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# Tom and Jerry.



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DICK & FITZGERALD, Publishers, 18 Ann Street, N. Y.

# TOM AND JERRY

A VAUDEVILLE SKETCH IN ONE ACT

By

WILLIAM AND JOSEPHINE GILES

*Authors of* "ADVICE WANTED," "HOOSIER SCHOOL,"  
"UNCLE SI'S PREDICAMENT," "BACHELOR'S ELOPE-  
MENT," "BILL JONES," "RUBE'S FAMILY,"  
"HURRICANE WOONG," "TICKLED TO  
DEATH," ETC.

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18 Vesey Street New York City

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# TOM AND JERRY

## CHARACTERS.

TOM..... *Straight*  
JERRY..... *Black Face*

TIME OF PLAYING.—About 25 minutes.

## COSTUMES.

Eccentric.

## STAGE DIRECTIONS.

As seen by a performer on the stage facing the audience, R. means right hand; L., left hand; C., center of stage; UP means toward back of stage; DOWN, toward footlights.

#015

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SEP 11 1917

no. 1

TMP92-009244

# TOM AND JERRY

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SCENE.—*A street. Entrance at R. and L.*

ENTER JERRY *at R., singing.* ENTER TOM *at L. Both meet at C.*

TOM. Here, here, stop all that noise.

JERRY. Noise? What's de matter wid yo head, man? I'se singin'.

TOM (*laughing*). Singing?

JERRY. Why, man, I'm some singer.

TOM. Where did you ever sing?

JERRY. Down at my gal's house once.

TOM. Once is right.

JERRY. Say, I'se got some chicken, believe me, an' dis nigger am de only chile dat shines in her eye.

TOM. That's all right about the girl—we are talking about singing now. Say, did you ever sing in public?

JERRY. No; but I sang in a hall once—and before ten thousand people.

TOM. Well, did you make a hit?

JERRY. Did I make a hit? No, I made a home run. You see it was dis way, I sang dat pathetic little love ballad entitled "Will Yo Miss Me." A big, husky, overgrown son-of-a-gun in de gallery wid a brick in each hand said "I'll try not."

TOM. Well, how did you come out?

JERRY. De back door.

TOM. Did you finish the song?

JERRY. Not me—I done left it foh de house manager to finish. All I could think ob was dat back door, and I thought sure dat a whole brick yard was followin' me.

TOM. Why didn't you stop and tell them something?

JERRY. No chance foh an argument dere. But say, Tom, why don't you git married?

TOM. Well, Jerry, I have seven reasons.

JERRY. Lord man, seven reasons? Foh de Lord sake, what am dey?

TOM. A wife and six children.

JERRY. Huh, I guess yo all don't want to git married again.

TOM. No, not for a while yet.

JERRY. Say, Tom, what's your last name?

TOM. Wood—Tom Wood.

JERRY. What's yo wife's name?

TOM. Her name is Wood, too. Mrs. Tom Wood. (JERRY *laughs*. TOM, *surprised*) Why, what are you laughing at?

JERRY. I was jist wonderin' if dare was any kindlin'.

TOM. But, I say, Jerry, how did it ever happen you got married?

JERRY. Two D——deep for me, Tom. I'se never did understand it. My wife said it was all right, so I thought she knew; I'se didn't put up any argument. We jist went over to de parson's and was married—dat's all I knows about it.

TOM. I suppose you paid the parson?

JERRY. Ob course I'se paid de parson, what yo all think I am—a cheap skate?

TOM. I suppose you give him five dollars?

JERRY. Five dollars? I should say not.

TOM. Well, what did you give him?

JERRY. A dime.

TOM (*surprised*). What! give the parson a dime to marry you?

JERRY. Yes, sir.

TOM. Well, what did the parson do?

JERRY. Well, sir, he done looked at de dime and then at me, and den at the gal, and den back to de dime agin, and he give me a nickel change back.

TOM. He sure must be a good guy.

JERRY. He sure is—I call on him every day.

TOM. What for?

JERRY. To tell him if he gives me dat other nickel he can hab her back.

TOM. How do you like your wife?

JERRY. Out of sight. But say, Tom, that reminds me ob something, what's de difference between satisfied and contented?

TOM. Why, there isn't any.

JERRY. I'll say dey are, I'se satisfied I'se got a wife; but I'se not contented.

TOM. You don't look very well today, Jerry, what's the matter?

JERRY. Well, sir, I done eat a bean for dinner and it's been swellin' in me ever since.

TOM. How was it cooked?

JERRY. In two gallons of water.

TOM. How often do you have chicken?

JERRY. Every night.

TOM. Well, don't you know I saw an eagle carrying away a child yesterday?

JERRY. Huh, dat's nothing, why down where I live every night yo can see young chickens carrying away full-grown men. But believe me, I thought I was gettin' some chicken when I'se got my wife; before we was married I told her dat she was sweet enough to eat.

TOM. What did she say?

JERRY. She said "I do eat," and after we were married I agreed with her. Why, before I was married I could live on four dollars a month—and now it costs me four dollars a meal jist for her.

TOM. What do you have to eat?

JERRY. Beans.

TOM. Don't you never have a change?

JERRY. Oh, yes, we have baked beans foh breakfast,

boiled beans foh dinner, and jist plain beans foh supper.

TOM. What do you think of that new dog I've got, Jerry?

JERRY. Say, dat's some dog, I bet he cost some money.

TOM. What do you think he's worth?

JERRY. I give it up.

TOM. Well, sir, that dog is worth five thousand dollars.

JERRY. Five thousand dollars—why, man, dat's more den I'm worth.

TOM. Well, some dogs are worth more than others.

JERRY (*starts toward R.*). This way out—

TOM (*takes his arm*). Say, Jerry, I'm going to put a little vaudeville act on tonight. How would you like to help me and make a little change?

JERRY. What are yo goin' to put on?

TOM. Oh, a little stunt.

JERRY. All right, I'se good on dat stunt business.

TOM. Well, I'll explain the act—(*Starts to explain*) You see I have a lion here—

JERRY (*jumps about excitedly*). Take dat line away, man—take it away.

TOM (*laughs*). Oh, come, Jerry, we only play we have a lion.

JERRY. Oh, it's only in de stunt, huh?

TOM. Yes. (*Points to left of stage*) Now here is the cage—

JERRY (*looks to see cage*). Cage here? (*Points to where TOM points*)

TOM. Yes, right there, don't you see it?

JERRY. Who, me?

TOM. Yes, don't you see it?

JERRY. Wait until I take another look. (*Looks close to where TOM is pointing*) Right here?

TOM. Yes, right there.

JERRY (*laughing*). Oh, yes, I can see it now, great big one, ain't it?

TOM. Now the lion is in the cage.



JERRY. Yes, you're de cage.

TOM. Yes, I'm the cage—no, no, here is the cage.  
(Points L.)

JERRY. Dat's what I said—here is de cage.

TOM (points L.) And here is the lion.

JERRY. And you're de line—

TOM. Yes, I'm the lion—no, no, here is the lion.

JERRY. Yes, yes, here is de line, dat's what I said.

TOM. The lion is in the cage.

JERRY. Yes, you're in de cage—(Laughing)

TOM. Yes, I'm in the cage—no, no, the lion is in the cage.

JERRY. Dat's what we said—de line was in de cage.

TOM. Now we will feed the lion.

JERRY. Yes, feed de line.

TOM. You're the chicken.

JERRY. Yes, yes, you're de chicken.

TOM. Yes, I'm the chicken—no, no, you're the chicken.

JERRY. Dat's what we said—I was de chicken—some chicken. (Laughs)

TOM. The lion likes chicken.

JERRY. Dat son-of-a-gun.

TOM. We will throw you into the cage.

JERRY. Yes, throw yo' into de cage.

TOM. Throw me into the cage—no, no, throw you into the cage.

JERRY. Dat's what we said.

TOM. You're the chicken.

JERRY. Yes, I'm de chicken; but am I a hen or a rooster?

TOM. It doesn't make any difference—the lion will eat you.

JERRY. Yes, de line will eat me—(laughing. Then sees the joke—changes into a comedy expression) Say, man, dat line will never eat dis chicken—

TOM (goes to R., pretends he's talking to someone). Why, how do you do—why, I did not know you were in town.

JERRY. No, Sir—dat line will have to be a D—— good runner if he ebber gets a bite out of dis chicken— (*Sees TOM talking to someone—stares in surprise at him*)

TOM. Yes—that's so, and I'm very glad you told me——

JERRY. Well, what in de —— yo know about dat? (*Goes to R., looks close to see who TOM is talking to and is puzzled*)

TOM. It has been a long time since I saw you—I don't just remember when it was.

JERRY (*looking to see who TOM is talking to*). Yes, I haven't saw you yet.

TOM. Well, I will come over and see you tomorrow night——

JERRY. Huh, he better go tonight. Dere won't be nothin' ob it tomorrow night—it's so little now I can't see it.

TOM. All right—good-bye. (*Shakes hands. Laughs*)

JERRY (*looks close in TOM's hand, then looks at TOM*). Is it gone?

TOM. Yes, there she goes (*Points off R.*) The only woman I ever loved.

JERRY. Huh, it don't take much for him to love. But I guess I had better go, I believe this place is haunted. (*Starts toward L.*)

TOM (*grabs him by the arm*). I guess you're not looking for work. I always thought people lied when they told me things about you, but I see they didn't, and I must say that I'm surprised at you—(*Stamps his foot on the floor. JERRY jumps and shrinks*) Why, you ought to be ashamed of yourself. (*Stamps foot. JERRY jumps and shrinks*) A man like you to do the little things that you do—(*Stamps foot. JERRY jumps and shrinks*) You're lazy—(*Stamps foot. JERRY jumps and shrinks*) You're trifling—(*Stamps foot. JERRY jumps and shrinks*) You won't work—all you do is sit around the streets and shoot crap. (*Stamps foot. JERRY jumps and shrinks*) Why don't you brace up and be a

man?—(*Stamps foot. JERRY jumps and shrinks*) Look at your wife and eighteen children down there. (*Stamps foot. JERRY jumps and shrinks*) The oldest one only seven—just look at them down there in that old shack of a house. (*Stamps foot—JERRY jumps and shrinks*) Why, if I were you I would go some place and shoot myself. (*Stamps foot. JERRY jumps, falls to the floor. TOM gives him a gun, then crosses to R.*)

JERRY (*takes gun, looks at it, then at TOM, in a very comedy expression. Gets up, goes to TOM*). Say, Tom, I would like to ask you something before I go and shoot myself.

TOM. Well, what is it? Take care of your wife and family after you are gone?

JERRY. No, I'se would like to know what yo all call dat speech yo jist handed me. Does yo all call dat a ballin' out?

TOM. Yes, that's what I call a balling out.

JERRY. Well, de next time you give me a ballin' out—jist give me a D—— good beatin'.

*Close with a song.*

CURTAIN.

# COMEDIES AND DRAMAS

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*Comedy Drama in Five Acts. Eight Males, Six Females*

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A play of the Alvin Joslyn type, easily staged, so that it can be played in any hall. Abounds in humorous incidents and ludicrous situations, and has much farcical business. Plays two and a half hours.

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# MALE CHARACTERS

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