

PR 5097

.M3 D4

Copy 1

in order "DE WITT'S" Acting Plays.

PRICE 15 CENTS.

DE WITT'S ACTING PLAYS.

PR 5097
.M3 D4

(Number 342.)

DECLINED WITH THANKS.

An Original Farcical Comedietta,

IN ONE ACT AND ONE SCENE.

By JOHN MADDISON MORTON,

AUTHOR OF

"*Box and Cox,*" "*The Midnight Watch,*" "*Slasher and Crasher,*" "*First Come First Served,*" "*After a Storm Comes a Calm,*" "*Pepperpot's Little Pets,*" "*Which of the Two ?*" etc., etc.

ADAPTED TO THE AMERICAN STAGE BY H. L. WILLIAMS.

TOGETHER WITH

A Description of the Costumes—Cast of the Characters—Entrances and Exits—Relative Positions of the Performers on the Stage—and the whole of the Stage Business.

New York :

DE WITT, PUBLISHER,

No. 33 Rose Street.

NOW
READY.

A COMPLETE DESCRIPTIVE CATALOGUE OF DE WITT'S ACTING PLAYS, AND DE WITT'S ETHIOPIAN AND COMIC DRAMAS, containing Plots, Costume, Scenery, Time of Representation, and every other information, mailed free and post-paid

DE WITT'S ETHIOPIAN AND COMIC DRAMA.

Nothing so thorough and complete in the way of Ethiopian and Comic Dramas has ever been printed as those that appear in the following list. Not only are the plots excellent, the characters droll, the incidents funny, the language humorous, but all the situations, by-play, positions, pantomimic business, scenery, and tricks are so plainly set down and clearly explained that the merest novice could put any of them on the stage. Included in this Catalogue are all the most laughable and effective pieces of their class ever produced.

* * In ordering please copy the figures at the commencement of each piece, which indicate the number of the piece in "DE WITT'S ETHIOPIAN AND COMIC DRAMA."

☞ Any of the following Plays sent, postage free, on receipt of price—*Fifteen Cents* each.

☞ The figure following the name of the Play denotes the number of Acts. The figures in the columns indicate the number of characters—M. male; F. female.

	M.	F.		M.	F.
141. Absent Minded, Ethiopian farce, 1 act.....	3	1	124. Deaf as a Post, Ethiopian sketch.....	2	
73. African Box, burlesque, 2 scenes... 5			111. Deeds of Darkness, Ethiopian extravaganza, 1 act.....	6	1
107. Africanus Bluebeard, musical Ethiopian burlesque, 1 scene.....	6	2	139. Desperate Situation (A), farce, 1 sc. 5	5	2
113. Ambition, farce, 2 scenes.....	7		50. Draft (The), sketch, 2 scenes.....	6	
133. Awful Plot (An) Ethiopian farce, 1a. 3	1		64. Dutchman's Ghost, 1 scene.....	4	1
43. Baby Elephant, sketch, 2 scenes... 7	1		95. Dutch Justice, laughable sketch, 1 scene.....	11	
42. Bad Whiskey, Irish sketch, 1 scene. 2	1		67. Editor's Troubles, farce, 1 scene... 6	6	
79. Barney's Courtship, musical interlude, 1 act.....	1	2	4. Eh? What is it? sketch.....	4	1
40. Big Mistake, sketch, 1 scene.....	4		136. Election Day, Ethiopian farce, 2 sc. 6	1	
6. Black Chap from Whitechapel, Negro piece.....	4		98. Elopement (The), farce, 2 scenes... 4	1	
10. Black Chemist, sketch, 1 scene... 3			52. Excise Trials, sketch, 1 scene.....	10	1
11. Black-Ey'd William, sketch, 2 scenes 4	1		25. Fellow that Looks like Me, interlude, 1 scene.....	2	1
146. Black Forrest (The), Ethiopian farce, 1 act.....	2	1	88. First Night (The), Dutch farce, 1 act 4	2	
110. Black Magician (De), Ethiopian comicality.....	4	2	51. Fisherman's Luck, sketch, 1 scene. 2		
126. Black Statue (The), Negro farce.... 4	2		152. Fun in a Cooper's Shop, Ethiopian sketch.....	6	
127. Blinks and Jinks, Ethiopian sketch. 3	1		106. Gambriuns, King of Lager Beer, Ethiopian burlesque, 2 scenes....	8	1
128. Bobolino, the Black Bandit, Ethiopian musical farce, 1 act.....	2	1	83. German Emigrant (The), sketch, 1 sc. 2	2	
120. Body Snatchers (The), Negro sketch, 2 scenes.....	3	1	77. Getting Square on the Call Boy, sketch, 1 scene.....	3	
78. Bogus Indian, sketch, 4 scenes.....	5	2	17. Ghost (The), Sketch, 1 act.....	2	
89. Bogus Talking Machine (The), farce, 1 scene.....	4		58. Ghost in a Pawn Shop, sketch, 1 sc. 4	4	
24. Bruised and Cured, sketch, 1 scene. 2			31. Glycerine Oil, sketch, 2 scenes.... 3	3	
108. Charge of the Hash Brigade, comic Irish musical sketch.....	2	2	20. Going for the Cup, interlude.....	4	
148. Christmas Eve in the South, Ethiopian farce, 1 act.....	6	2	82. Good Night's Rest, sketch, 1 scene. 3		
35. Coal Heaver's Revenge, Negro sketch, 1 scene.....	6		130. Go and get Tight, Ethiopian sketch, 1 scene.....	6	
112. Coming Man (The), Ethiopian sketch, 2 scenes.....	3	1	86. Gripsack, sketch, 1 scene.....	3	
41. Cremation, sketch, 2 scenes.....	8	1	70. Guide to the Stage, sketch.....	3	
144. Crowded Hotel (The), sketch, 1 sc. 4	1		61. Happy Couple, 1 scene.....	2	1
140. Cupid's Frolics, sketch, 1 scene.... 5	1		142. Happy Uncle Rufus, Ethiopian musical sketch, 1 scene.....	1	1
12. Dagnerreotypes, sketch, 1 scene.... 3			23. Hard Times, extravaganza, 1 scene. 5	1	
53. Damon and Pythias, burlesque, 2 sc. 5	1		118. Helen's Funny Babies, burlesque, 1 act.....	6	
63. Darkey's Stratagem, sketch, 1 scene 3	1		3. Hemmed In, sketch.....	3	1
131. Darkey Sleep Walker (The), Ethiopian sketch, 1 scene.....	3	1	48. High Jack, the Heeler, sketch, 1 sc. 6		
			68. Hippotheatron, sketch.....	9	
			150. How to Pay the Rent, farce, 1 scene 6		
			71. In and Out, sketch, 1 scene.....	2	
			123. Intelligence Office (The), Ethiopian sketch, 1 scene.....	2	1

DECLINED—WITH THANKS.

An Original Farcical Comedietta,

IN ONE ACT AND ONE SCENE.

By JOHN MADDISON MORTON, Esq.,

AUTHOR OF

“Boz and Cox,” “The Midnight Watch,” “Slasher and Crasher,” “First Come First Served,” “After a Storm Comes a Calm,” “Pepperpot’s Little Pels,” “Which of the Two?” etc., etc.

ADAPTED TO THE AMERICAN STAGE

By H. L. WILLIAMS.

TOGETHER WITH

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS.



NEW YORK:
DE WITT, PUBLISHER,
No. 33 ROSE STREET.

CHARACTERS.

MR. GRITTY, old man.

CAPTAIN TAUNTON, light comedy.

EDWARD MALLINGFORD, walking gentleman.

MR. SAMUEL SKRUFF, low comedy.

SPRONKS' BOY, boy, or (lady) burlesque boy.

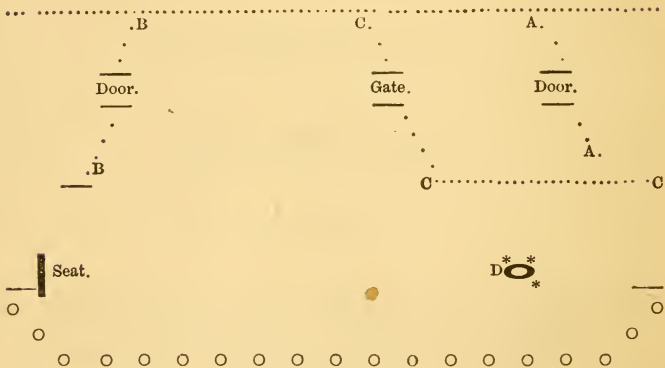
FLORENCE HALLIDAY, } GRITTY'S nieces, light comedy, or walking ladies (parts
HETTY HALLIDAY, } equal).

SALLY, chambermaid.

TIME IN REPRESENTATION—FORTY-FIVE MINUTES.

SCENERY.

LANDSCAPE, RIVER SCENE, ON FLAT.



SCENE.—Exterior of a villa on river bank, landscape at back. A A, house front partly seen at L.; C C C, a low green railing round it, in centre of which is a small garden gate; rustic seats, flower beds, etc., scattered about stage; B B, garden wall; door in c., large practicable bell hanging over it; D, table; * * *, chairs; sky sinks and tree borders; tree wings.

COSTUMES—Of the present day.

GRITTY.—Old man, bald-front wig, canvas garden shoes, morning gown, large straw hat.

SKRUFF.—Smooth face, English-cut side whiskers, sandy or red; eyeglass with gilt wire string; white hat, red tie, small-figured white waistcoat, cutaway coat, fawn color, bound with blue braid, metal buttons; tronsers of a showy pattern; white *spats* (or gaiters), shoes, bright colored pocket-handkerchief; make up the face like Mr. Chamberlain of the Gladstone cabinet from Punch's caricatures; prig-

glish and dense, yet with a sham forced smartness; has note-book and pencil, large card-case, pattern card-book, unfolding to two yards in length; fancy sun umbrella.

TAUNTON.—Morning walking suit, military bearing, mustache.

MALLINGFORD.—Morning walking dress.

SPRONKS' BOY.—Played by a boy, or by the burlesque boy-lady who plays the hero boy in "Parents and Guardians." Face not too clean, old holey straw hat, jacket out at the elbows, trousers rather short and patched at the knees, hair short, half-boots, with copper toes.

FLORENCE and HETTY.—Morning house dresses. For contrast cast the parts to a fair and a dark lady, which will also vary the color of the dresses.

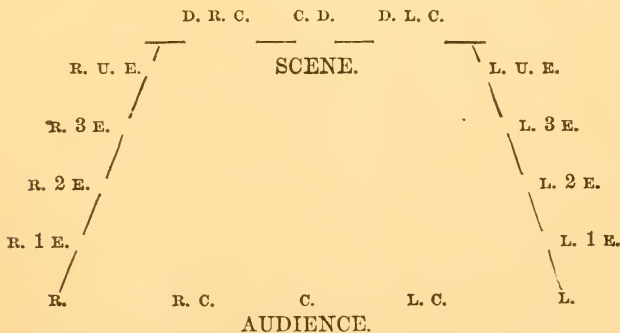
SALLY.—Saucy chambermaid. Fancy muslin dress, ribboned apron, short curly hair, white stockings, shoes.

PROPERTIES.

Umbrella, note-book and pencil, card-case, pattern card-book unfolding to a good length; decanter of wine and two glasses ready L. U. E. door; basket of vegetables, potatoes and onions, to be brought on R. U. E.; copper and silver coins for SKRUFF; newspaper in his pocket; letter for TAUNTON.

EXPLANATION OF THE STAGE DIRECTIONS.

The Actor is supposed to face the Audience.



C.	Centre.
R.	Right.
R. C.	Right Centre.
R. 1 E.	Right First Entrance.
R. 2 E.	Right Second Entrance.
R. 3 E.	Right Third Entrance.
R. U. E.	Right Upper Entrance.
D. R. C.	Door Right Centre.

L.	Left.
L. C.	Left Centre.
L. 1 E.	Left First Entrance.
L. 2 E.	Left Second Entrance.
L. 3 E.	Left Third Entrance.
L. U. E.	Left Upper Entrance.
C. D.	Centre Door.
D. L. C.	Door Left Centre.

DECLINED—WITH THANKS.

SCENE.—*Stage clear to open with. The wall bell heard and seen to ring; voices of SKRUFF and SPRONKS' BOY, in dispute, heard outside, R. U. E.*

SKRUFF (*without*). Don't tell me; I saw you do it? You needn't apologize. What do you say—"You ain't a-going to"? Very well. (*another violent ring at bell.*)

Enter SALLY from house, L. U. E., crossing to R. U. E.

SALLY. Who can be ringing in that style, I wonder? (*opens c. d. of wall.*)

SKRUFF *enters hurriedly, holding handkerchief to his face, and carrying an umbrella.*

SKRUFF (*walking up and down*). The young vagabond—deliberately put his toe on a loose stone, and squirted half a pint of muddy water into my eye! I saw him do it! He must be an old hand at it, too, or he wouldn't have taken such a good aim. But, luckily, I spied his name on his basket, and if I don't spoil his trade in potatoes in this establishment my name's not Skruff. (*takes out note-book and writes "Spronks."*) There! and now, Spronks, my boy, look out for squalls. Some people may like being insulted with impunity—I don't.

SALLY (*following SKRUFF to and fro the stage—at last stops him by the coat tail*). Now then, what's your business, young man?

SKRUFF (*indignant*). "Young man"!

SALLY. If you've come about the water, or the gas, or the sewers, you must call again.

SKRUFF. Water! Gas! Are you aware, young woman, that you're addressing a gentleman? (*comes down L. c., turns at c.*)

SALLY. You don't mean it! Well, that's about the last thing I should have thought of. It only shows one mustn't judge by appearances.

SKRUFF (*with importance*). I happen to be a particular friend of your master's.

SALLY. Well, I am surprised—'cause master's very particular about his particular friends. Then how came you to ring the servants' bell?

SKRUFF (*aside*). I never shall get out of that habit—been used to it so long, I suppose. (*aloud*) Is Mr. Gritty down?

SALLY. Can't say, I'm sure, sir; but I know he ain't up.

SKRUFF. Oh! At what time does he usually get up?

SALLY. Well, sir, that depends, but, as a rule, I've observed he usually gets up when he's had enough of the *down*!

SKRUFF. Does he, indeed? (*aside*) There's a flippancy about this young woman I don't like. (*aloud*) Perhaps the young ladies, Mr. Gritty's nieces, are down?

SALLY. Can't positively say, sir; but I know they ain't up.

SKRUFF (*aside*). I shall not interrogate this domestic any further. (*aloud*) Will you inform Mr. Gritty, with my compliments, that I have called to see him?

SALLY. Certainly, sir; but—

SKRUFF (*impressively*). I repeat, will you inform Mr. Gritty that I have called? Do you think you could manage that?

SALLY. Well, sir, don't you think it would be as well just to mention the name? Do you think you can manage that? Shall I take your card, sir?

SKRUFF. Yes. (*taking out card-case*) No! (*aside*) Cards cost a shilling a hundred—why should I waste one on people I've hardly ever seen? (*aloud*) You can say Mr. Samuel Skruff—do you think you can remember that?

SALLY. Skruff! Not likely to forget it, sir—such an aristocratic name. I'll take you by the skruff, ha, ha! (*bringing forward a three-legged rustic seat*) Like to sit down, sir?

GRITTY (*heard L. U. E.*). Sally! My shaving water! Hot!—all hot!

SALLY. Coming, sir. (*runs out L. U. E.*)

SKRUFF. Her name's Sally, is it? (*writing in note-book*) Down goes Sally alongside of Spronks. (*seats himself and almost tumbles over*) What the dence does old Gritty mean by having such ricketty things as this about the premises?—to do a good turn to the wooden-leg makers, I suppose. (*sitting down very cautiously*) Now let me see what I've come down here for. (*consults note-book*) Here we have it. (*reads*) "Florence Halliday," "Hetty Halliday"—old Gritty's two nieces. The fact is, dad wants to see me settled; that is, if I can make a good thing out of it. Well, he's just heard, on the extreme quiet, that one of the young ladies is very soon coming in for \$50,000—unluckily he doesn't know which of the two—so, on the strength of a former business acquaintance with old Gritty, he has trotted me down here to ferret the secret out, and if I get hold of the right scent I am to go the entire animal at once!—not likely I should waste any time about courtship and all that sort of thing. Not I! Only let me worm out which of the two has got the tin, and I'll marry her to-morrow morning! I can't say fairer than that. (*looking about him*) Rather a niceish sort of place this—must have cost something. I hope old Gritty can afford it. Father says he always was fond of squandering money.

GRITTY (*without, at L.*). In the garden, is he? All right—I'll find him.

Enter GRITTY from L. U. E.

GRITTY. Where is he? (*sees SKRUFF*) Ah! my dear Samuel—(*seizing and shaking his hand violently*) delighted to see you, Samuel—for I suppose you are Samuel—eh, Samuel? And how's your father, Samuel?

SKRUFF. Quite well, thank you, Mr. Gritty.

GRIT. And your mother, too, Samuel?

SKRUFF. Quite well, thank you, Mr. Gritty.

GRIT. And your sisters, and your ncles, and your aunts, and all the rest of 'em—eh, Samuel?

SKRUFF. Quite well, thank you, Mr. Gritty.

GRIT. Bless me, what a time it is since I've seen any of you—and to think that your father and I were partners when you were an infant.

Samuel—and a precious ugly little brat you were. I don't see much alteration in you now, Samuel—I mean, not for the better. Yes, "Gritty and Skruff," that was the name of the firm—"the English tailors, 94th street." and a capital business it was too, and is so still, I hope.

SKRUFF. Yes, better than ever. Father's made a heap o' money since you retired. Trade's altered completely.

GRIT. Has it? When I was in it we gave a first-rate article, paid good wages, and were satisfied with a fair profit.

SKRUFF. We manage matters better than that now.

GRIT. How so?

SKRUFF. By adding the profit on to both ends—putting down the pay and putting up the prices.

GRIT. Well, well, every one to his taste. Your father chose city smoke, and slaving on to amass a fortune. I preferred fresh air and a moderate competence; and so we parted. You'll stay and dine with us to-day, of course?

SKRUFF. Thank you, Mr. Gritty. (*aside*) I put a hunk of gingerbread in my pocket. Never mind, it'll keep a day or two.

GRIT. And after dinner you can tell me to what I'm indebted for the pleasure of this visit. (*suddenly*) By the by, you'll have a glass of wine. Of course you will. (*calling*) Sally! bring that decanter of port out of the sideboard.

SKRUFF (*aside*). What extravagance!

GRIT. Ha! ha! I remember I never could get your father to drink anything stronger than raspberry vinegar drowned in water; and what a wretched-looking creature he was!—the color of gingerbread and as thin as a pair of nut-crackers! Do you know, Samuel, the more I look at you the more you remind me of him?

Enter SALLY from house with decanter and wine-glasses on a tray, which she places on a small table, c. front. GRITTY sits L. and SKRUFF R. SALLY exits into house.

GRIT. (*pouring out a glass of wine*). There, Samuel, tell me what you think of that. (*SKRUFF sips the wine*) Zounds, man, it won't hurt you—down with it! (*SKRUFF takes down the wine at a gulp, almost choking himself. GRITTY tosses off a glass of wine*) How the mischief is it that my old friend Skruff hasn't found his way down to see me all these years?

SKRUFF. Well, the fact is, Mr. Gritty, my father has often talked of paying you a visit—thank you, I don't mind taking just one more glass. (*holding out his glass to GRITTY, who fills it—SKRUFF tosses it down*) Let me see—I was saying—

GRIT. That your father had often talked of paying me a visit.

SKRUFF. Exactly; but the fact is—well, since you insist upon it, I don't mind just a half a glass more. (*holding out his glass, GRITTY laughs and fills it up, SKRUFF again tosses it off.*)

GRIT. Now you haven't told me why my old friend hasn't been down to see me all these years.

SKRUFF. Well, the fact is, it's such an awful expense to get out here.

GRIT. What! half-a-dollar out and back! Surely that wouldn't have ruined him.

SKRUFF (*aside*). If ever old Gritty becomes my uncle-in-law I shall have to put a stop to all these extravagant notions of his.

GRIT. Well, it seems you didn't grudge the expense.

SKRUFF. Not a bit of it, because I didn't go to it. I got a lift in our butcher's cart, then on a benevolent baker's, and walked the rest.

GRIT. (*aside*). A careful young man this! (*aloud*) Now, Sammy, come and take a stroll round the grounds, and I'll introduce you to my nieces, a couple of nice girls, Sammy. I hope you're a lady's man, (*poking him in the ribs*) ha, ha!

SKRUFF. Well, as a rule, the sex is rather partial to me, ha, ha! (*giving GRITTY a poke in the ribs.*)

GRIT. Is it? Well, there's no accounting for taste!

SKRUFF. You see, father's well off, and the pickings'll be uncommon good when the old boy pops off—a great attraction to the female mind, Mr. Gritty.

GRIT. I daresay, but luckily, my girls will not have to look to money as the main thing. (*looking round, then in a confidential whisper*) \$50,000 left by a rich old aunt! which may probably fall to——

SKRUFF (*very eagerly*). Yes, to—to——

GRIT. (*in a whisper*). Florence!

SKRUFF (*aside*). Oh! that's the one, is it! (*writing aside in note-book*) then down she goes—Sally, Spronks, Florence.

GRIT. (*continuing*). Unless indeed——

SKRUFF (*quickly*). Unless indeed, what?

GRIT. Hetty should turn out to be the lucky one!

SKRUFF (*aside*). Who's to make head or tail out of this? (*aloud*) Then you don't exactly know which of the two it is?

GRIT. No, but I shall as soon as Hetty comes of age, by which time, by the by, both the girls, according to the terms of the will, must be married.

SKRUFF. Oh! (*aside*) It strikes me this is a dodge to get the two girls off with one legacy! (*aloud*) And when does Miss Hetty come of age!

GRIT. In ten days.

SKRUFF. Ten days! Rather a short time to provide two husbands in!

GRIT. Not at all. They're already provided for—both of 'em!

SKRUFF. Already provided! (*aside*) And this is what I get for coming down here and wasting my income in travelling expenses. But I'll make a fight for it yet. If they think they're going to walk over the course on the *fine*, he, he! they'll find it a mistake and no error! (*aloud*) And what sort of articles are these young chaps, eh? You can't be too particular in selecting the *pattern*. Mr. Gritty.

GRIT. Oh, they're all right—nice gentlemanly young fellows.

SKRUFF. Take care, Mr. Gritty! I know pretty well what the general run of "gentlemanly young fellows" is—they're uncommonly fond of running long tailors' bills!

GRIT. Well, you shall judge for yourself—they both dine here to-day.

SKRUFF. To-day? (*aside*) Then I haven't much time to lose if I'm to cut 'em out! (*aloud*) You haven't told me their names.

GRIT. Oh! one is a military man, Captain Taunton—the other Edward Mallingsford, of the Bangs Rifle and Ordnance Company.

SKRUFF (*aside*). Don't remember either of their names, but they're sure to be in debt somewhere or other—if I could only find out where. (*aloud*) And pray, which is which destined for, Mr. Gritty? (*aside*) It's important for me to know that. (*taking out his note-book on the sly.*)

GRIT. Oh, there's no secret about it—Florence is engaged to——(*seeing FLORENCE, who enters from house*) Oh, here she comes! and Hetty is going to marry—and here she come! (*seeing HETTY, who follows FLORENCE from the house*) Come here, my dears. (*FLORENCE and HETTY come down*) The son of my old partner, Mr. Samuel Skruff. (*introducing*)

Mr. Samuel Skruff—my nieces—Miss Florence Halliday, Miss Hetty Halliday. (FLORENCE and HETTY *courtesy.*)

O FLORENCE.

* SKRUFF.

O HETTY.

* GRITTY.

SKRUFF (*bowing*). Firm of Skruff and Son, Miss Florence—first-rate business. Miss Hetty. (*to FLORENCE*) Our Prince trousers is a fortune in itself! (*to HETTY*) and as to our London Swell fabric, which we advertise so extensively, it is simply all plunder! (*following HETTY and addressing her apart with much gesticulation, while FLORENCE comes down to GRITTY.*)

FLORENCE. Oh, uncle dear! why do you invite your dreadful tailoring acquaintances here? Do try and get rid of this vulgar little man before Captain Taunton comes, or he'll think he's a relative. (*retires up.*)

SKRUFF (*aside*). I'm getting on first-rate. (*joining FLORENCE, while HETTY comes down.*)

HETTY (*to GRITTY*). If this odious creature Skruff stays, you really must let him have his dinner in the kitchen; I dare say he's used to it. Edward would be perfectly horrified at his vulgarity.

GRIT. Can't do that, my dear; but I'll relieve you of his presence as much as I can. (*to SKRUFF*) Now, Samuel, as you've made the acquaintance of the ladies, suppose we take a turn round the garden? (*taking SKRUFF'S arm*)

FLO. By all means, Mr. Skruff; there's such a beautiful view of the river from the lawn, Mr. Skruff.

HET. And we've such a nice boat, Mr. Skruff.

FLO. You can paddle yourself about in it for hours, Mr. Skruff.

HET. Yes, for years, Mr. Skruff.

GRIT. Come along, Sammy. (*twisting SKRUFF round, he resisting.*)

HET. Good-bye, Mr. Skruff!

FLO. Ta, ta, Mr. Skruff! (*GRITTY drags SKRUFF off struggling, R.*)

FLO. Well, Hetty?

HET. Well, Florence?

FLO. Were you ever introduced to such an objectionable individual before?

HET. Never!—and the creature evidently shows symptoms of falling in love.

FLO. With me?

HET. With you? Don't flatter yourself. No—with me! He was on the point of saying something very tender to me when your jealousy monopolized his attention.

FLO. Nonsense! I'm sure he was about to declare his passion for me when you cruelly dragged him away.

HET. Then it's quite clear he means to marry one us. If he honors me with the preference, I must refer him to Mr. Mallingford, ha, ha!

FLO. And if he pops to me, he'll have to settle the matter with Captain Taunton, ha, ha!

CAPTAIN TAUNTON'S head appears above the wall at R.

TAUNTON. Good-morning, ladies! Will you open the door, or shall I storm the fortress? (*HETTY runs and opens door R.; TAUNTON enters*) Now, ladies, may I ask the cause of all this merriment? and whether there is any objection to my sharing in the joke?

FLO. None at all, Harry; it simply means that Hetty is likely to become Mrs. Samuel Skruff, *vice* Edward Mallingford, dismissed. Ha, ha!

HET. Don't be quite so positive, because it isn't quite decided yet whether it will not be Samuel Skruff, *vice* Henry Taunton, cashiered. He's a tailor, and a capital hand at *cutting out*.

TAUNT. A very bad joke that; (*they all laugh*) but of course you can't be serious?

HET. That will entirely depend, most gallant captain, whether you are prepared to resign your pretensions. Your rival is accustomed to *fire irons*, I can assure you.

TAUNT. And consequently one who is used to kicking, eh?

FLOR. Ha, ha! But don't you think it's high time we dropped the tailor?

TAUNT. Certainly.

HET. Carried *nem. con.*—"of Samuel Skruff we've had enough."

FLOR. But tell me, Harry, have you arranged for the payment of the five thousand dollars?

TAUNT. Yes, and upon the most favorable terms.

FLOR. Then not a single word to uncle on the subject until we give you permission. Remember that!

HET. Well, I must run away. You'll have some little compassion on poor Mr. Skruff, won't you, Florence?—ha, ha, ha!

[*Exit, laughing, into house, L.*]

TAUNT. Now perhaps you'll enlighten me. Who on earth is Skruff? explain this Skruff.

FLOR. All I know of the interesting object of your inquiry is that he is the son of an old friend of my uncle's; that the object of his visit here is to make a conquest, on the shortest possible notice, either of Hetty or your humble servant!

TAUNT. (*savagely*). Let Skruff beware how he poaches on my manor!

GRITTY (*heard without*). Now then, Florry; Hetty, where are you?

FLOR. There's uncle calling. Come along, Harry; I know how anxious you must be to make Mr. Skruff's acquaintance—ha, ha!

[*Execute FLORENCE and TAUNTON at back, R.*]

Enter SKRUFF, hurriedly, at back from L.

SKRUFF. Confound old Gritty!—wouldn't let me go till he'd dragged me through several acres of lettuces and spring onions! Consequently the girls have vanished and I've lost my chance. Wish to goodness I knew which of the two was to have the chink. (*bell rings; opening gate R. he sees SPRONKS' BOY with a basket on his arm*) The youthful Spronks again! Come in.

SPRONKS (*entering, then giving basket to SKRUFF*). Them's taters, and them's inguns.

SKRUFF. Of course. Do you suppose I don't know a tater from an ingun? (*aside*) I'll see if I can't pump a little information out of Spronks. (*aloud*) Been long in this neighborhood, Spronks?

SPRONKS. Ever since I've been in it, sir!

SKRUFF. Have you indeed? Then of course you know something about Mr. Gritty, eh?

SPRONKS. I know he's a downright trump!

SKRUFF. Trump?

SPRONKS. Trump—and has always got nickels to spare for them as wants 'em. I wants money dreadful bad just now—marbles is in. (*going, stops*) Now don't you go and forget—them's the taters. (*going*.)

SKRUFF. Stop a minute!—there's some cents for you, ha, ha! (*giving money to SPRONKS' BOY, who turns to go*) Don't be in such a hurry!

(*confidentially*) I dare say you hear a good deal of tattle from the servants, eh? (*putting him familiarly on the back*) Here's more for you. Now about the money that's coming to the young ladies—do you happen to have heard which of the two is likely to have it?

SPRONKS (*looking round mysteriously*). Well, I don't mind telling you all I know.

SKRUFF. That's right! Here's still more for you. Now then! (*taking out note-book.*)

SPRONKS. Well, sir, I've been making no end of inquiries about it myself, being naturally curious, and at last I've found out—

SKRUFF (*eagerly*). Yes, yes!

SPRONKS. That I know just as much now as before I began—ha, ha, ha! (*runs up to gate—stops*) Don't go and forget which is the taters. (*runs out.*)

SKRUFF. That boy will end his days in the state's prison.

Enter SALLY from house.

SALLY. How late that boy is with the vegetables, to be sure!

SKRUFF. Here they are, Sally; I took 'em in. (*giving SALLY basket*) "Them's the taters."

SALLY. Thank'ee, sir. (*going.*)

SKRUFF. Stop a minute, Sally. Do you know, I've taken quite a fancy to make you a little present? (*SALLY hurries back. Aside*) Her eagerness convinces me that a trifle will be enough. (*aloud*) Been long in the Gritty family, Sally?

SALLY. Ever since I first come, sir—not before.

SKRUFF. That's a remarkable fact! Find yourself comfortable here, eh, Sally?

SALLY. Nothing much to complain of, sir; \$60 a year—everything found, except tea, and every other Sunday.

SKRUFF (*aside*). Except tea, and every other Sunday! (*aloud*) And your young ladies, they treat you kindly, Sally?

SALLY. Yes, sir; we rubs on very comfortably, my young missussesses and me.

SKRUFF (*aside*). She rubs on very comfortably, her young missussesses and she.

SALLY. They give me their old dresses, and does their own hair!

SKRUFF. Oh! they does their own hair, does they? Ah! (*with intention*) It's a nice thing, Sally, to come in for a batful of money, eh?

SALLY. Yes, sir; ever so much nicer than a capful?

SKRUFF. Ah! Miss Hetty will be a fortunate girl, eh?

SALLY. Think so, sir?

SKRUFF. Unless indeed Miss Florence should be the lucky one. Now tell me, if you were a betting man, which color would you bet on?

SALLY. Well, I think I should take the fair one for choice.

SKRUFF (*aside*). Hetty evidently.

SALLY. Unless the dark one should happen to come in first. But you can't expect me to say any more for a trifle.

SKRUFF. Then the trifle will have to stay where it is. (*pockets the coin.*)

SALLY. All right!—daresay you want it a deal more than I do. (*going—stops and bobbing a courtesy*) Please, sir, which did you say was the taters?—ha, ha! (*runs off into house.*)

SKRUFF (*looking after her*). There goes another candidate for life imprisonment.

Enter HETTY, L. U. E.

This sort of thing won't do. I must make up my mind one way or the other, so I'll make a bold stroke for Hetty, and chance it. (*HETTY stops and listens, L. C.*)

HET. So, so! Then I must prepare myself for an equally bold resistance. (*coming forward and humming a tune.*)

SKRUFF (*seeing her*). Ah, Miss Hetty! (*c.*)

HET. Ah, Mr. Skruuff!

SKRUFF. Do you know, Miss Hetty, I'm quite pleased with this little place of your uncle's; there is something about it—a sort of a kind of a—umph!

HET. Yes; I've noticed myself that there was a hump about it last week when Baruum's menagerie went by—camel's, you know.

SKRUFF. In short, it's the sort of place one could live in altogether. I shouldn't mind it myself—but not alone! (*with a tender look at HETTY.*)

HET. (*with pretended sentimentality*). Of course not, Mr. Skruuff. "Who would inhabit this bleak world alone?" You would require a companion—with beauty, amiability, and—

SKRUFF (*sentimentally*). \$50,000! (*aside*) Neatly suggested.

HET. \$50,000! Why, that's a fortune, Mr. Samuel.

SKRUFF (*aside*). *Mr. Samuel!* She's coming round. By Jove! I'll risk it! Neck or nothing!—here goes! (*suddenly seizing HETTY'S hand*) If you had \$50,000, Miss Hetty, do you think you could be happy with a gentleman like me? (*very sentimentally.*)

HET. (*aside*). A positive declaration! (*hiding her face in her handkerchief to conceal her laughter—then trying to release her hand*) Release my hand! I beg! I implore! If Captain Taunton should see us—

SKRUFF (*aside*). Captain Taunton!—the fellow that old Gritty was talking about! After Hetty, is he? That's a sure sign the money lies in this quarter. (*aloud*) Ah, Miss Hetty, these military gents seldom come to any good. I should strongly advise you to give him up—I should indeed. If he's a gentleman he won't make any fuss about it!

HET. Ah, Mr. Skruuff, you don't know the captain—his very quietest moments are characterized by the most savage ferocity. (*seizing his arm*) Tell me, can you shoot?

SKRUFF. Well, I used to be considered quite a crack shot at the bull's eye!

HET. At the National meeting?

SKRUFF. No; at the school bull, with a pebble!

HET. That's nothing; the captain can snuff a candle with a bullet at thirty paces!

SKRUFF. Can he? But doesn't he find that rather an inconvenient substitute for snuffers?

TAUNT. (*heard without at R.*). Good-bye, then, for the present.

HET. (*starting and pretending alarm*). Ah! his voice; my absence has excited his suspicions. Should he find us together we are lost? Break the painful intelligence to him gently: but be firm, Samuel, be firm! (*aside*) Now to tell Florence. (*runs into house laughing, L.*)

SKRUFF. On second thoughts, perhaps I'd better not break the painful intelligence to the captain on our first interview—it would hardly be delicate; besides, I really shouldn't like to commit an act of violence on Gritty's premises—it wouldn't be the right thing to do. Here he comes! I'll pretend not to notice him. (*sits himself L., and taking out a newspaper, pretends to read.*)

Enter CAPTAIN TAUNTON at back from R.

TAUNT. (*not seeing SKRUFF*). Yes, there is no doubt about it, it certainly was risking a good deal to raise that \$5,000, but who could resist Florence's entreaties? One thing is quite certain, Mr. Gritty must know nothing about it.

SKRUFF (*watching him over newspaper, aside*). Old Gritty must know nothing about what?

TAUNT. The old gentleman has such a horror of accommodation bills.

SKRUFF (*side*). Oh! oh! accommodation bills, eh? That's your little game, my fine fellow, is it? I've got him safe enough now, and can split upon him at any time. I wonder what he's reading? (*rises and comes cautiously down behind TAUNTON to look over his shoulder at the letter—stumbles.*)

TAUNT. (*looking round, aside*). The tailor! (*aloud*) Perhaps you would like to read my private letters, sir?

SKRUFF. I should, very much—I mean no, of course not.

TAUNT. What were you going to say, Mr.—Stuff?

SKRUFF. Skruff! (*aside*) I wish Miss Hetty had broken the "painful intelligence" to him herself. I don't relish the idea of being "snuffed out" at thirty paces. Never mind, I'll risk it. (*aloud*) Captain Taunton, I believe?

TAUNT. (*angrily*). Well, sir, what then?

SKRUFF. Now don't be jumping down my throat because I've an unpleasant duty to perform. In a word, I deeply regret to inform you—

TAUNT. (*fiercely*). You, sir?

SKRUFF. I mean, Miss Halliday begs me to inform you—

TAUNT. (*impetuously*). Go on!

SKRUFF. I'm going on, sir.

TAUNT. Miss Halliday begs you to inform me—what?

SKRUFF. That when she accepted you as a friend of the family, she had no intention whatever of accepting you as a husband; and now she thinks—I mean, imagines—I should say, believes, she's made a slight mistake, because she finds she likes somebody else better.

TAUNT. What? (*seizing SKRUFF by the collar and shaking him.*)

SKRUFF. It's no use giving way to your savage ferocity, sir; if you don't believe me you'd better go and ask Miss Hetty yourself.

TAUNT. (*leaving hold of SKRUFF*). Hetty! Did you say Hetty? (*aside*) One of her practical jokes, evidently. Ha, ha, ha! (*pulls out his handkerchief to conceal his laughter, and at the same time drops the letter on stage.*)

SKRUFF (*in a compassionate tone to TAUNTON, who still has his handkerchief to his face, patting him commiseratingly on the back*). Now don't go and make yourself miserable because another fellow has stepped into the \$50,000.

TAUNT. (*aside*). The mercenary rascal! I see Hetty's little game now.

SKRUFF. Keep your spirits up, noble captain. I didn't mean to cut you out, upon my life I didn't.

TAUNT. (*aside*). I'll humor the fellow. (*aloud, with a very deep sigh*) Mr.—Mr.—

SKRUFF. One moment. (*offers and lets unfold a pattern book, then presents card to TAUNTON.*)

TAUNT. (*reading*). "Skruff, the English tailor. Orders promptly attended to."—Your information, Mr. Skruff, I confess, is not pleasant. Far from it, Mr. Skruff. (*gives a very deep sigh.*)

SKRUFF. Now don't go on sighing like that, or you'll be doing yourself some frightful internal injury,

TAUNT. Hetty will make you a good wife, Mr. Skruff, and a good mother to the little Skruffs, Mr. Skruff. Might I ask to be allowed to stand godfather to the first, Mr. Skruff?

SKRUFF. My dear sir, you shall stand godfather to the first dozen or two if you like.

TAUNT. Thank you, Mr. Skruff. But alas! alas! what is to become of the poor abandoned, broken-hearted Taunton? (*another very deep sigh.*)

SKRUFF. Well, I don't like to advise; but I really don't see why you shouldn't chuck yourself into the water, especially if you can't swim!

TAUNT. (*very quietly.*) Drown myself! Not I. I shall at once propose to the other sister.

SKRUFF. (*aghast.*) What! (*seeing letter on stage and putting his foot on it*) You mean to propose to Miss Florence?

TAUNT. Yes, this very day—this very hour! I suppose I shall be safe in that quarter? You won't have the heart to molest me there, Mr. Skruff? (*aside*) Now to let Mallingford know about this wretched little interloper. I shall be sure to meet him coming from the depot. (*aloud and grasping SKRUFF'S hand*) Good-bye, Mr. Skruff. You have acted nobly—nobly—nobly, Mr. Skruff! (*shaking his hand violently and going off at gate R.*)

SKRUFF. Have I? Don't be too sure about that. Whew! I've got the most excruciating attack of pins and needles—hang the needles! I'm always talking "shop!"—all up my leg in trying to hide this letter. (*picks it up*) The question is, ought I to read it? Of course I ought, or how should I know what's in it. Here goes! (*reading letter*) "Dear Harry, I can raise the \$5,000 on our joint acceptance, for a term; but for heaven's sake conceal it from Mr. Gritty. Yours, Teddy." Teddy! Teddy what? Teddy who? Yes, I remember now—I've got him down somewhere. (*looking at memorandum-book*) Here he is! "Edward Mallingford." He's old Gritty's other young man. Here's a bit of luck! I've got both young chaps in my clutches now. Ha, ha! But stop a bit. (*reflecting*) Isn't it rather strange, if the captain was really in love with Hetty, that he should give her up so quietly? Then the eagerness with which he bound me down not to cut him out with Florence.

Enter FLORENCE, L. U. E.

What if the money comes to her after all? Luckily I haven't quite committed myself yet, and what's more, I won't. (*FLORENCE runs down eagerly to SKRUFF.*)

FLOR. (*seizing SKRUFF'S hand*). Hetty has told me all—all, Mr. Skruff! I cordially congratulate you on your conquest! (*shaking SKRUFF'S hand violently.*)

SKRUFF. (*trying to remove his hand*). I really don't exactly understand. (*aside*) A clear case—they think they've hooked me. If Hetty had got the money they wouldn't be so precious polite. (*aloud*) I'm afraid, miss, we're laboring under some little mistake.

FLOR. Mistake! Not at all. Did you not propose to my sister?

SKRUFF. Propose? You mean pop! Ha, ha, ha! Excuse my laughing; but it really is so very ridiculous.

FLOR. Excuse me, Mr. Skruff—but your merriment is an insult. Poor Hetty! I'm afraid she'll be broken-hearted.

SKRUFF. (*aside*). Another broken-hearted one! It runs in the family.

FLOR. Besides, even if Captain Taunton should resign in your favor—

SKRUFF. He has, in the handsomest manner! He's even proposed to stand godfather to our first; but says I, "No, Taunton, my boy, certainly not," says I; "I will not blight your young life, Taunton, my boy," says I.

FLO. How generous of you! (*aside*) The little hypocrite!

SKRUFF (*aside*). If Hetty doesn't get the money, Florence must. That's logic, so here goes! (*aloud*) Miss Florence, I hope you will pardon the liberty I am about to take—

FLO. A liberty from you—you whom I hope I may look upon as a friend! (*with pretended earnestness.*)

SKRUFF. Dearest miss, you may!

FLO. Then I may venture to ask your advice on a matter of the most vital importance to me!

SKRUFF (*aside*). Now for Teddy! If Teddy doesn't catch it hot it'll be no fault of mine. So look out for squalls, Teddy! (*aloud*) I think I can guess the subject you are about to refer to—a certain Mr.—Mr.— (*taking a side look at his memorandum-book*) Edward Mallingford?

FLO. Exactly! Do you know him?

SKRUFF. Personally, no!—professionally, as a signer of accommodation bills by the bushel, intimately!

FLO. Mr. Mallingford a signer of accommodation bills! There must be some mistake.

SKRUFF. Yes, it was a gigantic mistake on your old fool of an uncle's part to admit him here at all! If he'd had a grain of common sense he'd have seen that he only came here after your \$50,000.

FLO. (*smiling*). My \$50,000!

SKRUFF (*aside*). She doesn't deny it. Rapture!

FLO. (*drawing a long sigh*). Ah! Mr. Skruff, what dangers surround the hapless girl destined by cruel fate to be an heiress!

SKRUFF (*in a sympathizing tone*). It must be very unpleasant. Not that I ever was an heiress myself.

FLO. Would that all men were as disinterested as you, sir!

SKRUFF. True, Miss Florence. For my part, if I were to marry a young lady with \$50,000—

FLO. You'd settle it all on herself, I know—I'm sure you would! The quiet charm of a country life would be unspeakable rapture to you! To help her to tend her flowers, to feed her poultry, to grow her own currants and gooseberries—

SKRUFF. And her own eggs and new-laid butter!

FLO. But alas! Mallingford is my uncle's choice, and our union is irrevocable!

SKRUFF. It wouldn't break you heart then to part with Teddy! because if you really feel a sneaking kindness for me, I'll do all I can for you, I will indeed. (*in a commiserating tone.*)

FLO. (*with pretended emotion*). Oh, Mr. Skruff!—but, of course my uncle—ah! he's here! (*runs off hastily into house.*)

SKRUFF. She refers me to her uncle!—nothing could be plainer. I'll soon obtain his consent by enlightening his weak mind as to Master Teddy and his friend the captain.

Enter GRITTY at back.

GRIT. Oh, here you are, Sammy! What the deuce have you been doing with yourself?

SKRUFF (*aside*). I must give old Gritty a lesson! (*aloud*) Mr. Gritty, allow me to remark, with the greatest possible respect, that you're an infant—a positive infant!

GRIT. (*looking at him, then aside*). Samuel's been at the whiskey!

SKRUFF. Yes, Gritty, there's simply a confiding innocence about you that's positively pitiable!

GRIT. (*angrily*). Gently, Sammel, gently. What the deuce are you driving at?

SKRUFF. In a word, what do you know about Captain Taunton and Teddy?

GRIT. Teddy! Who is Teddy?

SKRUFF. Mr. Edward Mallingsford.

GRIT. That they're as pleasant, gentlemanly a couple of young fellows as you'll find. What have you to say against them, eh?

SKRUFF. Only this, that you've been done, Gritty—regularly done!

GRIT. (*aside*). He decidedly has been at the whiskey—he's all *awry!* (*aloud, angrily*) Your proofs, Mr. Skruff!

SKRUFF. Nothing easier. Read that! (*hands letter to GRITTY.*)

GRIT. (*reading*). What's this? Can I believe my eyes? Young men of good families, with handsome allowances, raising the wind in this disreputable manner! It's disgraceful! Then to keep me in the dark! It's petty, paltry, contemptible! (*walking up and down.*)

SKRUFF (*following him*). That's what I say. It's petty, paltry, contemptible!

GRIT. (*suddenly turning and facing SKRUFF*). Look here, Skruff, if you've no particular desire to be strangled, you'll hold your tongue! I'll break both engagements at once!

SKRUFF. That's right—and break both their heads!

GRIT. They shall neither of them dine here to-day!

SKRUFF. Right again. I'll eat for both!

GRIT. (*turning savagely on him and shouting*). Will you hold your infernal tongue? (*shouting*) Florence! Hetty!

Enter FLORENCE and HETTY, running from house, followed by SALLY.

FLO. { What's the matter, uncle.

HET. {

GRIT. The matter? This: Florence, you'll give up Taunton! Hetty, Mallingsford no longer visits here!

FLO. { Oh, nucle!

HET. {

* SKRUFF. * GRITTY. ° FLORENCE. ° HETTY. ° SALLY.

SKRUFF (*aside to FLORENCE, tenderly*). Rely on me. I'll never forsake you!

HET. But, uncle dear!

SKRUFF (*aside to her*). Never mind—I won't give you up!

HET. You forget that if we are not both married by the time I come of age—

FLO. We shall neither of us get the money!

GRIT. (*angrily*). The money may go to the—ahem!

SKRUFF. No, don't say that, Gritty. (*aside to him*) I'll take one of 'em—I don't care which! (*aside*) What a pity I can't marry them both.

Bell rings—SALLY runs and opens gate. Enter TAUNTON and MALLINGSFORD.

GRIT. Here they both are! Captain Taunton, (*bowing distantly*) I regret to inform you that the engagement between you and my niece is broken off! To you, Mr. Mallingsford, I can only repeat the same!

TAUNT. }
MALLING. } (*astonished*). You surely must be joking, sir.

◊ SALLY.

* TAUNTON. * SKRUFF. * MALLINGFORD.

◊ FLORENCE.

* GRITTY.

◊ HETTY.

SKRUFF (*aside*). Is he, though? Stick to 'em, Gritty!—stick to 'em!

TAUNT. (*to GRITTY*). We require to know your reasons, sir.

SKRUFF. Natural enough. By all means, Gritty. Give the gentlemen your reasons, Gritty.

GRIT. In a word, then, this gentleman (*pointing to SKRUFF*) informs me—

SKRUFF (*shouting*). No such thing! I deny it! (*aside to GRITTY*) Don't drag me into it.

GRIT. (*handing letter to MALLINGFORD*). Do you know this letter, sir?

MALLING. (*starting*). By all that's unfortunate, Taunton, my letter to you!

TAUNT. About the \$5,000?

GRIT. You confess it, then?

MALLING. One moment, sir. Knowing your objections to raising money on bills, my friend Taunton and I would certainly rather you had not seen this letter, but fortunately in this case no bill was necessary: you do not appear to have read the whole of the contents. (*opens letter and presents it to GRITTY*) Please turn over the page.

GRIT. (*turning over page of letter and reading to himself*). What's this? Holloa, Samuel, you never told me to turn over!

SKRUFF. Turn over? What! at your time of life? You couldn't have done it.

GRIT. (*reading letter*). "My brother has just returned to town, and I have got his check for the amount we require, so that the confidence of our kind old friend, Mr. Gritty, will not be abused after all."—Bravo! I say, Samuel, ain't you glad to hear this, eh? (*slapping SKRUFF on the back*.)

SKRUFF. Intensely! (*aside*) I wish I was well out of it.

GRIT. (*to TAUNTON and MALLINGFORD*). So you don't owe anything?

TAUNT. Not a stiver!

GRIT. Then I apologize for my unjust suspicions—although I should like to know what you young fellows could want with \$5,000.

FLOR. (*smiling*). Nothing very serious, uncle.

HET. Merely a commission which these gentlemen have undertaken for Florence and me.

GRIT. For you?

FLOR. Yes; the purchase of the meadow land behind the orchard, which you have always been so anxious to possess.

HET. To be our joint gift out of our fortune, uncle, when I come of age.

GRIT. Bless their affectionate little hearts! (*kissing them*) Doesn't this warm one up, eh, Sammy?

SKRUFF. Y-e-s—I do feel warmish! (*aside*) I'm in a raging fever! (*aloud*) Then I suppose, Mr. Gritty, there need be no further concealment as to which of the two (*pointing to FLORENCE and HETTY*) is the lucky heiress? (*aside*) It's as well to know.

GRIT. That's all settled long ago: the \$50,000 will be divided equally between them.

SKRUFF. Oh! (*aside*) Well, after all, \$25,000, less that idiotic meadow, is worth having; and as I am tolerably secure in the affections of both heiresses, I'm pretty sure of getting one. (*beckoning aside to TAUNTON*) I believe, sir, I'm correct in coming to the conclusion that your affections are fixed on the younger of Mr. Gritty's nieces, Miss Hetty?

TAUNT. (*indignantly*). Sir!

SKRUFF. Now don't fly off in that way; it's perfectly immaterial to me—you can have your choice. Nothing can be fairer than that. Shall we toss?

TAUNT. Before I reply to your question, Mr.—Mr.—

SKRUFF. Skruff.

TAUNT. Mr. Skruff, perhaps you'll be good enough to answer mine—How did you come to open a letter addressed to another?

SKRUFF. How did I open it? In the usual way, I assure you.

TAUNT. For which I have half a mind to give you a sound horsewhipping!

SKRUFF. My dear sir, as long as you have only half a mind, and keep to it, you may threaten me as much as you think proper. Besides, sir, as I flatter myself that Miss Florence honors me with her partiality—(*bowing to FLORENCE*.)

FLORENCE. Excuse me, Mr. Skruff. Flattered by your proposal, but compelled to decline. (*courtesying very low and giving her hand to TAUNTON*.)

SKRUFF (*aside*). That's no go. (*aloud*) How silly of me, to be sure! Of course when I said Miss Florence I meant Miss Hetty. (*about to advance*.)

MALLINGFORD (*meeting him*). Pardon me, Mr. Skruff! I have a prior claim. (*holding out his hand to HETTY*) Dear Hetty!

HETTY (*giving her hand to MALLINGFORD*). Dear Teddy!

SKRUFF (*aside*). Another go.

GRITTY. Why, Sammy, what a desperate Mormon you are!—Have you been falling in love with both my girls?

TAUNT. With neither, Mr. Gritty; but desperately smitten with their \$50,000.

GRITTY. Oh! oh! that was your little game, eh, Sam?

SKRUFF. I'll trouble you not to Sam me, Mr. Gritty. I beg you to understand that I'm not going to be Sam'd any longer. (*drawing himself up*) I shan't stop to dinner, Mr. Gritty!

ALL (*with pretended regret and in a very appealing tone*). Oh, don't say so!

SKRUFF. But I do say so!

SALLY (*aside to him*). Now you haven't told me which is the taters, sir?

SKRUFF. Open the gate, young female! (*SALLY goes to open gate*) Good-morning, Mr. Gritty! Good-morning, ladies! I hope you'll be happy, though I wouldn't give much for your chance. (*advancing rapidly to the front*) After all, perhaps I've had a narrow escape. Who knows but I may have cause to be grateful that I have been declined—

ALL (*with low courtesies and bows*). With thanks!

As SKRUFF hurries up, accompanied with repeated bows and courtesies,

CURTAIN FALLS.

DE WITT'S ACTING PLAYS.

Please notice that nearly all the Comedies, Farces and Comediettas in the following list of "DE WITT'S ACTING PLAYS" are very suitable for representation in small Amateur Theatres and on Parlor Stages, as they need but little extrinsic aid from complex scenery or expensive costumes. They have attained their deserved popularity by their droll situations, excellent plots, great humor and brilliant dialogues, no less than by the fact that they are the most perfect in every respect of any edition of plays ever published either in the United States or Europe, whether as regards purity of text, accuracy and fullness of stage directions and scenery, or elegance of typography and clearness of printing.

** In ordering please copy the figures at the commencement of each piece, which indicate the number of the piece in "DE WITT'S LIST OF ACTING PLAYS."

Any of the following Plays sent, postage free, on receipt of price—*Fifteen Cents* each.

The figure following the name of the Play denotes the number of Acts. The figures in the columns indicate the number of characters—M. male; F. female.

	M.	F.		M.	F.
75. Adrienne, drama, 3 acts.....	7	3	222. Cool as a Cucumber, farce, 1 act....	3	2
231. All that Glitters is not Gold, comic drama, 2 acts.....	6	3	248. Cricket on the Hearth, drama, 3 acts	8	6
308. All on Account of a Bracelet, comedietta, 1 act.....	2	2	167. Cupboard Love, farce, 1 act.....	2	1
114. Anything for a Change, comedy, 1 act	3	3	152. Cupid's Eye-Glass, comedy, 1 act..	1	1
167. Apple Blossoms, comedy, 3 acts... 7	3		52. Cup of Tea, comedietta, 1 act.....	3	1
93. Arca Belle, farce, 1 act.....	3	2	148. Cut Off with a Shilling, comedietta, 1 act.....	2	1
40. Atchi, comedietta, 1 act.....	3	2	113. Cyril's Success, comedy, 5 acts.....	10	4
89. Aunt Charlotte's Maid, farce, 1 act.	3	3	20. Daddy Gray, drama, 3 acts.....	8	4
158. Aunt Dinah's Pledge, temperance drama, 2 acts.....	6	3	286. Daisy Farm, drama, 4 acts.....	10	4
337. Bachelor's Box (La Petite Hotel), comedietta, 1 act.....	4	1	4. Dandelion's Dodges, farce, 1 act..	4	2
166. Bardell vs. Pickwick, sketch, 1 act.	6	2	22. David Garrick, comedy, 3 acts.....	3	3
310. Barrack Room (The), comedietta, 2	6	2	275. Day After the Wedding, farce, 1 act	4	2
41. Beautiful Forever, farce, 1 act.....	2	2	96. Dearest Mamma, comedietta, 1 act..	4	2
141. Bells (The), drama, 3 acts.....	9	3	16. Dearer than Life, drama, 3 acts....	6	5
223. Betsey Baker, farce, 1 act.....	2	2	58. Deborah (Leah), drama, 3 acts... 7	6	1
37. Birthplace of Podgers, farce, 1 act.	7	3	125. Deerfoot, farce, 1 act.....	5	1
36. Black Sheep, drama, 3 acts.....	7	5	71. Doing for the Best, drama, 2 acts..	5	1
279. Black-Eyed Susan, drama, 2 acts... 14	2	2	142. Dollars and Cents, comedy, 3 acts..	9	4
296. Black and White, drama, 3 acts....	6	3	204. Drawing Room Jar(A), comedy, 1 act	2	1
160. Blow for Blow, drama, 4 acts.....	11	6	21. Dreams, drama, 5 acts.....	6	3
179. Breach of Promise, drama, 2 acts..	5	2	260. Drunkard's Warning, drama, 3 acts	6	3
25. Broken-Hearted Club, comedietta..	4	8	240. Drunkard's Doom (The), drama, 2a.15	15	5
70. Bonnie Fish Wife, farce, 1 act.....	3	1	263. Drunkard (The), drama, 5 acts... 13	6	5
261. Bottle (The), drama, 2 acts.....	11	6	186. Duchèss de la Valliere play, 5 acts..	6	4
226. Box and Cox, Romance, 1 act... 2	1	2	242. Dumb Belle (The), farce, 1 act....	4	2
24. Cabman No. 93, farce, 1 act.....	2	2	47. Easy Shaving, farce, 1 act.....	5	2
199. Captain of the Watch, comedietta, 1 act.....	6	2	283. E. C. B. Susan Jane, musical burlesque, 1 act.....	8	1
1. Caste, comedy, 3 acts.....	5	3	202. Eileen Oge, Irish drama, 4 acts....	11	3
75. Cast upon the World, drama, 5 acts..	11	5	315. Electric Love, farce, 1 act.....	1	1
55. Catharine Howard, historical play, 3 acts.....	12	5	297. English Gentleman (An), comedy-drama, 4 acts.....	7	4
69. Caught by the Cuff, farce, 1 act....	4	1	200. Estranged, operetta, 1 act.....	2	1
80. Charming Pair, farce, 1 act.....	4	3	135. Everybody's Friend, comedy, 3 acts	6	5
65. Checkmate, comedy, 2 acts.....	6	5	230. Family Jars, musical farce, 2 acts..	5	2
68. Chevalier de St. George, drama, 3a.	9	3	102. Faust and Marguerite, drama, 3 acts	9	7
119. Chimney Corner (The), domestic drama, 3 acts.....	9	3	9. Fearful Tragedy in the Seven Days, interlude, 1 act.....	4	1
76. Chops of the Channel, farce, 1 act..	3	2	128. Female Detective, drama, 3 acts....	11	4
105. Circumstances alter Cases, comic operetta, 1 act.....	1	1	101. Fernande, drama, 3 acts.....	11	10
119. Ponds, comedy, 4 acts.....	8	7	99. Fifth Wheel, comedy, 3 acts.....	10	7
121. Comical Countess, farce, 1 act.....	3	1	262. Fifteen Years of a Drunkard's Life, melodrama, 3 acts.....	13	1
			145. First Love, comedy, 1 act.....	4	1
			102. Foiled, drama, 4 acts.....	9	3
			88. Founded on Facts, farce, 1 act....	4	2

DE WITT'S ACTING PLAYS.--Continued.

	M.	F.		M.	F.
359. Fruits of the Wine Cup, drama, 3 acts	6	3	109. Locked in, comedietta, 1 act.....	2	1
1/2. Game of Cards (A), comedietta, 1a..	3	1	85. Locked in with a Lady, sketch....	1	1
74. Garrick Fever, farce, 1 act.....	7	4	87. Locked Out, comic scene.....	1	1
53. Gertrude's Money Box, farce, 1 act.	4	2	143. Lodgers and Lodgers, farce, 1 act..	4	2
73. Golden Fetters (Fettered), drama, 3.11	4	4	212. London Assurance, comedy, 5 acts..	10	3
30. Goose with the Golden Eggs, farce, 1 act.....	5	3	291. M. P., comedy, 4 acts.....	7	2
131. Go to Putney, farce, 1 act.....	4	3	210. Mabel's Manœuvre, interlude, 1 act	1	3
276. Good for Nothing, comic drama, 1a.	5	1	163. Marcoretti, drama, 3 acts.....	10	3
306. Great Success (A), comedy, 3 acts..	8	5	154. Maria and Magdalena, play, 4 acts..	8	6
277. Grimshaw, Bagshaw and Bradshaw, farce, 1 act.....	4	2	63. Marriage at any Price, farce, 1 act..	5	3
205. Heir Apparent (The), farce, 1 act... 5	1	1	249. Marriage a Lottery, comedy, 2 acts.	3	4
241. Handy Andy, drama, 2 acts.....	10	3	208. Married Bachelors, comedietta, 1a..	3	2
28. Happy Pair, comedietta, 1 act.....	1	1	37. Master Jones' Birthday, farce, 1 act	4	2
151. Hard Case (A), farce, 1 act.....	2	2	9. Maud's Peril, drama, 4 acts.....	5	3
8. Henry Dunbar, drama, 4 acts.....	10	3	49. Midnight Watch, drama, 1 act.....	8	2
30. Henry the Fifth, hist. play, 5 acts..	38	5	15. Milky White, drama, 2 acts.....	4	2
33. Her Only Fault, comedietta, 1 act..	2	2	46. Miriam's Crime, drama, 3 acts.....	5	2
19. He's a Lunatic, farce, 1 act.....	3	2	51. Model of a Wife, farce, 1 act.....	3	1
60. Hidden Hand, drama, 4 acts.....	5	5	302. Model Pair (A), comedy, 1 act.....	2	1
91. High C, comedietta, 1 act.....	3	3	184. Money, comedy, 5 acts.....	17	1
46. High Life Below Stairs, farce, 2 acts.	9	5	250. More Blunders than One, farce, 1a.	4	1
51. Hiuko, romantic drama, 6 acts.....	12	7	312. More Sinned against than Sinning, original Irish drama, 4 acts.....	11	1
24. His Last Legs, farce, 2 acts.....	5	3	234. Morning Call (A), comedietta, 1 act.	1	1
187. His Own Enemy, farce, 1 act.....	5	1	108. Mr. Scroggius, farce, 1 act.....	3	1
174. Home, comedy, 3 acts.....	4	3	188. Mr. X., farce, 1 act.....	3	3
211. Honesty is the Best Policy, play, 1.	2	2	169. My Uncle's Suit, farce, 1 act.....	4	1
64. Household Fairy, sketch, 1 act.....	1	1	216. My Neighbor's Wife, farce, 1 act...	3	3
90. Hunting the Slippers, farce, 1 act..	4	1	236. My Turn Next, farce, 1 act.....	4	1
97. Hunchback (The), play, 5 acts.....	13	2	193. My Walking Photograph, musical duality, 1 act.....	1	1
225. Ici on Parle Français, farce, 1 act... 3	4	3	267. My Wife's Bonnet, farce, 1 act....	3	4
252. Idiot Witness, melodrama, 3 acts... 6	1	1	130. My Wife's Diary, farce, 1 act.....	3	1
18. If I had a Thousand a Year, farce, 1	4	3	92. My Wife's Out, farce, 1 act.....	2	2
16. I'm not Meself at all, Irish stew, 1a.	3	2	218. Naval Engagements, farce, 2 acts..	4	2
29. In for a Holiday, farce, 1 act.....	2	3	140. Never Reckon your Chickens, etc., farce, 1 act.....	3	4
59. In the Wrong House, farce, 1 act... 4	2	2	115. New Men and Old Acres, comedy, 3	8	3
78. Irish Attorney (The), farce, 2 acts..	8	2	2. Nobody's Child, drama, 3 acts.....	18	3
282. Irish Broom Maker, farce, 1 act.....	9	3	57. Noemie, drama, 2 acts.....	4	4
273. Irishman in London, farce, 1 acts..	6	3	104. No Name, drama, 5 acts.....	7	5
243. Irish Lion (The), farce, 1 act.....	8	3	112. Not a bit Jealous, farce, 1 act....	3	3
271. Irish Post (The), drama, 1 act.....	9	3	298. Not if I Know it, farce, 1 act.....	4	4
244. Irish Tutor (The), farce, 1 act... 5	2	2	185. Not so bad as we Seem, play, 5 acts.	13	3
270. Irish Tiger (The), farce, 1 act.....	5	1	84. Not Guilty, drama, 4 acts.....	10	6
174. Irish Widow (The), farce, 2 acts... 7	1	1	117. Not such a Fool as he Looks, drama, 3 acts.....	5	1
222. Isabella Orsini, drama, 4 acts.....	11	4	171. Nothing like Paste, farce, 1 act... 3	1	1
177. I Shall Invite the Major, comedy, 1	4	1	14. No Thoroughfare, drama, 5 acts... 13	6	6
100. Jack Long, drama, 2 acts.....	9	2	300. Notre Dame, drama, 3 acts.....	11	8
299. Joan of Arc, hist. play, 5 acts.....	26	6	261. Object of Interest (An), farce, 1 act.	4	3
139. Joy is Dangerous, comedy, 2 acts... 3	3	3	238. Obstinate Family (The), farce, 1 act.	3	3
17. Kind to a Fault, comedy, 2 acts... 6	4	2	173. Off the Stage, comedietta, 1 act... 3	3	3
233. Kiss in the Dark (A), farce, 1 act... 2	3	2	227. Omnibus (The), farce, 1 act... 5	4	4
309. Ladies' Battle (The), comedy, 3 acts	7	2	116. On Bread and Water, farce, 1 act... 1	2	2
86. Lady of Lyons, play, 5 acts.....	12	5	254. One Too Many, farce, 1 act..... 4	1	1
137. L'Article 47, drama, 3 acts.....	11	5	33. One Too Many for Him, farce, 1 act	2	2
72. Lame Excuse, farce, 1 act.....	4	2	3. £100,000, comedy, 3 acts.....	8	4
144. Lancashire Lass, melodrama, 4 acts.	12	3	90. Only a Halfpenny, farce, 1 act.... 2	2	2
34. Larkins' Love Letters, farce, 1 act.. 3	2	2	170. Only Somebody, farce, 1 act..... 4	2	2
189. Leap Year, musical duality, 1 act... 1	1	1	289. On the Jury, drama, 4 acts..... 5	5	5
253. Lend Me Five Shillings, farce, 1 act	5	3	97. Orange Blossoms, comedietta, 1 act	3	3
111. Liar (The), comedy, 2 acts.....	7	2	66. Orange Girl, drama, 4 acts.....	18	4
119. Life Chase, drama, 5 acts.....	14	5	209. Othello, tragedy, 5 acts.....	16	2
239. Limerick Boy (The), farce, 1 act... 5	2	2	172. Ours, comedy, 3 acts.....	6	3
48. Little Arnie's Birthday, farce, 1 act.. 2	4	4	94. Our Clerks, farce, 1 act.....	7	5
32. Little Ruel, farce, 1 act.....	4	3	45. Our Domestics, comedy-farce, 2 acts	6	6
64. Little Ruby, drama, 3 acts.....	6	6	155. Our Heroes, military play, 5 acts... 24	5	5
295. Little Em'ly, drama, 4 acts.....	8	8	178. Out at Sea, drama, 5 acts.....	17	4
165. Living Statue (The), farce, 1 act... 3	2	2			
228. Loan of a Lover (The), vaudeville, 1	4	1			

DE WITT'S ACTING PLAYS.—Continued.

	M. F.		M. F.
17. Overland Route, comedy, 3 acts.....	11 5	257. Ten Nights in a Bar Room, drama, 5 acts.....	8 2
95. Pair of Shoes (A), farce, 1 act.....	4 3	146. There's no Smoke without Fire, comedietta, 1 act.....	1 3
85. Partners for Life, comedy, 3 acts.....	7 4	83. Thrice Married, personation piece, 1 act.....	6 1
56. Peace at any Price, farce, 1 act.....	1 1	245. Thumping Legacy (A), 1 act.....	7 1
82. Peep o' Day, drama, 4 acts.....	12 4	251. Ticket of Leave Man, drama, 4 acts.	9 3
127. Peggy Green, farce, 1 act.....	3 10	42. Time and the Hour, drama, 3 acts.	7 3
23. Petticoat Parliament, extravaganza, 1 act.....	15 24	27. Time and Tide, drama, 4 acts.....	7 5
93. Philomel, romantic drama, 3 acts... 6 4		133. Timothy to the Rescue, farce, 1 act	4 2
62. Photographic Fix, farce, 1 act.....	3 2	153. 'Tis Better to Live than to Die, farce, 1 act.....	2 1
61. Plot and Passion, drama, 3 acts. ...	7 2	134. Tompkins the Troubadour, farce, 1.	3 2
38. Poll and Partner Joe, burlesque, la..	10 3	272. Toodles (The), drama, 2 acts.....	10 2
17. Poor Pillicoddy, farce, 1 act.....	2 3	235. To Oblige Benson, comedietta, 1 act	3 2
10. Poppleton's Predicaments, farce, la.	3 6	238. Trying It On, farce, 1 act.....	3 3
50. Porter's Knot, drama, 2 acts.....	3 2	29. Turning the Tables, farce, 1 act. . .	5 3
59. Post Boy, drama, 2 acts.....	5 3	214. Turn Him Out, farce, 1 act.....	3 2
35. Pretty Horse-Breaker, farce.....	3 10	168. Tweedie's Rights, comedy, 2 acts..	4 5
80. Pretty Piece of Business (A), come- dy, 1 act.....	2 3	126. Twice Killed, farce, 1 act.....	6 3
81. 182. Queen Mary, drama, 4 acts.....	37 J	234. 'Twixt Axe and Crown, play, 5 acts.	24 13
96. Queerest Courtship (The), comic operetta, 1 act.....	1 1	198. Twin Sisters, comic operetta, 1 act.	2 2
55. Quiet Family, farce, 1 act.....	4 4	365. Two Bonnycastles, farce, 1 act.....	3 2
57. Quite at Home, comedietta, 1 act. . .	5 2	220. Two Buzzards (The), farce, 1 act....	3 3
32. Race for a Dinner, farce, 1 act.....	10 10	56. Two Gay Deceivers, farce, 1 act....	3 3
37. Regular Fix (A), farce, 1 act.....	6 4	123. Two Polts, farce, 1 act.....	4 3
83. Richelieu, play, 5 acts.....	13 2	282. Two Roses (The), comedy, 3 acts. . .	7 4
38. Rightful Heir, drama, 5 acts.....	10 2	292. Two Thorns (The), comedy, 4 acts..	9 4
77. Roll of the Drum, drama, 3 acts....	8 4	294. Uncle Dick's Darling, drama, 5 acts.	6 5
16. Romeo on the Gridiron (A), mono- logue, for a lady.....	1 1	162. Uncle's Will, comedietta, 1 act....	1 1
95. Rosemi Shell, burlesque, 4 scenes..	6 3	106. Up for the Cattle Show, farce, 1 act	6 2
47. Rough Diamond (The), farce, 1 act.	6 3	81. Vandyke Brown, farce, 1 act.....	3 3
94. Rum, drama, 3 acts.....	7 4	317. Veteran of 1812 (The), romantic mil- itary drama, 5 acts.....	12 3
13. Ruy Blas, drama, 4 acts.....	12 4	124. Volunteer Review, farce, 1 act.....	6 6
29. Sarah's Young Man, farce, 1 act. . .	3 3	91. Walpole, comedy in rhyme.....	7 2
58. School, comedy, 4 acts.....	6 6	118. Wanted, a Young Lady, farce, 1 act.	2 1
01. School for Scandal, comedy, 5 acts..	13 4	231. Wanted, One Thousand Spirited Young Milliners for the Gold Re- gions, farce, 1 act.....	3 7
64. Scrap of Paper (A), comic drama, 3a.	6 6	44. War to the Knife, comedy, 3 acts	5 4
79. Sheep in Wolf's Clothing, drama, 1a.	7 5	311. What Tears can do, comedietta, la..	3 2
03. She Stoops to Conquer, comedy, 5a.	15 4	105. Which of the Two? comedietta, la..	2 10
37. Silent Protector, farce, 1 act,....	3 2	266. Who Killed Cock Robin? farce, 2a..	2 2
35. Silent Woman, farce, 1 act.....	2 1	98. Who is Who? farce.....	3 2
13. Single Married Man (A), comic ope- retta, 1 act.....	6 2	12. Widow Hunt, comedy, 3 acts.....	4 4
43. Sisterly Service, comedietta, 1 act. .	7 2	213. Widow (The), comedy, 3 acts.	7 6
6. Six Months Ago, comedietta, 1 act..	2 1	5. William Tell with a Vengeance, bur- lesque.....	8 2
21. Slasher and Crasher, farce, 1 act... 5 2		314. { Window Curtain, monologue. . .	1 1
10. Snapping Turtles, duologue, 1 act..	1 1	{ Circumstantial Evidence " ".....	1 1
26. Society, comedy, 3 acts.....	16 5	136. Woman in Red, drama, 4 acts.....	6 3
207. Sold Again, comic operetta, 1 act..	3 1	161. Woman's Vows and Masons' Oaths, drama, 4 acts.....	10 4
304. Sparking, comedietta, 1 act.....	1 2	11. Woodcock's Little Game, farce, 2a	4 4
78. Special Performances, farce, 1 act. .	7 3	290. Wrong Man in the Right Place (A) farce, 1 act.....	2 3
15. Still Waters: An Deep, comedy, 3a.	9 2	54. Young Collegian, farce, 1 act.....	3 3
256. Sweethearts, dramatic contrast, 2a.	2 2		
232. Tail (Tale) of a Shark, musical mon- ologue, 1 scene.....	1 1		
31. Taming a Tiger, farce, 1 act.....	3 3		
150. Tell-Tale Heart, comedietta, 1 act. .	1 2		
120. Tempest in a Teapot, comedy, 1 act	2 1		

A COMPLETE DESCRIPTIVE CATALOGUE OF DE WITT'S ACTING PLAYS AND DE WITT'S ETHIOPIAN AND COMIC DRAMAS, containing Plot, Costume, Scenery, Time of Representation, and all other information, mailed free and post paid on application. Address

DE WITT, 33 Rose Street, New York.

DE WITT'S DRAWING-ROOM OPERETTAS.

TO MUSICAL AMATEURS.

The number of *Musical Amateurs*, both ladies and gentlemen, is not only *very large*, but is *constantly increasing*, and very naturally, for there is no more *refined and pleasant* mode of spending *leisure hours* than in *singing and playing* the choice productions of the best Composers. Hitherto there has been an *almost total lack of suitable pieces* adapted to an *evening's entertainment* in Parlors by Amateurs. Of course whole Operas, or even parts of Operas, require orchestral accompaniments and full choruses to give them effect, and are therefore clearly unfit for Amateur performance, while a succession of songs lacks the interest given by a plot and a contrast of characters. In this series (*a list of which is given below*) we have endeavored to supply this want. The best Music of popular Composers is wedded to appropriate words, and the whole dovetailed into plots that are effective as mere *petite* plays, but are rendered doubly interesting by the *appropriate and beautiful Music*, specially arranged for them.

LIST OF DE WITT'S MUSICAL PLAYS.

PRICE 15 CENTS EACH.

- LEAP YEAR.**—A Musical Duality. By ALFRED B. SEDGWICK. Music selected and adapted from OFFENBACH's celebrated Opera, "*Genevieve de Brabant*." One Male, one Female Character.
- THE TWIN SISTERS.**—Comic Operetta, in One Act. The Music selected from the most popular numbers in LE COCQ's celebrated Opera Bouffe, "*Girofle Girofla*," and the Libretto written by ALFRED B. SEDGWICK. Two Male, Two Female Characters.
- WORLD AGAIN AND GOT THE MONEY.**—Comic Operetta, in One Act. The Music composed and the Libretto written by ALFRED B. SEDGWICK. Three Male, One Female Character.
- THE QUEEREST COURTSHIP.**—Comic Operetta, in One Act. The Music arranged from OFFENBACH's celebrated Opera, "*La Princesse de Trebizonde*," and the Libretto written by ALFRED B. SEDGWICK. One Male, One Female Character.
- LEAP YEAR.**—A Musical Duality. By ALFRED B. SEDGWICK. Music selected and adapted from OFFENBACH's celebrated Opera, "*Genevieve de Brabant*." One Male, one Female Character.
- ESTRANGED.**—An Operetta, in One Act. The Music arranged from VERDI's celebrated Opera, "*Il Trovatore*," and the Libretto adapted by ALFRED B. SEDGWICK. Two Male, One Female Character.
- CIRCUMSTANCES ALTELE CASES.**—Comic Operetta, in One Act. The music composed and the Libretto written by ALFRED B. SEDGWICK. One Male, One Female Character.
- MY WALKING PHOTOGRAPH.**—Musical Duality, in One Act. The Music arranged from LE COCQ's Opera, "*La Fille de Madame Angot*," and the Libretto written by ALFRED B. SEDGWICK. One Male, One Female Character.
- A SINGLE MARRIED MAN.**—Comic Operetta, in One Act. The Music arranged from OFFENBACH's celebrated Opera Bouffe, "*Madame l'Archiduc*," and the Libretto written by ALFRED B. SEDGWICK. Six Male, Two Female Characters.
- MOLLY MORIARTY.**—An Irish Musical Sketch, in One Act. The Music composed and the Dialogue written by ALFRED B. SEDGWICK. One Male, one Female Character. Suitable for the *Variety Stage*.
- GAMBRINUS KING OF LAGER BEER.**—A Musical Ethiopian Burlesque, in One Act. Music and Dialogue by FRANK DUMONT. Eight Male, one Female Character. Suitable for the *Ethiopian Stage*.
- THE CHARGE OF THE HASH BRIGADE.**—A Comic Irish Musical Sketch. The Music composed and the Libretto written by JOSEPH P. SKELLY. Two Male, two Female Characters. Suitable for the *Variety Stage*.
- AFRICANUS BLUEBEARD.**—A Musical Ethiopian Burlesque, in One Act. Music and Dialogue by FRANK DUMONT. Four Male, four Female Characters. Suitable for the *Ethiopian Stage*.

POPULAR HAND BOOKS

— FOR —

Readings AND Recitations.

GUS WILLIAMS'

Fireside Recitations,

Nos. 1 and 2.

Being careful selections of the purest, most interesting and most effective pieces of prose and poetry in the language.

Many of the articles in these books have been recited by the compiler with every mark of approval, before large and refined audiences. While many of the favorite standard pieces are retained, the majority are those newer and fresher productions that are difficult, if not impossible, to procure in any one volume. 200 pages each. Stiff paper covers.

PRICE, 25 CENTS.

GUS WILLIAMS'

Standard Recitations.

A fine collection of pathetic, dramatic, comic and dialectic articles, by the best writers of the times; all of which have been found highly effective before large audiences in all parts of the United States, as recited by the compiler. 96 pages. Paper covers.

PRICE, 10 CENTS.

Copies of any of the above books sent by mail to any address, on receipt of price.

POPULAR HAND BOOKS

— FOR —

Readings AND Recitations.

“VON BOYLE’S”

RECHERCHÉ RECITATIONS.

A new compilation by this celebrated elocutionist and character delineator, containing many pieces which cannot be found elsewhere, having been written by him expressly for this book; also many selections from this genial humorist’s “repertoire,” which now, for the first time, appear in print; all the pieces, old and new, having been adopted and used by him, with special reference to variety and good taste.

200 PAGES, ILLUMINATED PAPER COVER,

Price, 25 Cents.

DE WITT’S

Choice Readings and Select Recitations.

Five Numbers. One hundred pages each. Specially adapted for the School and the Family: being the best pieces of their kind ever written.

Almost every different phase of passion and sentiment finds its best and most effective expression in some of the pieces in this series.

PRICE, 10 CENTS.

Copies of any of the above books sent by mail to any address, on receipt of price.

THE VERY BOOK FOR THE MINSTREL STAGE.

“TAMBO.”

His Jokes and Funny Sayings;

WITH WHICH IS INCORPORATED

HINTS TO THE AMATEUR MINSTREL.

By BOBBY NEWCOMB, the Popular Song and Dance Artist.

PRICE, 15 CENTS.

A book bubbling over with quaint mirthfulness; full of the very juice and cream of Minstrel fun. The veteran BLACK CORKIST will find lots of amusement and instruction in its pages, and the Amateur will find it invaluable, as it teaches all the “tricks of the trade,” and furnishes a complete budget of the best material for “setting the house in a roar.”

Among its contents are: End Men’s Jokes and repartees; Colloquies between Middle men and End men, Conundrums, Lectures, Stump Speeches, Dialect Stories, etc., etc.

FUN IN BLACK;

OR,

SKETCHES OF MINSTREL LIFE

AND THE

ORIGIN OF NEGRO MINSTRELSY.

With 60 amusing illustrations of Scenes before the Footlights, and behind the Scenes. Full of Funny Anecdotes and End Men’s Jokes. Together with a complete history of Ethiopian Minstrelsy from 1799.

PRICE, 25 CENTS.

BLACK JOKES.

A book full and running over with side spitting fun, peculiar to the “darkey” race. Illustrated with 100 of the most comic of all comic designs ever engraved on wood, and containing a thousand comicalities.

PRICE, 25 CENTS.

Copies of any of the above books sent by mail to any address, post paid, on receipt of price.

DE WITT'S ETHIOPIAN AND COMIC DRAMA.—Continued.

	M.	F.		M.	F.
33. Jealous Husband, sketch	2	1	81. Rival Artists, sketch, 1 scene	4	
94. Julius the Snoozer, burlesque, 3 sc.	6	1	26. Rival Tenants, sketch	4	
103. Katrina's Little Game, Dutch act, 1 scene	1	1	138. Rival Barbers' Shops (The), Ethio- pian farce, 1 scene	6	1
1. Last of the Mohicans, sketch	3	1	15. Sam's Courtship, farce, 1 act.	2	1
36. Laughing Gas, sketch, 1 scene	6	1	59. Sausage Makers, sketch, 2 scenes	5	1
18. Live Injun, sketch, 4 scenes	4	1	21. Scampini, pantomime, 2 scenes	3	3
60. Lost Will, sketch	4		80. Scenes on the Mississippi, sketch, 2 scenes	6	
37. Lucky Job, farce, 2 scenes	3	2	84. Serenade (The), sketch, 2 scenes	7	
90. Lunatic (The), farce, 1 scene	3		38. Sianese Twins, sketch, 2 scenes	5	
109. Making a Hit, farce, 2 scenes	4		74. Sleep Walker, sketch, 2 scenes	3	
19. Malicious Trespass, sketch, 1 scene	3		46. Slippery Day, sketch, 1 scene	6	1
149. Meriky, Ethiopian farce, 1 scene	3	1	69. Squire for a Day, sketch	5	1
151. Micky Free, Irish sketch, 1 scene	5		56. Stage-struck Couple, interlude, 1 sc.	2	1
96. Midnight Intruder, farce, 1 scene	6	1	72. Stranger, burlesque, 1 scene	1	2
147. Milliner's Shop (The), Ethiopian sketch, 1 scene	2	2	13. Streets of New York, sketch, 1 sc.	6	
129. Moko Marionettes, Ethiopian eccen- tricity, 2 scenes	4	5	16. Storming the Fort, sketch, 1 scene	5	
101. Molly Moriarty, Irish musical sketch, 1 scene	1	1	7. Stupid Servant, sketch, 1 scene	2	
117. Motor Bellows, comedy, 1 act.	4		121. Stocks Up! Stocks Down! Negro duologue, 1 scene	2	
44. Musical Servant, sketch, 1 scene	3		47. Take It, Don't Take It, sketch, 1 sc.	2	
8. Mutton Trial, sketch, 2 scenes	4		54. Them Papers, sketch, 1 scene	3	
119. My Wife's Visitors, comic drama, 1 sc.	6	1	100. Three Chiefs (The), sketch, 1 scene	6	
49. Night in a Strange Hotel, sketch, 1 sc.	2		102. Three A. M., sketch, 2 scenes	3	1
132. Noble Savage, Ethi'n sketch, 1 sc.	4		34. Three Strings to one Bow, sketch, 1 scene	4	1
145. No Pay No Cure, Ethi'n sketch, 1 sc.	5		122. Ticket Taker, Ethi'n farce, 1 scene	3	
22. Obeying Orders, sketch, 1 scene	2	1	2. Tricks, sketch	5	2
27. 100th Night of Hamlet, sketch	7	1	104. Two Awfuls (The), sketch, 1 scene	5	
125. Oh, Hush! operatic olio	4	1	5. Two Black Roses, sketch	4	1
30. One Night in a Bar Room, sketch	7		28. Uncle Eph's Dream, sketch, 2 sc.	3	1
114. One Night in a Medical College, Ethiopian sketch, 1 scene	7	1	134. Unlimited Cheek, sketch, 1 scene	4	1
76. One, Two, Three, sketch, 1 scene	7		62. Vinegar Bitters, sketch, 1 scene	6	1
91. Painter's Apprentice, farce, 1 scene	5		32. Wake up, William Henry, sketch	3	
87. Pete and the Peddler, Negro and Irish sketch, 1 scene	2	1	39. Wanted, a Nurse, sketch, 1 scene	4	
135. Pleasant Companions, Ethiopian sketch, 1 scene	5	1	75. Weston, the Walkist, Dutch sketch, 1 scene	7	1
92. Polar Bear (The), farce, 1 scene	4	1	93. What shall I Take? sketch, 1 scene	7	1
9. Policy Players, sketch, 1 scene	7		29. Who Died First? sketch, 1 scene	3	1
57. Pompey's Patients, interlude, 2 sc.	6		97. Who's the Actor? farce, 1 scene	4	
65. Porter's Troubles, sketch, 1 scene	6	1	137. Whose Baby is it? Ethiopian sketch, 1 scene	2	1
66. Port Wine vs. Jealousy, sketch	2	1	143. Wonderful Telephone (The), Ethio- pian sketch, 1 scene	4	1
115. Private Boarding, comedy, 1 scene	2	3	99. Wrong Woman in the Right Place, sketch, 2 scenes	2	2
14. Recruiting Office, sketch, 1 act.	5		85. Young Scamp, sketch, 1 scene	3	
105. Rehearsal (The), Irish farce, 2 sc.	3	1	116. Zacharias' Funeral, farce, 1 scene	5	
45. Remittance from Home, sketch, 1 sc.	6				
55. Rigging a Purchase, sketch, 1 sc.	3				



A COMPLETE DESCRIPTIVE CATALOGUE OF DE WITT'S ACT-
ING PLAYS AND DE WITT'S ETHIOPIAN AND COMIC DRAMAS,
containing Plot, Costume, Scenery, Time of Representation, and all other informa-
tion, mailed free and post paid on application. Address

DE WITT, Publisher,
33 Rose Street, New York.



An Indispensable Book for Amateurs.

HOW TO MANAGE AMATEUR THEATRICALS.

Being plain instructions for construction and arrangement of Stage, making Scenery, getting up Costumes, "Making Up" to represent different ages and characters, and how to produce stage Illusions and Effects. Also hints for the management of Amateur Dramatic Clubs, and a list of pieces suitable for Drawing Room Performances. Handsomely illustrated with Colored Plates.

Price, 25 Cents.

DE WITT'S SELECTIONS

FOR

AMATEUR AND PARLOR THEATRICALS.

Nos. 1, 2, 3, 4 & 5.

Being choice selections from the very best Dramas, Comedies and Farces. Specially adapted for presentation by Amateurs, and for Parlor and Drawing Room Entertainments.

Each number, 25 Cents.

PANTOMIME PLAY,

"HUMPTY DUMPTY."

The celebrated Pantomime, as originally played for 1,000 nights by the late GEORGE L. FOX. Arranged by John Denier, Esq. Eight male, four female characters.

Price, 25 Cents.

LIBRARY OF CONG



0 014 528 47

LIBRARY OF CONGRESS



0 014 528 475 2



Hollinger Corp.
pH 8.5