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NO PLAYS EXCHANGED.

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Series.

Price 15¢



Blind Margaret.

CHICAGO:  
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J. BRAUNHOLD, DEL.

# DENISON'S ACTING PLAYS.

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	M.	F.		M.	F.
All that Glitters is not Gold, comedy, 2 acts, 2 hrs.	6	3	On Guard, farce, 25 min.	4	2
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Babes in Wood, burlesque, 25 m.	4	3	Odds with Enemy, 5 acts, 2 hrs.	7	4
Borrowing Trouble, farce, 20 min.	3	5	On the Brink, temperance drama, 2 acts, 2 hrs.	12	3
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Cut off with a Shilling, farce, 25 m	2	1	Regular Fix, farce, 50 min.	6	4
Danger Signal, drama, 2 acts, 2 hrs.	7	4	Rough Diamond, farce, 40 min.	4	3
Desperate Situation, farce, 25 min.	2	3	Silent Woman, farce, 25 min.	2	1
East Lynne, drama, 5 acts, 2 hrs.	8	7	Solon Shingle, comedy, 1 hr. 30 m.	7	2
Fair Encounter, 20 min.	0	2	Soldier of Fortune, comedy, 5 acts, 2 hrs. 20 min.	8	3
Family Strike, farce, 20 min.	3	3	Seth Greenback, drama, 4 acts, 1 hr. 15 min.	7	3
Fruits of Wine Cup, temperance drama, 3 acts, 1 hr.	6	4	Schoolma'am (The), drama, 4 acts, 1 hr. 45 min.	6	5
Friendly Move, sketch, 20 min.	5	0	Slasher and Crasher, 1 hr. 15 min.	5	2
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Initiating a Granger, farce, 25 min.	8	0	Too Much Good Thing, 50 min.	3	6
In the Dark, farce, 25 min.	4	2	Twenty Minutes Under an Umbrella, 20 min.	1	1
In the Wrong House, farce, 20 m.	4	2	Two Gents in a Fix, farce, 20 min.	2	0
Irish Linen Peddler, farce, 40 min.	3	3	Two Puddifoots, farce, 40 min	3	3
Is the Editor In, farce, 20 min.	4	2	Ticket of Leave Man, drama, 4 acts, 2 hrs. 45 min.	8	3
I'll Stay Awhile, farce, 20 min.	4	0	Turn Him Out, farce, 50 min.	3	3
Ici on Parle Francais, farce, 40 m.	4	3	Toodles, drama, 2 acts, 1 hr. 15 m.	6	2
I'm not Mesilf at'All, farce, 25 m.	3	2	Ten Nights in a Barroom, temperance drama, 5 acts, 2 hrs.	11	5
John Smith, farce, 30 min.	5	3	Two Ghosts in White, sketch, 25 m.	0	8
Just my Luck, farce, 20 min.	4	3	Uncle Dick's Mistake, farce, 20 m.	3	2
Kansas Immigrants, farce, 20 m.	5	1	Under the Laurels, drama, 5 acts, 1 hr. 45 min.	5	4
Kiss in the Dark, farce, 30 m.	2	3	Wanted a Correspondent, farce, 1 h	4	4
Louva the Pauper, drama, 5 acts, 1 hr. 45 min.	9	4	Wide Enough for Two, farce, 50 m	5	2
Love and Rain, 20 min.	1	1	Which Will He Marry farce, 30 m	2	8
Larkins' Love Letters, farce, 50 m.	3	2	Won at Last, comedy, 3 acts, 1 hr. 45 m.	7	3
Lady of Lyons, 5 acts. 2 hrs. 30 m.	8	4	Wonderful Letter, farce, 25 min.	4	1
Limerick Boy, farce, 30 min.	5	2	Women of Lowenburg, historical sketch, 5 scenes, 50 min.	10	10
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Movement Cure, farce, 15 min.	5	0	Jedediah Judkins, J. P., comedy, 2 hrs. 30 m.	7	5
Mrs Gamp's Tea, sketch, 15 min.	0	2			
Misses Beers, farce, 25 min.	3	3			
My Wife's Relations, comedy, 1 hr	4	6			
My Jeremiah, farce, 20 min.	3	2			
My Turn Next, farce, 50 min.	4	3			
My Neighbor's Wife, farce, 45 min	3	3			
Not Such a Fool as He Looks, comedy, 3 acts, 2 hrs.	5	3			

**T. S. DENISON, Publisher, 163 Randolph St., Chicago.**

# BLIND MARGARET

A DRAMATIC SKETCH,

*Adapted from Longfellow's "Blind Girl of Castel-Cuille."*

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BY

CAROLINE EUNICE THOMPSON.

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MUSIC FOR THE REFRAINS COMPOSED BY

G. T. PAGE, HARVARD, '92.



CHICAGO:

T. S. DENISON, PUBLISHER,

163 RANDOLPH STREET.

(1890)

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### CHARACTERS.

BLIND MARGARET.

LITTLE PAUL, her Brother.

ANGELA, the Bride.

BAPTISTE, the Groom.

CRIPPLED JANE, a Soothsayer.

THE VILLAGE PRIEST.

Chorus of eight youths and maidens.

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Time of performance, 30 minutes.

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### STAGE DIRECTIONS.

*R* means right, as the actor faces the audience; *L* left; *C* center.

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Suited to any schoolroom.

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## COSTUMES.

**CHORUS OF GIRLS.** Full skirts of white, with pointed bodices of pale blue, green, pink, and yellow velvet (or cotton flannel) laced in front; low slippers with big buckles. Hair braided in two braids, and tied with ribbons.

**CHORUS OF YOUTHS.** Knee breeches; slippers with buckles; bright "blazers" or yachting shirts may be worn, surmounted by tennis caps or Tam O'Shanter's.

**BAPTISTE,** who is supposed to have returned from war. Any suit of dark blue or green cloth, cut off at the knees and made gay with gilt buttons.

**ANGELA,** the bride in Scene I. Full white skirt with scarlet bodice and tiny cap of ribbons and lace; also a dainty mull apron trimmed with ribbon.

In Scene II. Any white gown trimmed with natural flowers and vines. She carries a rosary (which may be strung from any beads) and wears a long, flowing veil of tarlatan or illusion.

**LITTLE PAUL.** Short gray trousers. Blouse and cap of red and white striped calico.

**JANE,** the soothsayer. Dark gown, with big white cap over powdered hair. Glasses, wrinkles, and bent shoulders, on which she carries a large bunch of fagots, add to her age.

**MARGARET.** White gown, with black bodice. In Scenes II and III, she carries a rosary of large jet beads. In Scene II any plain gown of thin black stuff or lace, with a breast knot of white flowers. Her hair may be worn flowing or coiled in a Psyche knot.

**THE PRIEST.** The usual priest's robe. As it is for a wedding a bright one adds to the effect. May be made of the scarlet oilcloth capes which are used in the torchlight processions Presidential years. Over this lace curtains should be draped. He may wear a scarlet cap, and should carry a large crucifix of gold.

# BLIND MARGARET.

## *Prelude of Gay Music.*

SCENE I. *Woods; Chorus dance on from L., group and sing :*

*Allegretto.*

The roads should blossom, the roads should bloom, So fair a bride shall

leave her home, Should blossom and bloom with garlands gay, So fair a

*Andante.*

bride shall pass to-day, So fair a bride shall pass to-day.

*(They seat themselves.)*

FIRST GIRL. The apple, the plum, and the almond tree, in the plain below are growing. This is the song for us to sing on Wednesday morning of St. Joseph's eve :

*All sing, "The roads should blossom," etc. At close* ENTER BAPTISTE and ANGELA, with arms full of flowers. Chorus rise and group about them.

SECOND GIRL. (*Clapping her hands.*) It is Baptiste and his affianced maiden, with garlands for the bridal laden!

THIRD GIRL. The sky is blue without one cloud of gloom, the sun of March is shining brightly, and to the air the freshening wind gives lightly its breathings of perfume.

FOURTH GIRL. Then one beholds the dusky hedges blossom. A rustic bridal, ah! how sweet it is! The sounds of joyous melodies, that touch with tenderness.

Gayly frolicking,  
Wildly rollicking,  
Kissing, caressing,  
With fingers pressing  
In the veriest madness of mirth,  
As we dance,  
Retreat and advance,

Trying whose laugh shall be loudest and merriest.

*They join hands and dance around ANGELA and BAPTISTE who stand hand in hand at center, singing, "The roads should blossom," etc. At the end ANGELA breaks away, running out L., crying:*

Those who catch me  
Married verily  
This year shall be!

*(Exit girls at L., coming in R. laughing, with arms around ANGELA. ANGELA goes to L. where BAPTISTE stands alone.)*

FIRST GIRL. We all pursued with eager haste, and all attained what we pursued, and touched her pretty apron fresh and new, and the linen kirtle round her waist,

SECOND GIRL. (*Pointing to BAPTISTE.*) Meanwhile, whence comes it that among us youthful maidens fresh and fair, so joyous with such winning air, Baptiste stands sighing, with silent tongue.

THIRD GIRL. And yet the bride is fair and young !

Is it St. Joseph would say to us all,  
That love, o'er hasty, precedeth a fall ?

FOURTH GIRL. O, no ! for a maiden frail, I trow, never wore so lofty a brow ! What lovers ! They give not a single caress ! To see them so careless and cold to-day, these are grand people, one would say. What ails Baptiste ? What grief doth him oppress ?

FIRST GIRL. It is that, half way up the hill, in yon cottage by whose walls stand the carthouse and the stalls, dwelleth the blind orphan still, daughter of a veteran old ; and you must know, one year ago, that Margaret, the young and tender, was the village pride and splendor, and Baptiste her lover bold. Love, the deceiver, them ensnared ; for them the altar was prepared ; but, alas ! the summer's blight, the dread disease that none can stay, the pestilence that walks by night, took the young bride's sight away.

All at her father's stern command was changed ; their peace was gone, but not their love estranged. Wearied at home, ere long the lover fled ; returned but three short days ago. The golden chain they round him threw, he was enticed, and onward led to marry Angela, and yet is thinking ever of Margaret.

(ANGELA *turns from BAPTISTE calling*), Anna, Theresa, Mary, Kate ! Here comes the crippled Jane !

ENTER JANE R ; *they gather around her.*

ANGELA. Jane, crippled Jane,  
Soothsayer, so wary and kind,  
Tell us our fortunes,  
We will not complain.



JANE (*takes first girl's hand. After studying it.*) I see for you a village swain.

(*Takes second girl's hand.*) To you, fair maid, a happy wedding day. All comes to pass as I aver. I never deceive, I never err. But, for this once, I needs must wear a countenance severe.

(*Taking ANGELA by the hand.*) My eyes flash like cannons bright, aimed at the bridegroom in waistcoat blue, who like a statue stands in view, changing color, as well he might. I take the young bride by the hand, and with the tip of my reedy wand, make the sign of the cross and say: Thoughtless Angela, beware! Lest when thou weddest this false bridegroom, thou diggest for thyself a tomb! (*Exit, shaking head.*)

SECOND GIRL. What are two drops of turbid rain? Sadened a moment, let our train resume the dance and song again. (*They dance, singing refrain.*)

THIRD GIRL. Angela, spin us a tale.

ANGELA. Dost think tales grow like daisies afield?

ALL. Yes, Angela, a tale, a tale. (*ANGELA goes to center and recites "King Robert of Sicily." The Silician's Tale from Tales of a Wayside Inn. They seat themselves; at the end rise, shouting, Bravo, bravo, bravo! Then joining hands, dance from the stage, singing, "The roads should blossom," etc.*)

#### CURTAIN—INTERLUDE.

Solo: Longfellow's "Rainy Day."

#### SCENE II.

*Interior of MARGARET's cottage. MARGARET seated, fingering her rosary.*

MARGARET. He has arrived! Arrived at last!

Yet Jane has named him not these three days past;

Arrived, yet keeps aloof so far! And knows

That of my night he is the star!

Knows that long months I wait alone benighted,  
 And count the moments since he went away!  
 Come! keep the promise of that happier day,  
 That I may keep the faith to thee I plighted!  
 What joy have I without thee? What delight?  
 Grief wastes my life, and makes it misery;  
 Day for the others ever, but for me forever night!  
 Forever night! When he is gone 'tis dark!  
 My soul is sad! I suffer! O my God!  
 Come, make me glad.

When he is near, no thoughts of day intrude. Day has  
 blue heavens, but Baptiste has blue eyes! Within them shines  
 for me a heaven of love, a heaven all happiness like that  
 above. No more of grief, no more of lassitude!

Earth I forget—and heaven, and all distresses when seated  
 by my side my hand he presses; but when alone, remember  
 all! Where is Baptiste? He hears not when I call!

A branch of ivy, dying on the ground,  
 I need some bough to twine around!  
 In pity come! be to my suffering kind!  
 True love, they say, in grief doth more abound!  
 What then—when one is blind?  
 Who knows? Perhaps I am forsaken!  
 Ah! woe is me! then bear me to my grave!  
 O God! what thoughts within me waken!  
 Away! he will return! I do but rave!  
 He will return, I need not fear!  
 He swore it by our Saviour dear;  
 He could not come at his own will;  
 Is weary, or perhaps is ill!  
 Perhaps his heart, in this disguise  
 Prepares for me some sweet surprise!  
 But some one comes! Though blind, my heart  
 can see!  
 And that deceives me not! 'Tis he! 'Tis he!

*Enter PAUL R. MARGARET goes toward him with open arms*

PAUL. Angela, the bride, has passed !  
 I saw the wedding guests go by;  
 Tell me, my sister, why were we not asked ?  
 For all are there but you and I !

MARGARET. Angela married! And not send to tell her  
 secret unto me !

O, speak ! who may the bridegroom be ?

PAUL. My sister, tis 'Baptiste, thy friend !

MARGARET *cries out, sinking into her chair. From the distance is heard the refrain: "The roads should blossom," etc.*

PAUL. Hark! the joyous airs are ringing !  
 Sister, dost thou hear them singing ?  
 How merrily they laugh and jest!  
 Would we were bidden with the rest !

I would don my hose of homespun gray,  
 And my doublet of linen striped and gay;  
 Perhaps they will come; for they do not wed until to-mor-  
 row at seven o'clock it is said.

MARGARET. I know it ! Paul, be not sad ! 'tis a holiday.  
 To-morrow put on thy doublet gay, but leave me now for  
 awhile alone. (*Exit PAUL L.*)

ENTER JANE R.

JANE. Holy Virgin ! What dreadful heat !  
 I am faint and weary, and out of breath !  
 But thou art cold—art chill as death;  
 My little friend, what ails thee, sweet ?

MARGARET. Nothing ! I heard them singing home the  
 bride;

And as I listened to the song,  
 I thought my turn would come ere long.  
 Thou knowest it is at Whitsuntide.  
 Thy cards forsooth can never lie,  
 To me such joy they prophecy.

Thy skill shall be vaunted far and wide,  
 When they behold him at my side.  
 And poor Baptiste; what sayest thou?  
 It must seem long to him;  
 Methinks I see him now!

(JANE *shuddering, takes MARGARET'S hand.*)

Thy love I cannot all approve;  
 We must not trust too much to happiness;  
 So pray to God, that thou mayst love him less!

MARGARET. The more I pray, the more I love! It is no sin, for God is on my side.

JANE. (*Aside.*) She may be saved. She nothing knows!  
 (*Exit.*)

MARGARET. Poor Jane, the cunning sorceress! Now that thou wouldst, thou art no prophetess!

CURTAIN—INTERLUDE.

Solo: "Longfellow's "Arrow" and "The Song."

### SCENE III.

MARGARET'S cottage. *A bell rings in the distance nine times.*

MARGARET enters *L.* *Gropes her way to a chest of drawers, takes out a dagger which she conceals in her bodice.*

(*Goes to R. C. drops on her knees praying.*)

I have learned that love is a lie,  
 And harder to live than to die;  
 I will league with death to bear me away,  
 Lord, make no account of the deed, I pray!

(PAUL is heard at the door; she rises hastily, saying): O, God, forgive me now!

CURTAIN—INTERLUDE.

Solo: Longfellow's "The Bridge."

## SCENE IV.

*The village church. Altar with large cross and burning candles at the center of the back part of stage. ENTER MARGARET and PAUL. They kneel and cross themselves, then go slowly to R., PAUL guiding MARGARET.*

MARGARET. Paul, lay thy noisy rattle by! Where are we! We ascend!

PAUL. Yes, seest thou not our journey's end? Hearest not the osprey from the belfry cry? The hideous bird that brings ill luck, we know! Dost thou remember what our father said, the night we watched beside his bed, "O, daughter, I am weak and low; take care of Paul, I feel that I am dying," and thou and he, and I, all fell to crying.

Then on the roof the osprey screamed aloud;  
 And here they brought our father in his shroud.  
 There is his grave; there stands the cross we set.  
 Why dost thou clasp me so, dear Margaret?  
 The bride will be here soon.  
 Thou tremblest. O, my God!  
 Thou art going to swoon.

*(While PAUL speaks, ENTER Priest L.; he crosses himself, then goes to altar where he kneels. The bell rings. Bridal party heard singing, "The roads should blossom," etc. They ENTER R., ANGELA and BAPTISTE first, all kneeling and crossing themselves on threshold. They go to altar, ANGELA and BAPTISTE in front, the others at sides, all kneel; also MARGARET and PAUL for priest's benediction. Priest chants; then ANGELA and BAPTISTE rise. Priest asks, Do you take this woman for your wife?)*

BAPTISTE. I do. *(At his voice MARGARET steps forward.)*

MARGARET. 'Tis he! Baptiste, since thou hast wished my death, as holy water be my blood for thee! *(Raises dagger,*

but falls dead. Consternation. BAPTISTE leans over her in agony. PAUL as if beseeching her to awake. ANGELA half turns, putting out her hands as if to ward off a blow.)

## TABLEAU—CURTAIN.

(Refrain is heard).

*Andante, pp.*

1. The roads should mourn and be veiled in gloom, So fair a corpse shall

leave its home, should mourn and should weep, ah, well-a-way, So fair a

corpse shall pass to-day, So fair a corpse shall pass to-day.

FINIS.

# ETHIOPIAN PLAYS.

Price 15 Cents Each, Postpaid.

These plays are all short, and very funny. Little or no stage apparatus is required. The number of darkies is given in those plays in which white characters occur.

## STAGE STRUCK DARKEY.

A very funny burlesque on high acting; 2 m., 1 f. Time, 10 m. Three negroes play Claude Melnotte, Lady Macbeth, Macduff, "Lucimicus," Damon and Pythias, etc.

## STOCKS UP—STOCKS DOWN.

2 m. A played-out author and his sympathizing friend. Time, 8 m. Very funny and full of business. Ludicrous description of a fire.

## DEAF—IN A HORN.

2 m. Negro musician and a deaf pupil. Time, 8 m. The "pupil" has a large horn which he uses for an ear trumpet, pretending to be very deaf. By stratagem the teacher causes him to hear suddenly.

## HANDY ANDY.

2 m., master and servant. Time 12 m. Servant makes all sorts of ludicrous mistakes, and misunderstands every order.

## THE MISCHIEVOUS NIGGER.

A very popular farce; 4 m., 2 f. Time, 20 m. (Only one darky, the mischievous nigger.) Scene: Chamber and bedroom off. Requires two sham babies. Characters: Antony Snow (the nigger), old man, French barber, Irishman, nurse, Mrs. Norton.

## THE SHAM DOCTOR.

A negro farce; 4 m., 2 f. Time, 15 m. Liverheel turns doctor, and practices on "old Johnson." The sham doctor will bring down the house.

## NO CURE, NO PAY.

3 m. (1 darky), 1 f. Time, 10 m. Will suit the most fastidious; a good piece for school or parlor.

## HAUNTED HOUSE.

2 m., landlord and a whitewasher (also 2 or 3 ghosts.) Time, 8 m. The whitewasher discovers spirits in a house where he is at work, and is frightened badly in consequence.

## AN UNHAPPY PAIR.

3 m. (and males for a band) Time, 10 m. Two hungry "niggers" strike the musicians for a square meal. Good for school or parlor. Very funny; ends with a burlesque duet.

## THE TWO POMPEYS.

4 m. Time, 8 m. A challenge to a duel is worked up in a very humorous manner until the courage oozes out of the duellists.

## TRICKS.

A negro farce; 5 m., 2 f. Time, 10 m. (Only 2 darkies, 1 m., 1 f.)

## THE JOKE ON SQUINIM.

A negro farce (Black Statue improved), by W. B. Sheddaw; 4 m., 2 f. Time, 25 m. Scenes: A barn and a plain room.

## QUARRELSOME SERVANTS.

3 m. Time, 8 m. Mr. Jenkins is unable to procure servants who will not quarrel. He advertises for a male cook and an hostler. The interview with the candidates is uproariously comical.

## SPORTS ON A LARK.

3 m. Time, 8 m. Two niggers who are dead broke meet and get acquainted. Business is very lively and taking.

## OTHELLO AND DESDEMONA.

2 m. Time, 12 m. A side-splitting burlesque on the chamber scene in Othello. The strangling of "Desdemona" will bring down the house every time.

## BACK FROM CALIFORNIA; Or, Old Clothes.

3 m. Time, 12 m. Things get badly mixed and the clothes are locked in the wrong trunks.

## UNCLE JEFF.

A farce. 5 m. (2 negroes.) 2 f. Time, 25 m. A very popular farce.

## ALL EXPENSES; Or Nobody's Son.

2 m. Time, 10 m. Artemus Buz is a manager, and Jemius Fluticus applies for a situation in his company. Very funny.

## PROF. BLACK'S FUNNYGRAPH.

A nigger burlesque on the phonograph; 6 m., and niggers for audience (on the stage). Time, 15 m.

## JUMBO JUM.

A farce. 4 m. (1 negro), 3 f. Time, 30 m. A popular farce wherever negro humor of the stage type is appreciated.

T. S. DENISON, Publisher, 163 Randolph Street, CHICAGO.



Any Play on this List 15 Cts. Postpaid. Catalogue Free.

**Plays by T. S. DENISON.**

That the plays written by T. S. Denison are all things considered, the best for amateurs, is attested by their very large and increasing sale.

**ODDS WITH THE ENEMY.**

A drama in five acts; 7 male and 4 female characters. Time, 2 hours.

**SETH GREENBACK.**

A drama in 4 acts; 7 male and 3 female. Time, 1 h., 15 m.

**INITIATING A GRANGER.**

A ludicrous farce; 8 male. Time, 25 m.

**WANTED, A CORRESPONDENT.**

A farce in 2 acts; 4 male, 4 female. Time, 45 m.

**A FAMILY STRIKE.**

A farce, 3 male, 3 female. Time, 20 m.

**TWO GHOSTS IN WHITE.**

A humorous farce, boarding school life; 8 female characters. Time, 25 m.

**THE ASSESSOR.**

A humorous sketch; 3 male and 2 female. Time, 10 m.

**BORROWING TROUBLE.**

A ludicrous farce; 3 male and 5 female. Time, 20 m.

**COUNTRY JUSTICE.**

Amusing country lawsuit; 8 male characters. (May admit 11.) Time, 15 m.

**THE PULL-BACK.**

A laughable farce; 6 female. Time, 20 m.

**HANS VON SMASH.**

A roaring farce in a prologue and one act; 4 male and 3 female. Time, 30 m.

**OUR COUNTRY.**

A patriotic drama. Requires 10 male, 5 female. (Admits 11 m. 15 f.) Four fine tableaux. Time about 1 hour.

**THE SCHOOLMA'AM.**

A brilliant comedy in 4 acts; 6 male, 5 female. Time 1 hour, 45 m.

**THE IRISH LINEN PEDDLER.**

A lively farce; 3 male, 3 female. Time 40 m.

**THE KANSAS IMMIGRANTS.**

A roaring farce; 5 male, 1 female. Time, 20 m.

**TOO MUCH OF A GOOD THING.**

A capital farce; 3 male, 6 female. Time, 4, m.

**IS THE EDITOR IN?**

A farce; 4 male and 2 female; 20 m.

**AN ONLY DAUGHTER.**

A drama in 3 acts; 5 male and 2 female. Time, 1 hour, 15 m.

**PETS OF SOCIETY.**

A farce; 7 female. Time, 25 m.

**HARD CIDER.**

A very amusing temperance sketch; 4 male, 2 female. Time, 10 m.

**LOUVA, THE PAUPER.**

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