somthin more than buyin timber. This puts me in mind of the time¹⁷ when I was secret service agent fer the government.

(Si Pet.)—Wall I'm goin to keep my eyes on him.

(Enter Cyneel)

(Cyneel)—Hello Si, hello Jim did you hear the news, Samantha tells me Hoosier Hollow is goin to have a weddin.

(Jim Law)—You do'nt say.

(Cyneel)—Yes I do say.

(Si Pet.)—Who is it Cyneel.

(Cyneel)—Hiram Whetmore and Eunice Marsh.

(Jim Law)—Wall gee whilikee by gum. When's it goin to be.

(Cyneel)—When Hezekiah builds his barn.

(Si Pet.)—Wall that weddin's a long way off.

(Jim Law)—I do'nt know 'bout that, if Eunice Marsh has promised to marry Hiram Whetmore when Hezekiah builds his barn, Wall if Hezekiah builds it she'll hev to marry him wont she? and any how she cant marry any one else can she? cause she'll hev to stay single to see whether or not he builds it wont she? If I was in Hiram Whetmores' boots whar my happiness was contingent upon the fact of one aforesaid Hezekiah Marsh building one aforesaid hypothecated barn, I would take immediate steps to see that the aforesaid hypothecated barn of the aforesaid

Hezekiah Marsh was built, and further more the deponent sayeth not. This puts me in mind of the time I tried a case when I was judge of the supreme court.

(**Si Pet.**)—That Norton feller's bin a shinin up to Eunice, and durned if I do't believe she likes him, and jest a spell ago I seen him talkin to that woman what's boardin to Hezekiah's, and I'm goin to keep my eyes on him.

(**Cyneel**)—It does look spicious Jim. Sein as how your round here most of the time you might speak to her, that is if you aint a skeered to do it.

(**Jim Law**)—Skeered to do it, I'd like to see the female woman I was a skeered to talk to.

(**Enter Mandy**) {12/(8)}

(**Mandy**)—Jim Lawson I want you to come right straight home, the¹⁸ hogs got into the tater patch the soft soap is bilin over that white pullet fell in the well and I think the bees are a goin to swarm, and I want you to set up the quiltin frames fer me and go over to Samantha Whetmore's and borrow her flat irons and dig some sassafras root, spade up the onion bed and do the churnin. And Si Pettingill I want you to hunt up Cindy and bring her right home, I sent her to the store more than an hour ago. (**Exit**)

(**Jim Law**)—Wall boys guess I'll hev to be goin I've got a few things to do. (**Exit Jim**)

(**Cyneel**)—He'd like to see the female he was a skeered to talk to! (**Exit Cyneel**)

(**Eunice**)—Now Cindy there are the things your mother wants, and you wont have any black mark against you, for I've heard your lessons same as if you'd been to school.

(**Si Pet.**)—Cindy your maw wants you to come right home, the soft soap has got into the tater patch, the bees are bilin over and the white pullet's goin to swarm and the hogs have gone to borrow the flat irons and you've got to dig some sassafras root with the quiltin frames. No tellin what would become of you if I did'nt keep my eyes on you. (**Exit Si & Cindy**)

(**Eunice**)—I wonder if what she told me was true. I want to see life to see the great city. To be admired. To meet people away from this humdrum existence in Hoosier Hollow.

(**Enter Hiram walks up centre to fence**)

(**Hiram**)—Ah, Eunice a penny for your thoughts. I am afraid a day of no school leaves my little girl with nothing to do. Now Eunice I want to ask you something. I want to ask you about this man Norton. Have you met him often? and how did you become acquainted with him.

(**Eunice**)—And suppose I do'nt tell you that.

(**Hiram**)—Wall maybe I had no right to ask, and if I had'nt cared for you I would'nt have done it. But fine feathers do'nt always make fine birds Eunice.

(**Eunice**)—Did you wish to see my father?

(**Hiram**)—Yes that's what I came over fer but I aint in no hurry.

(**Eunice**)—I will send him to you. (**Exit into Post Office**)

(**Enter Hezekiah**)

(**Hezekiah**)—Why hello Hiram aint you comin in? what keeps you out here.

(**Hiram**)—I was thinkin about Eunice, Hezekiah, and I want to talk here.

(**Hezekiah**)—Hiram I've knowed you ever since you was¹⁹ a little feller knee high to a grass hopper, and many's the time I've toted you on my back, and I've watched you grow up into a young man, and it has always been my wish that you and Eunice might come to an understanding. Eunice is a good girl Hiram, a powerful good girl.

(**Hiram**)—Yes Eunice is a good girl, but the longest way round is the nighest way home.

(**Hezekiah**)—What do you mean Hiram. {13/(9)}

(**Hiram**)—I’m comin to that Hezekiah. I want to ask you a question. For twenty years you have said “this spring I intend to build a barn” why it has become a common saying in Hoosier Hollow—“when Hezekiah builds his barn”—now why haint you built it?

(**Hezekiah**)—Wall first one thing and another has kept me back. Mother’s sickness and death in²⁰ the first place, and then puttin the finishin touches to Eunice’s education, and education means advancement Hiram, it means advancement.

(**Hiram**)—I wonder if advancement means happiness. Sometimes it seems to me that advancement brings discontent, and without content thar aint much happiness. Now I want you to build that barn. Thar is a set of timbers all framed over home, I’ll have Cyneel haul them over soon as the water goes down and I want you to tell the neighbors—six weeks from today I’m goin to raise my barn.

(**Hezekiah**)—Why what does all this mean Hiram I dont quite understand you.

(**Hiram**)—It means that I want your consent to marry Eunice.

(**Hezekiah**)—Have you spoken to the girl?

(**Hiram**)—Yes, this morning.

(**Hezekiah**)—What did she say?

(**Hiram**)—She said—yes.

(**Hezekiah**)—Wall when is it to be?

(**Hiram**)—She said—when father builds his barn.

(**Hezekiah**)—Then I’ll build it, and six weeks from today we’ll have a weddin. **WHEN HEZEKIAH BUILDS HIS BARN.**

C U R T A I N .

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{14}

HOOSIER HOLLOW.

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Act Second. Scene First.

SYNOPSIS.

Si and Cindy Exchange Confidences. Jim Lawson's Foot Race. Plan to Murder Helen. The Explosion. The Rescue.

{15/(10)}

HOOSIER HOLLOW.

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Act Second. Scene First.

Exterior. Foot Log Over Stream. Set rocks on Either Side.

(Enter Si and Cindy)

(Si Pet.)—Wall did'nt he call you that Lawson brat, and did'nt I see him talkin to Eunice, and did'nt he say cuss words to me cause I told Eunice I'd tell Hiram Whetmore? and here it is her weddin day and Hezekiah's barn raisin and her talkin to that durn dude, all store clothes and hair dye, and all perfumed up smellin like as though he'd treed a skunk, I'll make faces at him agin if I want to, and I'm goin to keep my eyes on him.

(Cindy)—Well my maw says as how all the neighbors says everybody says its just scandlous the way Eunice Marsh is a carryin on with that city feller. And my maw says everybody says everybody's talkin about it, and there aint no good goin to come of it. And I know he aint a galavantin around with Eunice Marsh and sayin swear words at you and callin me brat fer nothin, cause my may says so.

(Si Pet)—And he has bought every tree fer more than a mile around, says he's goin to have them all cut down this spring, he's even bought the foot log, I seen him takin a measure of it, but durned if I know what he wants it fer. Wall I'm goin to keep my eyes on him. (Exit Si and Cindy)

(Enter Norton) (business of examining foot log)

(Norton)—Well old foot log your days of usefullness are about over. You are about to carry your last passenger, ha-ha your last passenger. And none will be the wiser, for logs like dead men tell no tales, ha-ha they tell no tales.

(Enter Helen Davenport)

(Helen)—I hope I have not kept you waiting Philip, but why were you laughing.

(Norton)—Merely thinking of a story told me by one of the natives, a story of a log. I have not time to tell it now but will later. I have made all preparations for your departure. Here is a check for five hundred dollars, the train is due in an hour, meet me at the station and I will give you this check. Do not ride to the station but come this way as I wish no comment on your departure.

(Helen)—Philip I begin to think better of you, it seems that at last after years of wrong doing you have entered the right path. And oh Philip, I pray to God you may remain in it.

(Norton)—And for so doing am I to be rewarded with a sermon. The time is short and you must go.

(Helen)—I will meet you at the station Philip within an hour. (exit)

(Norton)—Within an hour you will pass out of my life forever,²¹ ha-ha forever. (Exit Norton)

(Enter Jim Lawson and Cyneel Hoskins)

(Cyneel)—I guess Jim we'll hev to go round by the lower road, it {16/(11)} will take a little longer but its safer, and Hiram said to be sure and bring this timber over though fer my part I cant see whar its needed.

(Jim Law)—Somthin mighty curious bout Hezekiah buildin this spring, after sayin fer so long he was goin to build a barn and not buildin it, and just when he'd got everybody to thinkin he never would build it the durned old cuss goes to work and gits ready to build it. Mighty curious I say. Puts me in mind of the time when I had charge of the government buildings at Washington.

(Cyneel)—Wall durn you fer a liar anyhow. Jim I do believe if you could git cash fer standin on the ground and tellin the truth, you'd climb a tree and lie on credit. You tell me any more of them whoppers and durned if I dont trim you.

(Jim Law)—Wall if you do you'll hev to ketch me first.

(Cyneel)—Do'nt allow as that would be any great thing to do.

(Jim Law)—Do'nt eh, spose you dont x^{know} that I was once the fastest runner in Posey county, wall I was, down home once I run a feller a race right on the fair ground race track, and that feller could'nt see me fer dust, I went round that track so fast I could see the back of my head goin round the other side.

(Cyneel)—Wall you durned combination of Annanias and Sophira, git out. (Kicks Jim. both exit)

(Enter Philip Norton)

(Norton)—Now then Helen Davenport it will soon be over. This battery and dynamite will do the work nicely. (Business of placing dynamite under foot log and running wire behind rock)

(Enter Si singing)

(Si Pet.)—(song) Oh I had a dream the other night,
When every thing was still.
I saw my own Susanna dear
A comin down the hill.

(Chorus) Oh Susanna dear, oh do'nt you weep for me.
I'm goin to Alabama dear
With my banjo on my knee. (steps on foot log)

Gosh but the creek is high.

(Norton)—The blundering fool will I have to kill them both.

(Si Pet.)—Do'nt see what's keepin Hiram. (Exit singing)

(Enter Helen Davenport) (The explosion) (Hiram to the rescue)

C U R T A I N.

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{17}

HOOSIER HOLLOW.

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Act Second. Scene Second.

SYNOPSIS

The Barn Raising. Mandy's Troubles. The Tempter. Cindy's Advice to Si. The elopement. The Curse.

{18/(12)}

HOOSIER HOLLOW.

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Act Second. Scene Second.

The Barn Raising, with villagers and neighbors. Hoosier Hollow Quartette singing.

(At end of song)

(Hezekiah)—Wall Hiram, timber's all on the ground, guess we might as well git to work.

(Enter Mandy)

(Mandy)—Hezekiah I'll hev to hev some things from the store, I want some allspice, extract²² of lemon, some more flour, some corn meal some sugar and two nutmegs, I'm that flustered I cant hardly talk. And Jim Lawson I want you to bring in a back log dig some horse radish pull some parsnips and bring me in a wash biler full of water, do you hear me, cookin fer so many men has just got me clar upset. And Si Pettingill I want you to help Cindy scour the knives and git me some vinegar out of the cellar and core some apples and go over to the store and git them other things fer me and dont stand there grinnin like youd bin struck dumb.

(Exit Mandy)

(Jim Law)—Wall Hiram that's my better half, taint much of a boom to matrimony is it. I've got so many things to do I dont know whar to commence first. Puts me in mind of the time when I²³ had to bore holes in four bushel of timothy seed with a darnin needle. (Exit Jim with Si)

(Hiram)—Jim's told them yarns so often he's got to believin them himself. The timbers are all framed and matched Hezekiah and you wont have any trouble puttin them together, and thar well seasoned too. My father got them out over fifteen years ago, so we might as well git at it, I spose you want it up by noon. (Exit Hiram and Hezekiah)

(Enter Eunice)

(Eunice)—Something tells me it is not for the best, would to God I had someone to advise me. But this life is distasteful to me, I ca'nt live always in Hoosier Hollow. Poor Hiram deserves more at my hands than this, but what am I to do. Our dispositions are entirely different. Would I make him happy, alas I fear not. If I had someone to advise me.

(Enter Philip Norton)

(Norton)—Allow me to be that one Eunice, there is but one solution to the problem, it means a lifetime, an eternity of misery for three people, or the happiness of two, and a shade of disappointment for one. He does not love you as I do, he does not understand you as I do. Marriage with him would mean a lifetime of misery for both of you, and a lifetime of agony for me. I will have a carriage waiting at the wagon bridge, will you come Eunice?

(Eunice)—Oh Philip will you always love me?

(Norton)—Before God always.

(Eunice)—Then I will come. (Exit Philip Norton)

(Enter Hiram Whetmore)

(Hiram)—Why whats the matter Eunice, you aint a cryin be you, and on this day, the barn will soon be up and then I will come for your promise “when father builds his barn”. You’ve had too much on your shoulders Eunice, what with keepin house for your father and teachin the district school its bin too {19/(13)} much fer you. Why come to think on it you’ve purty nigh bin a mother to the whole Holler.

(Eunice)—Ah Hiram I promised you hastily, I did not think, do you think we should be happy?

(Hiram)—Happy Eunice, happy, why what else should we be but happy. Come I will walk to the house with you and when the barn is up I will come for you. (Business of walking to house Eunice exits into house)

(Hiram)—I spose I’m not like other men,²⁴ and praps I dont understand her, but somehow it seems as though something was wrong.

(Enter Hezekiah Marsh)

(Hezekiah)—I bin a lookin fer you Hiram, thars one timber as I do’nt exactly know whar it goes.²⁵ Why whats the matter Hiram.

(Hiram)—I’ve bin a talkin to Eunice Hezekiah,²⁶ and she dont seem like herself. I’m afraid thars somthin wrong.

(Hezekiah)—The gal’s a little narvous Hiram, she’s not as strongly constituted as we be. But Eunice is a powerful good girl Hiram, a powerful good girl.

(Enter Jim Lawson)

(Jim Law)—Thought I’d come and help you with the barn Hezekiah, its most dinner time and were goin to hev the biggest²⁷ feed ever given in Hoosier Hollow, puts me in mind of the time when I give a banquet to a regiment of soldiers. (Exit Hiram Hezekiah and Jim)

(Enter Si and Cindy)

(Cindy)—Wall I dont care my maw says as how she dont ever trouble about troublin trouble what dont ever trouble about troublin her, and you’r always fussin and huntin fer trouble what aint huntin fer you, and one of these days you’ll find it and then you’ll be sorry you took the trouble to hunt up trouble that was’nt troublin you.

(Si Pet.)—First thing you know you’ll git your tongue tied in a knot and then you’ll hev to put a slipery elm poultice on it to git it out agin, and if you do durned if I’ll git any slipery elm fer you. I seen that Norton feller goin down the road and I’m goin to keep my eyes on him.

(Exit Si)

(Enter Mandy from house)

(Mandy)—Cindy I want you to call the men²⁸ folks to dinner, things are all ready to sot out.

(Exit Mandy into house, Cindy up road)

(Business of quartette singing) (enter Jim Lawson, Hiram, Cyneel and Hezekiah Marsh with villagers and neighbors. At²⁹ end of song Mandy comes to door)

(Mandy)—Things are all on the table and spilin, and Jim Lawson I want you to wash your hands and face in the horse trough and put on a biled shirt, and see if you cant look spectable fer once in your life.

(Hezekiah)—Whar is Eunice Mandy?

(Mandy)—She went out bout an hour ago and I haint seen her since. {20/(14)}

(Enter Si breathlessly with hat in hand)

(**Si Pet.**)—I seen her and that Norton feller in a buggy, said they was goin to Vincennes, and here's a letter she give me fer you Hezekiah.

(**Business of Hezekiah reading letter**)

(**Hezekiah**)—Run away, my God, my Eunice run away. God in heaven hear me—may she wander hungry and ragged, sick and forsaken, outcast and persecuted, and——

(**Hiram**)—Do'nt, Hezekiah, do'nt say³⁰ any more, not now.

CURTAIN.

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{21}

HOOSIER HOLLOW.

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Act Third.

Interior of Barn. Whetmore Homestead.

SYNOPSIS

Rudolph Has Trouble With Duffy. Hiram's Advice To Paul. Duffy's Military Manouvres.
Hiram Makes a Discovery. The Memoranda Book. The Husking Bee Dance.

{22/(15)}

HOOSIER HOLLOW.

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Act Third.

Interior of barn on Whetmore homestead.

23 years later.

(Enter James Duffy and Rudolph)

(Duffy)—Now look here Dutchy sure that you do'nt know about farmin begora 'twould make a large book. Whin you wants to plan whate sure you dig the holes in the ground and thin puts the whate in one grain at a³¹ toime, sure the way you be doin, grabbin the whate up by the hand-fuls and thin throin it away like that **(business)** sure its wastin the grain ye are, and whate's wort a dollar a bushel Dutchy, its wort a dollar a bushel.

(Rudolph)—Dont call me Dutchy, my name is not Dutchy, my name it is Rudolph Vilhelm Heinrich Klotsmeyer, K-l-o-t-s klots, m-o-y-e-r Klotsmeyer, I understand you now vat my name is, aint it? and I know yust so much about veat planting as you dont already.

(Enter Hiram)

(Hiram)—Now thar, thar, cant you boys git along without quarreling, it does seem the minute you two are alone Ireland and Germany declares war.

(Duffy)—Sure Mr Whetmore and its no fault of mine, the way that dootchman do be actin at toimes would worry the patience of a saint, himself is the cause of all the trubble.

(Rudolph)—It is not so neider, for vy should it be already dat he calls me Dutchy, my name it is not Dutchy, my name is Rudolph Vilhelm—

(Hiram)—Now never mind about that Rudolph, you two behave your selves or durned if I dont put hobbles on both of you. Cyneel will be here soon with the last load of corn and then we'll have a huskin bee, and we'll make the rafters of this old barn ring I tell you. Rudolph you go help Cyneel when he comes.

(Rudolph)—Yes sir I vil vork mit Mr Cyneel, he is a shentlemans. **(Exit Rudolph)**

(Hiram)—And Duffy I want you to git the flag out of the garret and put it up on the barn, thars many a pair of bright eyes in Hoosier Hollow a watchin fer that flag, its a signal fer the huskin bee, my father done it afore me and I'll do it as long as I live. So git out the flag.

(Duffy)—Sure Mr Whetmore and its me, James Duffy, that is after knowin how to raise the flag. It was a day as purty as this wan whin I was with Dewey, and he says to me, Duffy says he, and I says sor, salutin him do ye moind, and he was a foin man was the Comodore, and a brave wan

too. Wall so anyway says he, says he, says he, phat the divil did he say, oh I have it now, he said—

(Hiram)—He said—never mind Duffy put up the flag. **{23/(16)}**

(Duffy)—Begora I think he did. **(Exit Duffy)**

(Hiram)—If he do'nt git a good chance to tell about the time he was with Dewey one of these days he'll blow up.

(Enter Paul Dashley)

(Dashley)—Good afternoon uncle Hiram.

(Hiram)—How de do Paul, come over fer the huskin bee?

(Dashley)—No uncle, I want to talk to you about Myra, there are strange rumors about her in the Hollow, neighbors say “who is she, who is her father, who³² is her mother, where did she come from and how did Hiram Whetmore come to adopt her”, and that's what I want to know uncle Hiram.

(Hiram)—The Scriptor says—“and the sins of the parents shall be visited upon the children even unto the third and fourth³³ generation”—now look here Paul you love Myra dont you?

(Dashley)—Yes.

(Hiram)—And you've told her so haint you?

(Dashley)—Yes.

(Hiram)—And you've asked her to marry you hav'nt you?

(Dashley)—Yes.

(Hiram)—And she's promised you has'nt she?

(Dashley)—Yes.

(Hiram)—Wall Paul, Myra's my adopted daughter and bears my name, and the name of Whetmore has always stood for that which was honest and good. Now Paul, if I loved a girl I would love her for herself, and not for what a lot of meddlin old gossips might say about her. That would be my way, now you think this over and when you find your way you let me know. **(Exit Paul Dashley)**

(Enter Nancy Hoskins)

(Nancy)—Oh uncle Hiram Miss Davenport's let school out early so's I could be at the huskin bee, and I'm goin to wear my new red dress and I can ride on the last load of corn cant I, and we're goin to have a taffy pullin aint we uncle Hiram, and then play games—the drunken sailor, and the needles eye, and blind mans buff, and button button who's got the button, and pussy in the corner, aint we uncle Hi?

(Hiram)—Durned if I can remember what all you said Nancy, but I guess its all right, so run along.

(Exit Nancy)

(Enter Samantha)

(Samantha)—Hiram I declar to goodness I do believe if that child wanted the moon you'd try and git it for her, you've got her that spiled thar aint no livin with her.

(Hiram)—Nancy comes of the old Whetmore stock Samantha and aint easy spiled. We've had clouds enough in Hoosier Hollow and if that little child can bring in the sunshine, why let her bring it, I aint goin to stop her. **(Exit Hiram)**

(Samantha)—Wall I spose you'll hev your way but you'll³⁴ spile her thats sartin. **(Exit Samantha)**

(Enter Duffy with flag) (Business of standing flag against the {24/(17)} wall, then salutes the flag and pics it up, business of drill)

(Duffy)—Attention, company! Right, dress! Front, face! Shoulder, arms! Present, arms! Right, shoulder! Shift, arms! Present, arms! Order, arms! Charge, bayonets! Present, arms! Order, arms! Attention! Mark, time! March! Left-left-left-right-left-left-left-left-right-left—

Attention! Forward, march! **(as Duffy marches out Rudolph enters, business of both falling)**

(Rudolph)—Vat is de matter mit you, can you not see vere I am coming, I am astonishment mit you.

(Duffy)—Have ye no more manners than to run into a man whin you can see wid yer two eyes the way he is goin.

(Rudolph)—Vat mit my two eyes can I see ven I haf got already fodder corn in my arms, you should of my way haf got out.

(Duffy)—Git out of your way is it, well I'll have yes to understand the red, white and blue gits out of the way of no man begora not even a dootchman.

(Enter Hiram)

(Hiram)—At it agin be you, now if you two do'nt quit your quarrelin durned if I dont have you both put in the pound. Now Duffy you make tracks out of here and put up that flag.

(Duffy)—Yis sor. Forward, March! **(Exit)**

(Enter Cyneel with Northcote)

(Cyneel)—Hiram here's a gentleman wants to see you on business.

(Hiram)—How do you do sir, what do you want to see me about, I'll ask you to make it short as I've about got my hands full today, and I haint got much time to talk.

(Northcote)—I will be brief Mr Whetmore. There is upon your farm a deposit of sand and flint suitable for the manufacture of certain grades of glass, now my object in calling upon you Mr Whetmore is to ascertain if the land containing this deposit could be purchased, and upon what terms, and at about what cost.

(Hiram)—I've always knowed about that sand bein thar, and my father knowed it was thar, a good many have wanted to buy it, but I've always refused to sell, cause I've said I'd never have a factory built in Hoosier Hollow, vomitin out smoke and smell and spilin the looks of things. But I'm gittin to be an old man, and it aint in the nater of things for any one man to stand in the way of progress. Now I wont say that I will sell, nor I wont say that I wont sell, but I will say this, I wont sell to nobody but you. I've got to have time to think it over. You come here thirty days from today and I'll give you my answer. If I've³⁵ made up my mind by that time to sell, I'll have the papers ready to sign. But come yourself, dont send any agents, I wont do business with agents.

(Northcote)—Very well Mr Whetmore, thirty days from today I will be here.

(Hiram)—Thirty days from today Mr—by the way what did you say your name was?

(Northcote)—Northcote—A. P. Northcote! **(Exit)**

(Hiram)—I've found him Cyneel, I've found him.

(Cyneel)—What's the matter, rattlesnake bit ye. **{25/(18)}**

(Hiram)—I've found the man I've bin a lookin fer fer night unto twenty three years.

(Cyneel)—Why who be he.

(Hiram)—Philip Norton. Now you and Rudolph git the rest of that corn in, fer when they see that lof³⁶ flag a wavin they wont be long a comin to the huskin.

(Cyneel)—All right Hiram, come on Rudolph. **(Exit Rudolph and Cyneel)**

(Hiram)—Thars goin to be some doins here a month from today.

(Enter Helen Davenport)

(Helen)—Why Mr Whetmore I cant say when I've seen you looking so happy.

(**Hiram**)—I’ve just made a discovery, but I cant tell you about it now, I’ve got to think it over. Sit down Helen, (**both sit**) Now let me see, it was twenty three years ago last month when you first came to the Hollow was’nt it?

(**Helen**)—Yes twenty three years ago, and it seems like yesterday.

(**Hiram**)—A good many changes have come since then. Si and Cindy got married and moved to Missouri, and I haint heered from them but once since they went there. Mandy and Jim are both gone. Poor Jim—the last words he said was—“this puts me in mind of the time”, wall he meant no harm. And Hezekiah’s laid away—he did’nt live long after—after Eunice went away.

(**Helen**)—I have often thought what curious courses our lives run, I’ve been here twenty three years and in all that time you’ve been a friend to me, from the moment you saved my life at the foot log.

(**Hiram**)—Now do’nt say anything about that, I was hankerin fer a swim in that durned old creek anyhow, though I did’nt intend to go in with my store clothes on.

(**Helen**)—There is something I must tell you. No one ever knew what caused the explosion. I was on my way to meet Philip Norton at the station—you know the rest, it was many weeks before I regained my reason, and when I did I could not recall wholly to my mind the events which had transpired. I have often visited the foot log and thought it all over, and today I dismissed my school early on account of the husking bee, and having nothing else to do I wandered over the ground I know so well, and while sitting on a fallen tree I noticed among the decayed leaves this old memoranda book. It is faded with time and exposure, but written here is a story, read.

(**Hands book to Hiram**)

(**Hiram**)—(**Taking book and reading**) Philip Norton, 1878. Depth of stream 12-ft. Wire required from log to rocks, 150-ft.—Philip Norton blew up that log as sure as my name is Hiram Whetmore. Do’nt let that book git out of your sight, we are a goin to need it mighty soon.

(**Helen**)—I will have it when it is needed. (**Exit Helen**)

(**Enter Rudolph and Duffy with arms full of corn**)

(**Rudolph**)—No sir, if a hen vat lays some eggs is not der mudder of der shickens vat is hatched already out, den vy is der reason dot der hen vat does der sittings der mudder becomes, for vy if der egg vat is hatched out by der hen vat did der {26/(19)} sittings vas not already laid by der hen vat did der layings, der hen vat did der sittings would got nottings to sit on anyhow, aint it.

(**Duffy**)—You thick headed dootchman, sure supposin a hen did lay an egg do you moind, and there was no other hen to sit on it, sure there would’nt be any chicken would there.

(**Rudolph**)—Well if der is no shickens, der is no argumentations about vich is der mudder ven der is no shickens to be mudder of.

(**Hiram**)—Now you two git out of here, or durned if I do’nt swat ye. (**Exit Rudolph and Duffy**)

(**Hiram sits on box and shells³⁷ corn into³⁸ a basket**)

(**Enter Myra putting hands over Hiram’s eyes**)

(**Hiram**)—Now I’d know them little fingers among a hundred million, its Myra.

(**Myra**)—Yes uncle its me, uncle Hiram I want you to tell me something.

(**Hiram**)—Wall what is it Myra.

(**Myra**)—Uncle who am I, who was my father and who was my mother. The³⁹ neighbor women look at me and shun me, they do’nt actually say anything, but oh their actions speak louder than words, and I cant bear it. Only today I saw them look at me and whisper. And oh uncle its breaking my heart. (**crying**)

(**Hiram**)—My poor little lamb, put your trust in him who said—“father forgive them for they know not what⁴⁰ they do”. Your⁴¹ father Myra, I know but little of him—but your mother was much

like you, just such bright eyes—and the dark curls, she was the purest—wall there I cant tell you now. You’ve always trusted your uncle Hiram, cant you trust him just a little longer, its comin all right Myra, and comin mighty soon. Now the neighbors will soon be here, and someone else and I dont want them to see your purty eyes filled with tears.⁴²

(Myra)—They wont see them today uncle. **(Enter Paul Dashley)**

(Paul) I have found my way uncle and it is your way.

(Hiram)—You just tell that to Myra. I guess the neighbors are a comin for the huskin.

(Enter neighbors and take places, enter Cyneel, Samantha, Nancy Rudolph and Duffy)

(Hiram)—Now we’re goin to have a genuine old fashioned Indiana corn huskin, and the first boy what finds a red ear gits to kiss the purtiest gal on the barn floor.

(Nancy)—Say Uncle Hiram all the folks want you to sing a song will you.

(Hiram)—Wall Nancy I haint sung a song in so long durned if I know whether I can or not, but I’ll try. I’ll sing you a song and what I am goin to sing about all happened in a barn.⁴³ **(sings—at end of song)** now all git your pardners and we’ll have a regular Indiana hoe-down. **(business of dance)**

C U R T A I N

{27}

HOOSIER HOLLOW.

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Act Fourth.

Interior of Sitting Room. Whetmore Homestead.

SYNOPSIS

The Quilting Party. Song Of The Quilt. Specialties. Sale Of The Land. The Marriage. Arrest of Norton. "This Book Do'nt Say So". The Game Is Out.

{28/(20)}

HOOSIER HOLLOW.

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Act Fourth.

Interior of⁴⁴ sitting room, Whetmore homestead. The quilting party.

At rise of curtain Helen, Myra, Samantha, Nancy and neighbors discovered at quilting frames.

(**Samantha**)—I've bin intending to quilt this fer nigh unto three years, but somehow or other—hand me the shears Myra—I never could git started—Nancy whar did you put the thread—ah, here it is right under my nose, bin a snake it'd a bit me. I could'nt make up my mind—dear me what did I do with my thimble—what pattern to make it—now thar goes my needle—so at last I've come to the conclusion I'd make it log cabin.

(**Nancy**)—That's a piece of my old delain, and that's a piece of uncle Hi's silk vest, aint it funny, and that there is a piece of—what is that?

(**Samantha**)—Why that's a piece of the necktie your father wore the day we were married Nancy.

(**Helen**)—How many memories are crowded into the patchwork of a log cabin quilt. (**Song by Helen**)

Song Of The Log Cabin Quilt.

How many fond memories come o'er me to day,
With faces of loved ones in lands far away.
As I sit ruminating my eyes fill with tears,
And each patch seems a milestone in life's golden years.
This piece forms a picture of she long ago
Who guided my footsteps in the way they should go.
A picture of mother my fancy has built,
In the old faded patchwork of the log cabin quilt.

(**At end of song enter Hiram, Rudolph, Cyneel and Duffy**)

(**Hiram**)—Now I spose you wimmin folks have kind of left us fellers out of the quiltin altogether, haint you Samantha?

(**Samantha**)—Wall if you men folks are a goin to stay in here you've got to do something to entertain us wimmin.

(**Hiram**)—All right Samantha, you'r first Duffy.

(**Duffy**)—Wall sor, its not knowin I am what I'll be doin to entertain yes. Its no singer I am, and me lift leg is that bad I hav'nt danced a stip wid it this many a day.

(**Hiram**)—You might tell us about the time you was with Dewey.

(**Duffy**)—Wall sor it was a beautiful morning, the morning of May the first.

(**Rudolph**)—Moving day.

(**Duffy**)—It was for the Spanish, begora they was kept moving that day. Wall sor, I was standin well forward, aposite Comodore Dewey.

(**Rudolph**)—It was a dewey morning.

(**Duffy**)—Shut up you krout eatin dootchman, shut up. Wall sor as I was sayin it was a beautiful mornin, the mornin of May the first. **{29/(21)}**

(**Rudolph**)—Was dis der same morning as der odder von?

(**Duffy**)—And I was standin well forward aposite Comodore Dewey, and he was a foine man, and a brave wan too, and he says to me, Duffy says he, sor says I, salutin him do ye moind, Duffy says he, says he, well any way we had decks cleared for action and I was standin well forward aposite Comodore Dewey, and he was a foine man, and a brave wan too, and he says to me Duffy Says he, sor says I, salutin him do you moind, Duffy says he, Duffy says he—begora I’ve forgot what the divil did he say.

(**Hiram**)—Wall that’s too durned bad, he’s bin tryin to tell that fer two years, and now that he’s got a good chance durned if he haint furgot it. Wall now folks you sort of set around we’re goin to have some doins here this evenin.

(**Specialties. At⁴⁵ end of specialties enter Cyneel**)

(**Cyneel**)—Hiram that gentleman is here to see you about the land.

(**Hiram**)—Wall bring him in Cyneel. Samantha git us them papers out of the bureau drawer, and the pen and ink. Neighbors I’ve got a little business to transact, and I’ll most likely want you all as witnesses, so jest make yourselves to home. Duffy you and Rudolph set that table out here, and let me have a couple of chairs. (**Business of placing table and chairs, at end of which enter Cyneel with Northcote**)

(**Northcote**)—You see I am on time Mr Whetmore. But you seem to be having a party, I hope I am not intruding.

(**Hiram**)—Not a bit of it, lay off your things and sot down and we’ll git to business.

(**Northcote**)—Can we not transact our business in private?

(**Hiram**)—I dont do any business I dont want my neighbors to know and we’ll need some witnesses to the papers anyhow.

(**Northcote**)—Very well, let it be so.

(**Hiram**)—Wall in the first place here is a deed⁴⁶ to the thirty acres of land you want, which I will sell to you for five thousand dollars. Does that figure suit you?

(**Northcote**)—I will draw you a check for that amount on the First National Bank of Indianapolis. (**Takes check book from pocket and writes**)

(**Hiram**)—Make it payable to Myra Whetmore.

(**Northcote**)—Who is she.

(**Hiram**)—She is my adopted daughter.

(**Northcote**)—As you say. (**Handing check to Hiram**)

(**Hiram**)—Here Cyneel, sign here, and you Paul, and you Myra. Now you can have the deed reported at the County Clerk’s office whenever you git ready. (**Hands deed to Northcote**)

(**Northcote**)—(**rising**) Well I’ll be going Mr Whetmore.

(**Hiram**)—Wall jest wait a minute, thars another matter I want to arrange with you. Twenty three years ago Philip Norton you run away from Hoosier Hollow with a girl named Eunice Marsh. You took her to Chicago and went through a marriage ceremony which was no marriage at all,

then you left her with a small {30/(22)} child in her arms, to earn a living for herself and child the best she knew how. Now I want you as much as possible to right that wrong.

(Norton)—What do you mean Mr Whetmore.

(Hiram)—I want you to marry that woman and give that child a legitimate name.

(Norton)—That is impossible, the woman is dead.

(Hiram)—No, she aint dead, she is here now.

(Enter Eunice)

(Norton)—I will not marry her.

(Hiram)—By the eternal God you will, your crime is not yet outlawed in the state of Indiana, and if you do'nt marry her I will see to it that the law will take a hand in your case.

(Norton)—Very well, I will marry her.

(Hiram)—Cyneel call in the minister. (Cyneel brings in minister)

(Hiram)—Obadiah, here is a license,⁴⁷ I want you to marry this man and woman, Philip Norton and Eunice Marsh.

(Obadiah)—If there is any one knowing cause why this man Philip Norton and this woman Eunice Marsh should not be joined together in the holy bonds of matrimony, let them now speak or forever hold their peace—you will join your right hands. Philip Norton do you take this woman, Eunice Marsh, to be your lawful wedded wife, to love, honor, cherish and protect until death do you part.

(Norton)—I do.

(Obadiah)—Eunice Marsh, do you take this man, Philip Norton, to be your lawful wedded husband, to love honor and cherish until death do you part.

(Eunice)—I do.

(Obadiah)—Then by the authority vested in me as a minister of the gospel in the state of Indiana, I pronounce you man and wife.

(Hiram)—Now Myra there stands your father and there stands you mother. I guess now thar aint no question about your name. And Philip Norton I want to say one more thing to you, you are an old man now, and your life has left behind it a pathway of suffering and misery. I should like to take pity on you, but you have had no pity for others, so the law must take its course. I acuse you of an attempt to murder Helen Davenport by blowing up the foot log.

(Norton)—Its a lie!

(Hiram)—This book do'nt say so. Sheriff there's your man.

(Business of arrest of Norton. Sheriff leading him out. Pistol shot. Norton staggering back into room, falls. Helen comes forward and kneels over him. Norton half rising and gasping for breath says)

(Norton)—The game is out, 'tis played out.

C U R T A I N

{31}

HOOSIER HOLLOW

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Act Fifth.

Scene Same As Act Fourth.
The Night Before Thanksgiving

SYNOPSIS

The Corn Popping. Duffy's Story. The Supper Scene. The Hymn. Death Of Hyram.

{32/(23)}

HOOSIER HOLLOW.

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Act Fifth.

Interior of sitting room, Whetmore Homestead one year later. The night before
Thanksgiving.

(Myra)—Now James you and I will pop some corn, and when we get it all popped we will string it and have it ready to put up, tomorrow is Thanksgiving you know, (**Taking vase of flowers**) these poor flowers are drooping, I am afraid they wont last until tomorrow.

(Duffy)—Sure its not drooping they are Miss Myra, but hangin their heads in shame at your beauty.

(Myra)—James I'm afraid you kissed the blarney stone once too often.

(Duffy)—Its not blarney at all, and there's more than me that thinks so. Where do you put the corn Miss Myra.

(Myra)—In there James, in the popper.

(Duffy)—In there is it begora, I thought that was a fly trap.

(Myra)—Now hold it over the fire and it will pop.

(Duffy)—Sure I think the divil himself would pop if ye had him over a fire like that. Its a could night Miss Myra, and a fire loke⁴⁸ that is a foine thing to have.

(Myra)—It is a cold⁴⁹ night James and the wind blows a hurricane.

(Duffy)—Sitting here by the fire popping the corn makes me think of Hallowe'en, sure thats a great night in Ireland. On Hallowe'en⁵⁰ night we would be all sitting by the fire, the lads and their lasses, and the ould folks croonin in the corner, and what times we would be havin, lookin at our faces in the water, and puttin the apple seeds on a hot plate to see what way they would be after jumpin, and goin to the parish church to take a pape through the key hole. Wall 'twas a Hollowe'en night in Ireland, and the will-o-the-wisp was flashing beyant the window, and the faries was hoppin the room and then out agin, and it was the night of Timothy Cronin's wake, God rest his soul. Wall we were all gathered at Timothy's house, and him layin the coffin and lookin that natural ye'd almost want to spake to him, whin all at once the faries cum in from the window,⁵¹ under the door, down the chimney and through the key hole, and all the while dancin and lepin up and down, when like that,— (**snaps his finger**) the lights went out, and when we had them lighted agin, Timothy was gone out of the coffin, and divil a wan has seen him since.

(**Enter Rudolph with arms full of wood knocking Duffy down, puts wood in box**)

(Duffy)—Bad luck to ye for a blunderin dootchman, I thought ye was a fairy.

(**Rudolph**)—Vat is der reason you dont out of my vay get, could you not see mit vood I am coming in. It is a goot deal⁵² snowing already yet. {33/(24)}

(**Duffy**)—Well thank the Lord I'm no furriner, that ca'nt see where to put me feet whin I'm walkin, nor turn round in me tracks widout knockin somewan down.

(**Myra**)—James you had better help Rudolph bring in the wood. It is a bitter cold night and we will need to keep a good fire.

(**Exit Rudolph and Duffy**) (**Enter Nancy**)

(**Nancy**)—We're goin to set the table for uncle Hiram's supper in here Myra.

(**Myra**)—Very well Nancy, I will help you.

(**Nancy**)—And after uncle Hiram eats his supper he says we can play on the organ, he's goin to ask your mamma to play on it, no one has played on it since the day of the quiltin.

(**Myra**)—Sh, you must not talk about that dear. Now I will spread the table while you bring in the dishes. (**Exit Nancy**) Poor little dear she did'nt think what a sad incident she was recalling.

(**business of arranging table cloth**) I will put these flowers on the table uncle Hiram likes them so well.

(**Enter Paul Dashley**)

(**Dashley**)—Good evening Myra, what is'nt supper over yet. I did'nt think I was so early.

(**Myra**)—You are not early Paul, we have had our supper, that is all but uncle Hiram, and we are fixing his supper in here, it is more cheerful than in the dining room. You are all covered with snow, let me brush you off. (**Business of brushing off snow**) Now what do I get for that.

(**Dashley**)—Oh you will get your reward (**Kisses Myra**)

(**Enter Nancy**)

(**Nancy**)—Oh, Mr Paul Dashley, I seen you kiss Myra. (**puts dishes on table**)

(**Dashley**)—I hope you are not jealous Nancy, when you get to be a big girl maybe I'll kiss you.

(**Nancy**)—Thank you, Mr Paul Dashley, when I'm a big girl I'll have a fellow of my own to kiss me. (**Exit Nancy**) (**Paul and Myra laugh**)

(**Dashley**)—How is uncle Hiram tonight, Myra.

(**Myra**)—Uncle Hiram is failing Paul, failing rapidly, we can see a great change in his condition in the last few days, but he is cheerful and uncomplaining.

(**Dashley**)—I am sorry to hear that, Myra I was over to see our little home to day, that is the home that is to be, and I want to ask you Myra when shall we move to that home.

(**Myra**)—I cant tell you when Paul, but not while uncle lives, he needs he now, and oh Paul, think what would have become of me had it not been for uncle Hiram.

(**Dashley**)—Nobly said Myra, and I love you all the more for it.

(**Enter Rudolph and Duffy with arms full of wood**)

(**Duffy**)—Now the way you have of handlin an axe, sure whin you git to choppin wood a man aint safe in the same county wid ye. {34/(25)}

(**Rudolph**)—You should stay my vay⁵³ out, ven I am der vood shoppings I haf got me no time for Irish vatchings.

(**Enter Hiram followed by Samantha with food**)

(**Hiram**)—At it agin be you, I do declar if you two ever git to heaven it will keep St Peter busy separatin ye. Now see that everything is taken keer of and then come in. (**Exit Rudolph and Duffy**) Good evenin Paul, winter's set in early.

(**Dashley**)—Good evening uncle Hiram, how are you feeling this evening.

(**Hiram**)—I haint felt better in a good many days Paul, but I aint got much appetite, but I'm goin to try and eat a little somethin. You make yourself to home Paul.

(Dashley)—Thank you uncle I will. **(Exit Paul and Myra)**

(Samantha)—Now Hiram you sot right down afore everything gits cold **(business of sitting him down to table)** now I most forgot your medicine, you must take that. **(Business of giving medicine)**

(Hiram)—Wall that’s about the bitterest truck I ever swallowed, reckon I’ll have to eat now to take the taste out of my mouth.

(Samantha)—Now you eat your supper I’ll be back in a little bit.⁵⁴ **(Exit)**

(Hiram)—It aint no use talkin, I cant eat. Here Bob you eat this it will do you a heap of good and save me a heap of trouble. **(business of feeding dog)**

(Enter Samantha)

(Samantha)—Thar now, you’ve et that up slick and clean, you’ll feel better with something in your stomach. Thars no use talkin you cant live without eatin, every one that ever tried it is dead.

(Hiram)—Guess I’ll sit over by the fire Samantha, fire feels purty good a night like this. **(business of helping him to a chair by the fire place)**

(Samantha)—Thar now you’ll be purty comfortable there.

(Enter Eunice)

(Samantha)—Eunice if you want to talk to Hiram you’d better do it now, you wont have a much better chance.

(As Eunice crosses to Hiram exit Samantha softly)

(Eunice)—Hiram I am so sorry that you are sick.

(Hiram)—I’m feeling better tonight Eunice, much better.

(Eunice)—Oh Hiram, I want your forgiveness for a lifetime of suffering which I have caused you, for I have repented in sack cloth and ashes the wrong I did you, say you forgive me Hiram, oh say you forgive me for breaking my promise to you.

(Hiram)—Thar Eunice, do’nt talk like that, you did’nt break your promise, Hezekiah never built his barn, its standin out thar yet, the frame work jest as he left it. Thar now cheer up, tomorrow is Thanksgivin.

(Enter entire company) {35/(26)}

(Samantha)—Hiram did you know tomorrow was Thanksgivin?

(Hiram)—Yes Samantha, I was thinkin about that. Myra will you hand me my pipe. **(Myra hands pipe)** Wall we’ve got just cause for thanksgivin, every thing is sheltered and taken keer of, and there aint any poor or needy critter in Hoosier Hollow that I know on. Eunice thars a hymn thats bin a runnin in my mind all evenin, will you sing it to me, its number 303 I think.

(Eunice sits at organ, plays and sings)

Hymn— On Jordan’s stormy banks I stand,
And cast a wishful eye
To Cannan’s fair and happy land,
Where my possessions lie.

Chorus.

We will rest in the fair and happy land,⁵⁵
Just across from the evergreen shore.
Sing the song of Moses and the lamb, bye and bye.
And dwell with Jesus ever more.

(Company sings second chorus) (at end of second chorus crash outside, Cyneel steps to window, looks out & turning says)

(**Cyneel**)—Hiram, Hezekiah's barn has blowed down, I say Hezekiah's barn has blowed down—no he aint is he.

(**Myra**)—(rising) He is dead.

CURTAIN

Notes on the transcription

Transcribed by Patrick Feaster from the microfilmed *Copyright Deposits 1901-1944* (Washington, D. C.: Library of Congress Photoduplication Service, 1975), first series, reel 52, item 2430, filed 10 October 1902. The erratic spelling and punctuation of the original have been preserved (e.g. “do’nt” and “dont” rather than “don’t”) except in cases of obvious unintentional errors, which are corrected and described in endnotes. The typewritten “o” and “e” are sometimes impossible to differentiate, so in a few instances the choice of “for” or “fer,” or “sot” or “set,” is only an educated guess. Page numbers are given in curly brackets and highlighted in red; the first number represents a handwritten number in the bottom right corner, while the number in parentheses (when present) represents a typewritten number at the bottom center. I haven’t attempted to preserve the exact format of stage directions, exits, entrances, and so forth, but I’ve tried to follow the typescript’s conventions more or less. Boldface is interpolated for ease of reading.

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- ¹ Lower case “something” in typescript.
 - ² No closing quotation mark in typescript.
 - ³ “HISmBARN” in typescript.
 - ⁴ “Sils” in typescript.
 - ⁵ Probably supposed to be “purty”
 - ⁶ First four letters of “alfired” typed over “busy”
 - ⁷ No dash in typescript
 - ⁸ Lowercase “something” in typescript
 - ⁹ Typescript has a faint “n” between “Sly” and “old”
 - ¹⁰ Lowercase “that” in typescript
 - ¹¹ Typescript has “wa)nt”
 - ¹² Uncertain reading, and possibly x’d out.
 - ¹³ Lowercase “if” in typescript.
 - ¹⁴ Typescript has “do)nt”
 - ¹⁵ “Andso” in typescript
 - ¹⁶ Typescript has “mw”
 - ¹⁷ Typescript has “of the time of the time”
 - ¹⁸ Typescript has “the the”
 - ¹⁹ Faint “m” between “you” and “was” in typescript
 - ²⁰ Typescript has “deathin”
 - ²¹ Period in typescript
 - ²² Typescript has “extrzct”
 - ²³ Typescript has “whenI”
 - ²⁴ Typescript has “men,,and”
 - ²⁵ Typescript has “..”
 - ²⁶ Typescript has “Hezekiah,,and”
 - ²⁷ Typescript appears to have “big-“ typed over “gif-“
 - ²⁸ Possibly typed over “man”
 - ²⁹ Typescript has “neighbors.at”
 - ³⁰ Possibly typed over “tay”
 - ³¹ Typescript has “a t a”
 - ³² Typed over “whi”
 - ³³ Typed over “forth”
 - ³⁴ Typed over “tou’ll”
 - ³⁵ Typescript has “i’ve”
 - ³⁶ Possibly meant to be “loft.”
 - ³⁷ Typed over “shee-“
 - ³⁸ Typed over “it-“
 - ³⁹ Lower-case “the” in typescript.

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- ⁴⁰ “not what” typed over “what they”
⁴¹ Lower-case “your” in typescript
⁴² Sentence runs up to edge of page in typescript with no closing punctuation
⁴³ Typed over “garn”
⁴⁴ Typescript has “od”
⁴⁵ Lower-case “at” in typescript.
⁴⁶ Typescript has “adeed”
⁴⁷ Typed over “licl-“
⁴⁸ Should probably be “like” or “loike”
⁴⁹ “l” typed over some other character.
⁵⁰ Typescript has “On H Halowe’en”
⁵¹ “w-“ typed over “i-“
⁵² “l” seems to be typed over some other character.
⁵³ Typescript has “vau”
⁵⁴ Uncertain reading—overtyped with “(Exit)”
⁵⁵ Typescript inserts an extra “just” here.