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BAKER'S DARKEY PLAYS



OUR COLORED  
CONDUCTORS

WALTER H. BAKER & CO.  
NO 23 WINTER STREET  
BOSTON



# Plays for Amateur Theatricals.

BY GEORGE M. BAKER.

*Author of "Amateur Dramas," "The Mimic Stage," "The Social Stage," "The Drawing-Room Stage," "Handy Dramas," "The Exhibition Dramas," "A Baker's Dozen," etc.*

**Titles in this Type are New Plays.**

*Titles in this Type are Temperance Plays.*

## DRAMAS.

*In Four Acts*

**Better than Gold.** 7 male, 4 female char. . . . . 25

*In Three Acts.*

**Our Folks.** 6 male, 5 female char. . . . . 15

**The Flower of the Family.** 5 male, 3 female char. . . . . 15

**ENLISTED FOR THE WAR.** 7 male, 3 female char. . . . . 15

**MY BROTHER'S KEEPER.** 5 male, 3 female char. . . . . 15

**The Little Brown Jug.** 5 male, 3 female char. . . . . 15

*In Two Acts.*

**Above the Clouds.** 7 male, 3 female char. . . . . 15

**One Hundred Years Ago.** 7 male, 4 female char. . . . . 15

**AMONG THE BREAKERS.** 6 male, 4 female char. . . . . 15

**BREAD ON THE WATERS.** 5 male, 3 female char. . . . . 15

**DOWN BY THE SEA.** 6 male, 3 female char. . . . . 15

**ONCE ON A TIME.** 4 male, 2 female char. . . . . 15

**The Last Loaf.** 5 male, 3 female char. . . . . 15

*In One Act.*

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**A Mysterious Disappearance.** 4 male, 3 female char. . . . . 15

**Paddle Your Own Canoe.** 7 male 3 female char. . . . . 15

**A Drop too Much.** 4 male, 2 female char. . . . . 15

**A Little More Cider.** 5 male, 3 female char. . . . . 15

**A THORN AMONG THE ROSES.** 2 male, 6 female char. . . . . 15

**NEVER SAY DIE.** 3 male, 3 female char. . . . . 15

**SEEING THE ELEPHANT.** 6 male, 3 female char. . . . . 15

**THE BOSTON DIP.** 4 male, 3 female char. . . . . 15

**THE DUCHESS OF DUBLIN.** 6 male, 4 female char. . . . . 15

**THIRTY MINUTES FOR REFRESHMENTS.** 4 male, 3 female char. . . . . 15

**We're all Teetotalers.** 4 male, 2 female char. . . . . 15

*Male Characters Only.*

**A CLOSE SHAVE.** 6 char. . . . . 15

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**A SEA OF TROUBLES.** 8 char. . . . . 15

## COMEDIES, etc., continued.

*Male Characters Only.*

**A TENDER ATTACHMENT.** 7 char. . . . . 15

**COALS OF FIRE.** 6 char. . . . . 15

**FREEDOM OF THE PRESS.** 8 char. . . . . 15

**Shall Our Mothers Vote?** 11 char. . . . . 15

**GENTLEMEN OF THE JURY.** 12 char. . . . . 15

**HUMORS OF THE STRIKE.** 8 char. . . . . 15

**MY UNCLE THE CAPTAIN.** 6 char. . . . . 15

**NEW BROOMS SWEEP CLEAN.** 6 char. . . . . 15

**THE GREAT ELIXIR.** 9 char. . . . . 15

**THE HYPOCHONDRIAC.** 3 char. . . . . 15

**The Man with the Demijohn.** 4 char. . . . . 15

**THE RUNAWAYS.** 4 char. . . . . 15

**THE THIEF OF TIME.** 6 char. . . . . 15

**WANTED, A MALE COOK.** 4 char. . . . . 15

*Female Characters Only.*

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**A PRECIOUS PICKLE.** 6 char. . . . . 15

**NO CURE NO PAY.** 7 char. . . . . 15

**THE CHAMPION OF HER SEX.** 8 char. . . . . 15

**THE GREATEST PLAGUE IN LIFE.** 8 char. . . . . 15

**THE GRECIAN BEND.** 7 char. . . . . 15

**THE RED CHIGNON.** 6 char. . . . . 15

**USING THE WEED.** 7 char. . . . . 15

## ALLEGORIES.

*Arranged for Music and Tableaux.*

**LIGHTHART'S PILGRIMAGR.** 8 female char. . . . . 15

**THE REVOLT OF THE BEES.** 9 female char. . . . . 15

**THE SCULPTOR'S TRIUMPH.** 1 male, 4 female char. . . . . 15

**THE TOURNAMENT OF IDVLCOURT.** 10 female char. . . . . 15

**THE WAR OF THE ROSES.** 8 female char. . . . . 15

**THE VOYAGE OF LIFE.** 8 female char. . . . . 15

## MUSICAL AND DRAMATIC.

**AN ORIGINAL IDEA.** 1 male, 1 female 15

**BONBONS; OR, THE PAINT KING.** 6 male, 1 female char. . . . . 25

**CAPULETTA; OR, ROMEO AND JULIET RESTORED.** 3 male, 1 female char. . . . . 15

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**SNOW-BOUND; OR, ALONZO THE BRAVE AND THE FAIR IMOGENE.** 3 male, 1 female char. . . . . 25

**THE MERRY CHRISTMAS OF THE OLD WOMAN WHO LIVED IN A SHOE.** . . . . 15

**THE PEDLER OF VERY NICE.** 7 male char. . . . . 15

**THE SEVEN AGES.** A Tableau Entertainment. Numerous male and female char. . . . . 15

**TOO LATE FOR THE TRAIN.** 2 male char. . . . . 15

**THE VISIONS OF FREEDOM.** 11 female char. . . . . 15

# OUR COLORED CONDUCTORS

An Original Ethiopian Sketch in  
Two Scenes

AS PLAYED BY SCHOOLCRAFT AND COES

ARRANGED BY  
GEORGE H. COES

BOSTON

Walter H. Baker & Co.

1893



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# OUR COLORED CONDUCTORS.

## CHARACTERS.

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(As originally presented at the Howard Athenæum, Boston, in 1874.)

SUPERINTENDENT . . . . .	GEO. H. COES
DAN KETCHAM . . . . .	LUKE SCHOOLCRAFT
BILL GRABBEM . . . . .	HARRY BLOODGOOD
FOP . . . . .	} . . . . . SUPERNUMERARIES
POLICEMAN . . . . .	
NEWSBOY . . . . .	
CONSUMPTIVE . . . . .	
LADY AND DUMMY BABY . . . . .	
SILENT FIEND . . . . .	
MRS. MCGINTY, <i>a washerwoman</i> . . . . .	
MRS. MCCARTHY, <i>another washerwoman</i>	
LADY PASSENGER . . . . .	
LAME SOLDIER, ETC. . . . .	



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## PROPERTIES.

Two badges for hats, reading, "Conductor No. 46," and "Conductor No. 47." Two burlesque bell-punches. Two strips of red and white muslin, to punch fares on, two feet long, two and one-half inches wide, a red and white pinned together for each conductor; to be pinned on the lappel of coat, all ready at R. I. E. A square sign, reading, "Colored Conductors Wanted," for Supt., at R. I. E. Two large clothes-baskets, containing clothes, for washerwomen. R. and L. A cigar for Fop. Cane for Consumptive. Policeman's full suit and club. A dummy, to break in two. A dummy baby. Newspapers for boy. Two crutches for Lame Soldier. Carpet-bag marked "Dynamite," for Silent Fiend.

# OUR COLORED CONDUCTORS.

SCENE I. — *A Plain Chamber in one.*

(*Enter SUPERINTENDENT, R. I E., carrying a sign.*)

SUPT. I have been for the past six months trying to perfect an honest system among my conductors and drivers, and I find it is an utter impossibility. So I have taken a new departure. I'm going to employ colored conductors for a while, and see how that will work. I've had this sign painted, and will have it hung up. (*Goes to L.*) John, have this sign hung up in some conspicuous place where it can be seen by everybody. (*Turns and goes towards R. aside.*) Mr. Brown, take a seat; I'll be with you in about five minutes. (*Turns and sees BILL and DAN, who have entered arm in arm.*) Good-day!

DAN. Are you de horse car?

SUPT. What? Do I look like a horse car?

BILL. What time will de depot be in?

SUPT. Are you looking for the superintendent?

BILL. De super? Yes, dat's de man. (*They stand one each side of SUPT.*)

SUPT. Do you wish to make application for a situation?

DAN. Yes; I want to be a cross yard conductor.

BILL. Yes; we want to be corn yard conductors.

SUPT. You mean horse car conductors. (*They nod assent.*) Well, you look like a couple of smart boys; where did you work last?

BILL. De man wants to know where you worked last.

DAN. No, he asked you. (*Bus. of disputing which one shall answer.*)

SUPT. Either of you; I care not which.

BILL. He wants to know either — he don't care which.

DAN. Oh, I used to work for a man in de roofing business.

SUPT. What were your duties?

DAN. I used to lay on de skylight to keep de rain out.

SUPT. What did you get for the job.

DAN. I used to get a dollar and a half a day, when it didn't rain.

- SUPT. What did you get when it *did* rain?
- DAN. I used to get wet.
- SUPT. Of course you got wet. (*To BILL.*) Let me hear from you, sir.
- BILL. I used to work in a chow-chow factory.
- SUPT. What did you do in a chow-chow factory?
- BILL. They had me shaving warts off of pickles.
- SUPT. *Wart* a situation. Are you married? (*They both look at each other, undecided which way to answer, yes or no.*) I merely ask the question if you are married men. .
- BILL. Is my clothes tore?
- DAN. Any buttons off? Why, what's de matter?
- SUPT. We employ no married men on our road.
- BILL and DAN (*together*). Oh, we ain't married. Bill, you come very near gettin' married.
- SUPT. How near?
- BILL. He asked a gal if she'd have him, an' she said no.
- SUPT. You see we have a reason for not employing married men. Your salary would be inadequate to —
- DAN. Dat's her. She never could keep a situation.
- SUPT. Who?
- DAN. Annie — didn't you say Annie Quit?
- SUPT. No, no; I say your salary would be inadequate — non-sufficient to support a family, consequently you'd be obliged to steal. Now, we want nothing but honest men on our road.
- BOTH. Oh, we are honest.
- DAN. I'd rather see you lay a corpse at my feet than to steal a half-dollar from you.
- BILL. Yes, I'd sooner have a thousand dollars than steal.
- SUPT. Well, I believe you would. Where do you reside?
- BILL. Show him your side.
- SUPT. No; where do you live?
- BILL. The man wants to know where you live.
- DAN. He asked you whar you live. (*Dispute as before; finally DAN says.*) I live with you — I don't know where it is.
- SUPT. (*to BILL.*) Where do you live?
- DAN. Oh, I live about ten miles out of town.
- SUPT. As far as that?
- DAN. Oh, it's further, if you have to walk.
- SUPT. You'll have to move. (*They look mysterious at each other, when BILL takes DAN forward.*) I say, you'll have to move.
- BILL (*to DAN, aside*). Did you see dis man before I come in?
- DAN. No, I never see him before. (*Both look at SUPT.*)
- SUPT. I say, you'll have to move.
- BILL. Yes, dat's what de landlord told us to-day.
- SUPT. What I mean to say is, you'll have to move in on the line of the road.
- DAN. Oh, we're willing to move whar we can live for noffin'.
- BILL. And board ourselves.

SUPT. You see, your duties compel you to get up at four o'clock in the morning.

DAN. At four o'clock!

SUPT. Yes.

DAN. What time do we go to bed?

SUPT. At three.

DAN. What! Go to bed at three, and get up at four?

SUPT. Yes.

BILL. De same morning?

SUPT. Certainly. Why, you have a whole hour to yourself.

BILL. Oh, we do. Oh, well, that's all right. I didn't know as we had that hour.

SUPT. Yes, you have an hour.

BILL. I suppose, if we wanted to use that odd hour, the railroad company wouldn't find any fault.

SUPT. Oh, no; that hour belongs to you. However, if you wish to utilize that hour, you might, just for a little gentle exercise, come to my house and saw wood or throw in coal.

DAN. Or chew up hay for de horses.

BILL. Or wash off ten or a dozen cars.

SUPT. I don't *car* how many you wash off.

BILL. Well, you may have that odd hour; I don't think we'll get a chance to use it.

SUPT. And when you arise from your downy couches —

BILL. When you get down off your crutches.

SUPT. When you arise from your beds —

BILL. Do we ever strike a bed?

SUPT. You do if you have the price. When you get up at four o'clock, you proceed at once to the depot, take your car, and run down town with it. (*Both lock arms and go L.*) Where are you going?

DAN (*both turn*). See here, boss, my friend is too strong to work.

BILL. Yes, my friend's feet's sore; he ain't got strength enough to pull a beefsteak off a gridiron. We can't carry a car.

SUPT. You misunderstand me. You jump on your car at four o'clock to make your first trip.

BILL. Has dese cars got horses?

SUPT. Certainly, we've got horses.

BILL. Oh, all right den. I thought you wanted to use us for horses.

SUPT. No; we have plenty of stock. Now, when you arrive at the terminus —

DAN. Is he on the road yet? Why, I know Jake Temmus.

SUPT. No; when you arrive at the end of the route —

BILL. Den we go up de tree.

SUPT. No; there's a branch, and you're allowed three minutes for breakfast.

BILL. Oh, no; dat's too much time.

SUPT. Why, you seem surprised at that. We formerly allowed but two minutes, but the passengers and public thought we were too severe on conductors and drivers, so we most magnanimously gave them another minute.

BILL. Well, Mag was kind. Railroad people are very kind; if you haven't got a ticket, you can walk.

SUPT. You also have three minutes for dinner and three for supper. Consequently, you have one hour and nine minutes out of twenty-four.

BILL. Oh, that's time enough. I suppose the railroad company wouldn't have any objections if we brought our meals wid us and eat 'em on de cars.

SUPT. Oh, no; that's a good plan, and we'll adopt it.

DAN. We could sleep on de cars, and be dar all de time.

SUPT. Yes; turn the cushions over.

BILL. We'd have to if we wanted to sleep.

SUPT. And your wages are one dollar and a quarter per diem.

DAN. Is he wid you yet?

SUPT. Who?

DAN. Per dime.

SUPT. I say, your wages are one dollar and a quarter a day each.

*(BILL takes DAN forward; aside.)*

BILL. De man told me — you didn't understand. He say you get a dollar and a quarter a day, and die wid de itch.

SUPT. No, no; I pay you one dollar and twenty-five cents apiece per day.

BILL. You give us money?

SUPT. Yes.

BILL. We don't want any money. Just let us get on de cars.

DAN. We just want to handle de money a little while. Just to see how it feels, dat's all.

SUPT. Will you try this situation?

BILL. Well, we'll try it for a year, and at de end of dat time if we don't like it we'll quit.

SUPT. I'll get your badges and start you right off. *(Exit SUPT., R.)*

DAN. Look here, Bill, I want you to do me a favor.

BILL. I hain't got a cent.

DAN. Promise me one thing. Don't steal de hosses de fust day.

BILL. Don't you punch any tickets. I know a man in de drug store who'll buy 'em all from us.

*(Enter SUPT. with badges, punches, and trip tickets; gives men badges; they both try to tie them on the wrong place.)*

SUPT. No, no; you tie those on your caps. *(Business of getting them upside down, etc. Finally start to tie them.)*



BILL. All aboard!

SUPT. Not yet. You are not on the car yet.

DAN. Don't you hear de man say not yet? All aboard!

SUPT. Not yet.

BILL. Don't you hear de man say not yet?

SUPT. Now, before we proceed further in this matter, it will be requisite for each of you to deposit a ten-dollar note apiece in the treasury of the company. (*Both lock arms again and start to go L.*) What's the matter? Haven't you got ten dollars apiece?

DAN. Do we look as if we had ten dollars?

BILL. Do you suppose if we had ten dollars we'd come looking for work?

SUPT. Oh, I see. You've been out of work so long you have no money. Well, I'll be magnanimous. I'll advance you ten dollars apiece on your salary.

BILL. Mag is kind again. You can't make it twenty.

SUPT. It is immaterial to me; twenty, if you want it.

BILL. Why do you ask for advancement?

SUPT. Merely as a matter of security for your honesty; that's all.

BILL. Oh, I thought you wanted to buy horses.

SUPT. No; we've plenty of horses.

BILL. All aboard! (*Same business as before.*)

SUPT. And you'll also set your watches by the large clock in the tower of the depot. (*Both have dropped their badges again, and start to go off, L.*) What is the matter now?

BILL (*To DAN*). Show up.

SUPT. What—no watches?

BILL. We haven't been on de road long enough.

DAN. You just give us time, and we'll have all those little things.

SUPT. Pick up your badges. I have a couple of dozen watches lying in my safe; I'll loan you one each.

BILL. Just give us a chance on de cars. (*This time tie on their badges.*) All aboard! (*Same as before.*)

SUPT. Here are your punches. (*Bus. of pinching fingers, etc., ad libitum.*) Here are your triptickets. (*Pins one on DAN.*)

BILL. Oh, I want one of them.

SUPT. Yes; you shall have one. (*Pins one on BILL'S coat.*) Now, those red slips are for children, and the white slips for adults.

BILL (*to DAN*). You understand? The red slips are for children, and de white is for de Dutch.

SUPT. No, no; for adults—grown people.

DAN. You don't know noffin'. De red slips are for children, and de white for de ducks.

SUPT. Now, when a passenger gets on the car and pays his fare, punch a hole in one of those coupons.

DAN. S'pose I punch 'em all out?

BILL. Punch 'em in again.

SUPT. In case you run out before the trip is over, make a memorandum in the lapels of your coat.

DAN. Who finds coats?

BILL. Hush — say noffin'; we'll find coats.

SUPT. Now come this way, and I'll show you your cars. (*Starts to go, when BILL says, "All aboard!" Same bus. as before. Exit*

SUPT., and they follow. Change to)

SCENE 2. — *A street in four. Two practicable horse cars, R. and L. at back, one labelled "Asylum," the other, "Cemetery," Nos. 46 and 47 respectively. Scene opens with SUPT. discovered on street. BILL and DAN come on.*

SUPT. (*to BILL*). There's your car (*points to R.*), and here is yours (*points to L.*).

BILL (*to DAN*). You got the cemetery; you carry all de dead-heads.

DAN. You carry all de dead beats.

SUPT. Now, boys, here is an order I want you to have strictly enforced; that is, allow no smoking on the platform. (*They repeat.*) No trunks, no drunks, no dogs, no bundles, no washerwomen coming with large baskets of clothes to clog up the car. We won't have them. Now go to your respective cars, and let me hear a good report of you when you come in to-night. (*Exit SUPT.*)

(*DAN and BILL go to their cars, ring the bell, and shout "All aboard!" Enter SILENT FIEND, R. I. E., dressed bad, and has a bad face; goes towards cars mysteriously, looks in each. DAN and BILL watch him closely as he goes off L. I. E. POLICEMAN walks across stage, also NEWSBOY selling papers and shouting some horrible accident. Enter FOP, R. I. E.*)

FOP. Ah, conductor, I want to go — (*Both grab FOP; he finally goes on car platform, smoking cigar.*)

BILL (*sees him*). Say, Dan, the man say no smokin' on de platform.

DAN. Dat's so. (*Goes to FOP, and says quietly.*) No smoking on the cars. (*This is said twice; FOP takes no notice of them, but continues smoking; then DAN very loudly repeats.*) No smoking on the cars!

FOP (*looks at DAN*). Oh, I beg pardon.

(*Throws cigar to the front of stage; DAN, BILL, POLICEMAN, and NEWSBOY rush for it; in the scuffle DAN gets it, and puts it in his mouth, and goes on his car; same bus. as before. Enter CONSUMPTIVE, very emaciated, and coughing very hard. DAN and BILL go to grab him, see what a pitiable sight it is, then go to their places again. The man goes to DAN, who gently leads him to BILL'S car, which says "Cemetery" on it. BILL leads*

him in his car. Rings bell and shouts, "All aboard!" Enter WOMAN with child in her arms. DAN and BILL struggle for them; finally DAN takes WOMAN, who is screaming, to his car, and BILL throws the baby over his car; then go to their places again on the car. Ring bell, etc. Enter two WASHERWOMEN with large baskets of clothes, and both struggle to get on DAN's car. BILL tries to persuade one to his car; this is worked up very spirited; finally the women come to front fighting. DAN takes one basket and throws it in his car; BILL does the same; the POLICEMAN attempts to arrest the women, and they beat him off, when he grabs the NEWSBOY and goes off, L. H., the women in the cars. In this scene can be introduced any feature that will get a laugh, but there must be no drag. Arrange the characters so they will follow each other rapidly, the last being the FOP coming from the car.)

FOP. Stop the car, conductor; I've been robbed!

DAN. Where was you robbed? Police!

FOP. In the car. They caught him, and are waiting for the police.

BILL. Then they'll have a long wait. (*All rush in DAN's car, shouting; DAN and BILL come from the car, bringing a dummy man, which they pull apart at the waist; they throw the pieces in their cars, ring bell, shout, "All aboard!" The POLICEMAN rushes on, general struggle to get in cars until*)

CURTAIN.

## Baker's Monthly Bulletin.

**THE BOOK OF DRILLS; PART SECOND.** A collection of entertainments for stage, hall or parlor, by MARY B. HOBBS, author of "A Carnival of Days," etc. Containing: **THE NURSERY MAIDS' DRILL.** Arranged for ten little girls of from six to ten years of age. **THE JAPANESE UMBRELLA DRILL.** For twelve girls or young ladies in Japanese costumes. Very picturesque. **THE SUNFLOWER CHORUS; OR GRANDMOTHER'S GARDEN.** For boys and girls *ad libitum*. Introducing songs and recitations. **GOOD NIGHT MARCH.** For six of the very smallest children. Very quaint and amusing. (1889.) **Price, 30 Cents.**

**THE CHRONOTHANATOLETRON; OR, OLD TIMES MADE NEW.** An Entertainment in One Act. For sixteen girls. Written for the Class Day Exercises at Dana Hall School, Wellesley, Mass., by two members of the Class of '87, and first performed before the members of the school and their friends, June 18, 1887, and later at Ellsworth, Maine, April 6, 1888. No scenery. The "Chronothanatolettron" (or Time and Death Annihilator) is an invention by means of which any woman of any epoch can be brought at once into the presence of the "operator." (1889.) **Price, 25 Cents.**

**THE COUNTRY SCHOOL.** A Farceical Entertainment in Two Scenes. By M. R. ORNE. For any number of characters, male or female, either or both, many or few, big or little. Scenery simple; costumes easy; time in playing, about forty minutes. This sketch carries the spectator back to his school-boy days in the little red school-house. Grown folks, the older and more dignified the better, take the parts of the pupils in "The Country School," put on again the pinafores and pantalettes of their school days and get as much fun out of it as they give. The most uproariously comical entertainment out. Closely similar to "The Old District School" (\$1.00) and "The Deestrick Skule" (50 cents.) (1890.) **Price, only 15 cents.**

**THE TENNIS DRILL.** An Entertainment for parlor or lawn. By MARGARET PEZANDIE. This pretty and picturesque entertainment will be a novel and popular feature for a school exhibition, a parlor entertainment, or a lawn party. Sixteen girls, or less, can take part, regulation tennis suits in two colors, being worn, with fascinating "deerstalkers" and "blazers" to match. It is very easy to get up, tennis apparatus being universally handy, and is highly recommended for its novelty, picturesqueness and equal adaptability for in-door or out-door use. (1889.) **Price, 15 Cents.**

**RIO GRANDE.** A Drama in Three Acts. By CHARLES TOWNSEND. Seven male, four female characters. Modern costumes; scenery, one interior and one exterior. Time in playing, two hours and twenty minutes. A play of Western "border" life, and one of the finest dramas ever written by this successful author. Its interest is unflagging, it is full of bright, clean fun, and roaring comedy situations alternate with thrilling and pathetic scenes. Every character is a good one and worthy of the best talent. This piece is preceded by a chapter of "Remarks" in which are given in the author's own words, special instructions regarding the play, the acting of each part, and all necessary details of stage management. (1891.) **Price, 25 Cents.**

**A DOUBLE SHUFFLE.** A Comedy in One Act. By HENRY OLDHAM HANLON. Three male and two female characters. Scenery and costumes very simple. An admirable little parlor piece, playing about thirty-five minutes. Fred Somers, a collegian, with a taste for practical joking, tries to play a little joke on his sister and his fiancée, but they succeed in turning the tables completely upon him and his two college chums. Very bright and amusing. A sure hit. (1891.)

**THE CORNER-LOT CHORUS.** A Farce in One Act. By GRACE LIVINGSTON FURNISS. Seven female characters who speak, and ten Jury Girls. Costumes, modern and tasteful. Scenery of little or no importance. Plays about forty minutes. This clever little piece, by the author of "A Box of Monkeys," satirizes the weak side of amateur actors, and with bright and clever performers is a sure success. It affords a chance for elegant dressing, if desired, and for telling local hits. In its original performance by professional actresses it was a laughing success. (1891.) **Price, 25 Cents.**

**COUNSEL FOR THE PLAINTIFF.** A Comedy in Two Acts. By ST. CLAIR HURD. Four male and five female characters. Scenery, two interiors, easily arranged; costumes, modern and simple. Plays an hour and a half. This little piece has more "plot" than is usual in plays of its length, and works up to an exciting climax. Good Jewish comedy character. (1891)

# NEW PLAYS,

DIALOGUES, DRILLS AND MISCELLANEOUS ENTERTAINMENTS

— IN —

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## Baker's Monthly Bulletin.

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