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AMES' Series of
STANDARD AND MINOR DRAMA.

No. 61.

That Boy Sam,

An Ethiopean Farce,

IN ONE ACT,

BY

F. L. CUTLER.

WITH CAST OF CHARACTERS, ENTRANCES AND EXITS, RELATIVE
POSITIONS OF THE PERFORMERS ON THE STAGE, DE-
SCRIPTION OF COSTUME, AND THE WHOLE OF
THE STAGE BUSINESS, AS PERFORM-
ED AT THE PRINCIPAL AMER-
ICAN AND ENGLISH
THEATRES.

OUR PLAYS MAY BE ORDERED FROM EVERY NEWS-DEALER AND BOOKSELLER IN THE WORLD.

CLYDE, OHIO.
A. D. AMES, PUBLISHER,

To Amateurs.

The following articles will be of great aid to you in placing upon the stage, your Plays. All articles are of the best quality, made expressly for our trade, and will not fail to give entire satisfaction.

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We have Red, Green, Blue, Violet, Lilac and Pink. These are perfectly harmless, and are sold for 25 cents, each color, by mail postage prepaid. The same in one-half pound cans at \$1.00, by express only.

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For Negro Minstrels. This article is invaluable, as it can be taken off as easily as put on, in which it differs from all others manufactured. In tin boxes, enough for 25 performances, per box, 40 cents. One-half pound, by express only, \$1.00.

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A necessary article for making the wig join the forehead so that it cannot be seen—also for lining the face. In boxes by mail 75 cents.

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A metal capable of being ignited by a common match, and burning with great brilliancy, producing a light that can be seen thirty miles. Unequaled in beauty and brilliancy. It is so intense that it causes a gas-light to cast a shadow. Price each, 25 cents, by mail.

AMATEUR COMPANIES wishing the assistance of Mr. Ames in producing Plays, or in directing rehearsals, will please enclose a stamp for particulars. Terms very reasonable. Will go to any part of the United States. Long experience renders him perfectly competent to direct rehearsals to the satisfaction of all. As an actor the public may judge for themselves. We take pleasure in submitting a few notices received. The following is from the Appleton City, [Mo.] *Pilot*.

"On Thursday night last, Mr. Ames made his first appearance before an Appleton City audience, and if we may judge from the hearty reception that met him, in the course of his character of Farmer Allen in the beautiful play of 'Dora,' he has made himself a favorite with our citizens, and formed a long list of personal friends who will remember him and watch his career as an actor and instructor with interest. His rendition of Allen was acknowledged by all, as superior work. The tear came unbidden to the eye at different times, while watching the many and devious passages in which Farmer Allen, the man whose will was law, were delivered in the most natural and effective manner."

From the same paper we have the following:

"Mr. A. D. Ames was cast in that most difficult *role* of Joe Morgan in Ten Nights in a Bar-Room. The universal verdict of the audience was that his rendition of the same was *perfect*."

The following is from the Bloomville [O.] Banner:

"Of the acting of Mr. Ames we can speak in the highest praise. The character of Dalton was written expressly for him, and that he acts it true to nature, no one will deny. We could not help noticing the expression of countenance so plainly marked, even without a word being said. His cry at the death of Willie, where he exclaims, 'O, Willie, how can I give you up!' will not soon be forgotten."



Address A. D. AMES, Dramatic Publisher, Clyde, Ohio.

THAT BOY SAM,

An Ethiopian Farce

IN ONE ACT,

—BY—

F. L. CUTLER,

Author of Hans Dot Dutch Servant, Etc.,

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

As performed at the principal American and English Theatres.

Entered according to Act of Congress, in the year 1878, by
A. D. AMES,
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CLYDE, OHIO:
A. D. AMES, PUBLISHER.

[1878]

THAT BOY SAM.

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Characters.

OLD MAN, *an old negro.*

ELIZA, *his daughter.*

SAM, *his boy.*

JULIUS, *a dandy, and Eliza's lover.*

—

SCENE—Cottage interior.

—

Costume.

OLD MAN—White wig, old pants and vest.

ELIZA—Bright colored large flowered dress,

SAM—Boy's suit, much too small for him.

JULIUS—Dandy suit, rather stylish.

That Boy Sam.

ACT I.

SCENE—*A plain room, table, chairs, etc.*

Enter Eliza L.

Eliza. Well, I'se all ready at last, I was afraid dat my dear Julius would come before I got ready. I wonder what's keeping him. (*Whistling outside.*) Dar he is now. (*Looks off R.*) No it's not him; it's Sam, the little scamp, I wish he'd go to bed before Julius comes. I wonder if I couldn't coax him to stay out of this room this evening, I'll see. (*Goes R.—Calls.*) Sam! Sam!

Enter Sam R.

Sam. What d'ye want wid Sam?

Eliza. Sam, I'm expecting company dis evening, and I don't want you fooling around in here dis evening. What'll you take to go to bed, that's a good boy.

Sam. Go to bed, what do you take me for? Can't I tell by the way you fixed up, dat yer lookin' for dat spooney, dat——

Eliza. Now Sam, ain't you ashamed of yourself, to talk about Mr. Julius in dat way? You know he is one of de nicest young men in town.

Sam. Nice nuthin, yer need'nt try for to feed me with spoon vittels! I'll tell you what Lize, if he don't stop foolin' around, he'll find out some-thin', or my name ain't Sam, dats all.

Eliza. Dat will do, you young vagabond. Now let me tell you, if you so much as allow yourself to come into dis room dis evening, I'll break your woolly head, do you understand dat? (*Knocking heard R.*) There's Julius now, get out of here at once, do you hear?

Sam. Go to thunder, I aint goin' to do no such thing.

Old Man. [*Very mad.*] Oh you won't get away from me again, you black ape.

Makes for Sam, who throws flour in his face and runs off.

Old Man. Oh, that boy Sam!

General business with flour.

CURTAIN.

A M E S'

Standard and Minor Drama.

Price 15 Cents Each.

SENT POST-PAID TO ANY ADDRESS ON RECEIPT OF PRICE.

No. 1—Mr. and Mrs. Pringle.

A comic Interlude in 1 act, 7 male, 4 female characters. Costumes modern. A very funny afterpiece. A light plot hinging upon the fact that Mr. Pringle who has a horror of children, marries as he supposes a widow of about 50 years of age without any. The situations, as the children make their appearance one by one to the number of half a dozen, are very funny. Scene, a drawing room. Time of representation 45 minutes.

No. 2—A Desperate Game.

A comic Drama in one act, by John Madison Morton, three male and two female characters. The scenery is simple in-door sets. The part of David is first low comedy. Postlewaite and Ratcliffe will be found excellent characters and ones that will suit, and the lady characters are first-class. The play is very funny, and since its publication has been performed all over the country with the greatest success. Time of representation 45 minutes. Every amateur company should order this play at once. It is sure to suit.

No. 3—The Lady of Lyons.

Nothing need be said in praise of this great drama. It is by Bulwer, and has 12 male, and 5 females, characters. The Drama abounds in eloquent declamation, and is one of the most powerful dramas in the English language. Time of performance about 3 hours. ②

No. 4—Richelieu.

A Play in 5 acts, by Bulwer. A grand old Play. It has 12 male, and 2 female characters. This has been a favorite with all of the great Tragedians of the world, and loses none of its grandeur as it is handed down. Time of representation about 3 hours.

No. 5—When Women Weep.

A Comedietta in 1 act, by J. Newton Gotthold, 3 male, 2 female characters. It is an old saying that if women will cry, their husbands, or lovers will grant any favor they may ask. This Comedietta shows how this is done. Costumes modern. Scene a parlor at Baden-Baden. Time of performance 30 minutes.

No. 6—The Studio.

An Ethiopian farce in one act, for 3 male characters. Very funny. Some very amusing experiences in an Artist's studio are given. Just the farce for amateur minstrel performances. Easily produced. Time 20 minutes.

No. 7—The Vow of the Ormani.

A Drama in 3 acts, by J. Newton Gotthold, 7 male, 1 female characters. Costumes Corsican, can easily be arranged by Amateurs. Scenery a little difficult to arrange. Capital parts for leading man, two old men, and leading lady. Will be found a good drama in every respect. Time of performance, one hour.

No. 8—The Better Half.

A Comedietta in one act, by Thos. J. Williams. 5 male, 2 female characters. Time present day. Costumes modern. The character of "Julia" in this piece, is always a favorite one with actresses. It is always very successful, and liked by amateurs. We have also represented, a capital part for a fop, a pouty old fellow with the Somersetshire dialect. A husband who is not half as much of a man as his wife, etc. A tip top play. Time of performance 50 minutes.

No. 9—Lady Audley's Secret.

A Drama in two acts, by Wm. E. Suter, 6 male, 4 female characters. In addition to being a favorite stock play with the profession, this drama always is in good demand from amateurs. The character, of Lady Audley, is one of the best for leading lady. It has leading men, old man, and two first class comedy parts. All who have read the celebrated novel by the same name, will want the drama. Time of performance, 1 hour and 45 minutes.

No. 10—Stocks up and Stocks Down.

A Duologue in 1 act, 2 male characters. Costumes exaggerated evening and dilapidated. Scene a street. Extremely ridiculous. Time of performance, 10 minutes.

No. 11—John Smith.

A Farce in 1 act, by W. Hancock, 5 male, and 3 female characters. This farce must not be confounded with "John Schmidt" as there is no similarity, this one being much more laughable. The character of "Old John Smith" is immensely funny, and will keep an audience in roars of laughter whenever he appears. A favorite farce, and every character good. Costumes simple. Scenery plain rooms. Time of performance, 35 minutes.

No. 12—A Capital Match.

A comic Drama, in one act, 3 male, 2 female characters. This is one of John Madison Mortons best pieces, is very neat, and easily produced. The scenery is simple. Can be played in a parlor, and without any scenery if necessary. Time of performance 35 minutes.

No. 13—Give Me my Wife.

A Farce in one act, by Wm. E. Suter, 3 male, 3 female characters. Easily produced, and Costumes modern. A dreadful misunderstanding in this farce, which the name will imply. Order a copy and you will like it. Time of performance, 30 minutes.

No. 14—The Brigands of Calabria.

A Melo-Drama, in one act, by Wm. E. Suter, 6 male, 1 female character. This is a capital play of the blood-and-thunder description, and abounds with sword combats, pistols, etc. etc. It also has a good comedy man, who always is very funny, and very hungry. This has always been a great favorite, with all companies who have played it. Time of performance about 1 hour.

No. 15—An Unhappy Pair.

An Ethiopian Sketch for two characters. Is a favorite little sketch with all who play it. Costumes exaggerated. This is "Nigger all over" and ought to be in the hands of every minstrel company. Time performance, 10 minutes.

No. 16—The Serf.

A Tragedy, in five acts, by R. Talbot Esq, 6 male, 3 female characters. Good parts for 1st and 2nd Tragedian, and Tragic lady. The character of Ossip is very powerfully drawn. His wrongs, the bitterest that can be inflicted upon humanity, almost extenuate the vengeance they provoke. The history of his early love—of his marriage—the indignities he is made to suffer, and the death of his wife, is highly wrought; and his sarcastic levity and deep revenge are unfolded with a terrible earnestness. Scene, apartments in castle. Time of performance about 2 hours and a half.

No. 17—Hints on Elocution and How to Become an Actor.

This valuable work has just been published, and contains valuable instructions that amateur actors, and every one that ever expect to make a favorable appearance in public, whether as a reader, or a performer on the stage, cannot do without. It teaches you how to become a good and efficient reader, reciter, debater, a good actor, how to hold an audience silent, and treats clearly on every subject that is necessary to be acquired in order to become a good and pleasing actor. Price reduced to 15 cents.

No. 18—The Poacher's Doom.

A Drama in 3 acts, curtailed and arranged by A. D. Ames, 8 male, and 3 female characters. A thrilling drama, always a favorite. Leading man, villain, two comedies, old man, leading lady, comedy lady etc. Costumes modern. The situations in this play, are most excellent. Time of performance, 1 hour and a half.

No. 19—Did I Dream It?

A Farce in one act by, J. P. Wooler, 4 male, 3 female characters. Scene drawing room. The question "Did I Dream it" is what the farce is founded upon. Very strange things happen, and a nice little love scrape helps to color the plot. A good piece. Costumes simple. Time of performance 45 minutes.

No. 20—A Ticket of Leave.

A Farce in one act, by Watts Phillips, 3 male, 2 female characters. A play written by this author is sufficient guarantee of its excellence. Scene, a sitting room, plain furniture. Costumes modern. Time of performance, 35 minutes. This is an excellent farce.

No. 21—A Romantic Attachment.

A Comedietta in one act, by Arthur Wood, 3 male, 3 female characters. A most excellent little play, well adapted for school exhibitions, lodges, amateurs, etc. The scenery is very simple, being a plain room, is always a favorite with every company which plays it. Time of performance, 35 minutes.

No. 22—Captain Smith.

A Farce in one act, by E. Berrie, 3 male, 3 female characters. This excellent little farce is equally well adapted for school exhibitions, etc. as No. 21. The dialogue is sparkling, not a dull speech from beginning to end. The plot simple, the piece easily performed, Scene, a plain room. Costumes modern. Time of performance, 30 minutes.

No. 23—My Heart's in the Highlands.

A Farce in one act, by William Brough and Andrew Halliday, 4 male, 3 female characters. Scene, exterior of house in the Highlands. Costumes, simple Highland. This farce is easily produced and very effective, is full of fun, caused by the mishaps of two characters, who go from the city to the country, and do not know a pig from a roebuck, nor a turkey from an ostrich. Time of performance, 25 minutes.

No. 24—Handy Andy.

An Ethiopian Farce in one act, 2 male characters. Scene a kitchen. Costumes, exaggerated and comic. The difficulties in procuring a good and suitable servant are most ludicrously set forth in this farce. Time of performance, 20 minutes.

No. 25—Sport With a Sportsman.

An Ethiopian Farce in one act, 2 male characters. Costumes, exaggerated sportsman's dress, and boyish dress. Scene a wood. Time of representation, 20 minutes. A tip top negro farce.

No. 26—The Hunter of the Alps.

A Drama in one act, by William Dimond, 9 male, 4 female characters. Scene in-door and forest. Costumes,—Swiss. Rosalvi, the hunter of the Alps leaves his home to procure provisions to keep his wife and children from starving, meets Felix a lord, and demands, and finally implores of him money. Felix moved with compassion gives him money, and goes with him to his hut, and there discovers they are brothers. There is some fine comedy in it. The story is beautifully told. Time of performance 1 hour.

No. 27—Fetter Lane to Gravesend.

An Ethiopian Farce, in one act, 2 male characters. Scene, plain room. Costume, exaggerated and comic. The two characters, Ike and Hystericks are very funny, and will keep an audience in roars of laughter. Short, easily produced, and a tip top farce. Time of performance 15 minutes.

No. 28—Thirty-Three next Birthday.

A Farce in one act, by John Madison Morton, 4 male, 2 female characters. Scene, outside of hotel, easily arranged. Costumes to suit the characters. This farce should be read to be appreciated, and is a good one as are all of Madison Morton's plays. The comedy characters are excellent. Time of performance 35 minutes.

No. 29—The Painter of Ghent.

A Play in one act, by Douglass Jerrold, 5 male, 2 female characters. Scene in Ghent. Costumes of the country and period. This is a beautiful play of the tragic order, and yet not a tragedy. The character of the "Painter of Ghent," is one of grandeur and fine language. He becomes insane at the loss of children, and being a painter, paints their portraits from memory. A daughter whom he supposes dead, returns to him, and he recovers. A grand play. Time of performance, 1 hour.

No. 30—A Day Well Spent.

A Farce in one act, by John Oxenford, 7 male, 5 female characters. Scenery simple. Costumes, modern. Two clerks in the absence of their "boss" conclude to shut up shop, and have a spree. They get into several scrapes with the females, have numerous hair breadth escapes, and have a terrible time generally. Very amusing. Time of performance, 40 minutes.

No. 31—A Pet of the Public.

A Farce in one act, by Edward Sterling, 4 male, 2 female characters. Scene, parlor. Costumes, modern. In this farce, the lady assumes four distinct characters, either of which is good. For an actress of versatility, it is a splendid piece, and amateurs can also produce it without trouble. It can either be used for a principal piece, or an afterpiece. Time of performance, 50 minutes.

No. 32—My Wife's Relations.

A Comedietta, in one act, by Walter Gordon, 4 male, 4 female characters. Scene, plain apartments. Costumes, modern. A pleasing little piece well suited to amateurs, school exhibitions, etc. A fellow marries, her relatives come to see her, are much more numerous than he has an idea of. The denouement is funny. Time of performance, 45 minutes.

No. 33—On the Sly.

A Farce in one act, by John Madison Morton, 3 male, 2 female characters. Scene, plain apartment. Costumes, modern. Husbands, don't never fall in love with your wife's dress makers,—never squander your money foolishly, never do anything "on the sly," for your wives will be sure to find it out. This farce explains it all. Time of performance 45 minutes.

No. 34—The Mistletoe Bough.

A Melo-Drama, in two acts, by Charles Somerset, 7 male, 3 female characters. Scene, castle, chamber and wood. Costumes, doublets, trunks etc. A most excellent Melo-Drama. Plenty of blood and thunder, with enough jolly, rollicking fun to nicely balance it. A great favorite with amateurs. Time of performance 1 hour and 30 minutes.

No. 35—How Stout You're Getting.

A Farce, in one act, by John Madison Morton, 5 male, 2 female characters. Costumes, modern. Scene, a plain room. This is another of Morton's excellent farces. The comedy characters in it are nicely drawn, and it always is a favorite. Easily produced. Time of performance, 35 minutes.

No. 36—The Miller of Derwent Water.

A Drama, in three acts, by Edward Fitzball, 5 male, 2 female characters. Costumes, modern. Scenery, easily arranged. This is a touching little domestic drama, abounding in fine speeches, and appeals to the better feelings of one's nature. The "Miller" is an excellent old man. Two comedy characters keep the audience in good humor. Time in performance, 1 hour and 30 minutes.

No. 37—Not So Bad After All.

A Comedy, in 3 acts, by Wybert Reeve, 6 male, 5 female characters. Costumes, modern. Scenery, simple and easily arranged. Every character in this comedy is in itself a leading character, and every one very funny. Probably there is not a play in the language in which every character is so funny as this. Time in performance, 1 hour 40 minutes.

No. 38—The Bewitched Closet.

A Sketch in one act, by Hattie Lena Lambla, 5 male, 2 female characters. Scene, Parson Grime's kitchen. Costumes, modern. A lover goes to see his girl, hides in a closet. Old man appears on the scene, thinks the closet bewitched. They upset it. Old man is frightened—runs away. Everything all right etc. Time of performance, 15 minutes.

No. 39—A Life's Revenge.

A Drama, in 3 acts, by Wm. E. Suter, 7 male, 5 female characters. Costumes, French, period 1661. Scenery palace, gardens, prison. Can be arranged by amateurs but is a heavy piece. A fine leading man, heavy man, a glorious comedy, etc. Also leading lady, juvenile lady, comedy lady, etc. This drama was a favorite with Harold Forsberg. Time in performance, 2 hours and 15 minutes.

No. 40—That Mysterious Bundle.

A Farce in one act, by Hattie Lena Lambla. 2 male, 2 female characters. Costumes, modern. Scenery, a plain room. A Variety piece, yet can be performed by Amateurs, etc. A Mysterious bundle figures in this farce, which contains a———. Time of performance, 20 minutes.

No. 41.—Won at Last.

A Comedy-Drama in 3 acts, by Wybert Reeve, 7 male, 3 female characters. Costumes modern. Scenery, drawing-room, street and office—easily arranged. Every character is good. Jennie Hight starred on the character of "Constance" in this play, and the Comedian, Charlie Rogers made a big hit on "Jem Stead." Amateurs can produce this piece. Time of performance, 1 hour and 45 minutes.

No. 42.—Domestic Felicity.

A Farce in one act, by Hattie Lena Lambla, 1 male, 1 female character. Costumes modern. Scene, a dining room. The name fully describes the piece. Very funny. Time of performance, fifteen minutes.

No. 43.—Arrah De Baugh.

A Drama in 5 acts, by F. C. Kinnaman, 7 male, 5 female characters. Costumes modern. Scenes, exteriors and interiors. A most exquisite love story in a play, abounding in scenes of great beauty. The depth of woman's love is beautifully shown, remaining true to death. Time of performance about two hours.

No. 44.—Obedience, or Too Mindful by Ear.

A Comedietta in one act, by Hattie Lena Lambla, 1 male, 2 female characters. Costumes modern. Scenes, plain room and bed room. An old fellow who thinks he is very sick, becomes very peevish and particular. A plot is formed to break him of his foolishness. Everything he asks for is given him—every wish gratified. Very amusing. Time of performance twenty minutes.

No. 45.—Rock Allen the Orphan, or Lost and Found.

A Comedy-Drama in one act, by W. Henri Wilkins, 5 male, 3 female characters. Costumes modern. Scenes interiors. Time, during the war of the Rebellion. This play represents the real "down east" characters to perfection. An old man and old woman are always quarreling, and their difficulties are very amusing. All the characters are good, and the piece a great favorite with amateurs. Time of performance, one hour and twenty minutes.

No. 46.—Man and Wife.

A Drama in five acts, by H. A. Webber, 12 male, 7 female characters. Costumes modern. Scenery exteriors and interiors, quite elaborate. This drama is one of intense interest and is a faithful dramatization of Wilkie Collins' deservedly popular story of the same name. This is said by competent critics to be the best dramatization of this story published, and it should be in the hands of every dramatic company in the country. It has become a great favorite. Time of performance about three hours.

No. 47.—In the Wrong Box.

An Ethiopian Farce in one act, by M. A. D. Clifton, 3 male characters. Costumes, peddler's and darkey's dilapidated dress. Scene a wood. Characters represented, a darkey, an Irishman and a Yankee, each one tip top. Time of performance twenty minutes.

No. 48.—Schnapps.

A Dutch Farce in one act, by M. A. D. Clifton, 1 male, 1 female character. Costumes, burlesque German. Scene, a plain room. A neat little piece for two Dutch players, introducing songs and dances. Time of performance, 15 to 30 minutes, at the pleasure of the performers.

No. 49.—Der Two Subprises.

A Dutch Farce in one act, by M. A. D. Clifton, 1 male, 1 female character. Costumes, peasant's, and old man's and old woman's dress. Scene, a kitchen. A very neat little sketch, introducing songs and dances. Time of performance, about twenty minutes.

No. 50.—Hamlet.

A Tragedy in five acts, by Shakespeare, 15 male, 3 female characters. Probably no other play by the immortal Shakespeare is produced as frequently as this one. It needs no description. Time of performance about two hours and thirty minutes.

No. 51.—Rescued.

A Temperance Drama in two acts, by Clayton H. Gilbert, 5 male, 3 female characters. This play is easily produced and is always very effective. It visibly depicts the dangerous consequences of falling into bad company, the follies of the intoxicating bowl, and shows that even the pure love of a noble girl will be sacrificed to the accursed appetite. The rescue of the fallen man is well carried out by a friend in deep disguise; the solemn scenes are balanced by the funny portions, and all in all the play is a grand success. Costumes modern. Scenes, interiors some neatly and some handsomely furnished. Time of performance one hour.

No. 52.—Henry Granden.

A Drama in three acts, by Frank Lester Bingham, 11 male, 8 female characters. This drama is sensational in a high degree, abounding in thrilling scenes among the Indians, hair breadth escapes, etc. It should be purchased by every dramatic company that wish something to suit the public. Costumes not hard to arrange and consist of trunks, shapes, knee breeches, shoes and buckles, Indian, modern, etc. Scenes, lake, rocks, mansion, prison, Indian encampment, etc., quite elaborate. Time of performance two hours.

No. 53.—Out in the Streets.

A Temperance Drama in three acts, by S. N. Cook, 6 male, 4 female characters. Wherever this drama has been produced it has been received with the greatest enthusiasm. Listeners have been melted to tears at the troubles of Mrs. Bradford, and in the next scene been convulsed with laughter at the drolleries of North Carolina Pete. Edition after edition was published to supply the demand for this popular drama in the few months after it was first placed in the market. The characters are excellently drawn, and if a play is wanted that will exactly suit, and fill the requirements of a small company, order this one. Costumes modern. Scenes, interiors. Time of performance, about one hour.

No. 54—The Two T. J's.

A Farce in one act, by Martin Beecher, 4 male, 2 female characters. Costumes of the day; scene an ordinary room. This is a capital farce and has two male characters excellent for light and low comedians. Good parts also for old and young lady. A very justly popular piece, and companies who order it will not regret it. Time of performance thirty minutes.

No. 55—Somebody's Nobody.

A Farce in one act and one scene, by C. A. Maltby, 3 male, 2 female characters. Scene, interior. Easily arranged in any parlor or hall, as it can be produced without scenery. Costumes modern with the exception of Dick Mizzle's which is hostler's and afterwards extravagant fashionable. This most laughable farce was first produced at the Drury Lane Theater, London, where it had a run of one hundred and fifty consecutive nights. It is all comic, and has excellent parts for old man, walking gent, low comedy, walking lady and chambermaid. If a company has looked in vain for something to suit, they need look no further. Time of performance, 30 minutes.

No. 56—Weeing Under Difficulties.

A Farce in one act and one scene, by John T. Douglass, 4 male, 3 female characters. Scene, handsomely furnished apartment. Costumes of the day. The name describes the farce. Probably no poor fellow ever wooed under more distressing difficulties than the one in this farce. It all comes about through a serious misunderstanding. A crusty old man, and a quarrelsome and very important servant go to make the farce extremely funny. Companies will do well to order it. Time of performance thirty minutes.

No. 57—Paddy Miles' Boy.

An Irish Farce in one act by James Pilgrim, 5 male, 2 female characters. Scenes exteriors and interiors. Costumes eccentric, and Irish for Paddy. Probably there is not an Irish farce published so often presented as this one, but it is always a favorite and is always received with great applause. Time of performance 35 minutes.

No. 58—Wrecked.

A Temperance Play in two acts, by A. D. Ames, 9 male, 3 female characters. Scenes, drawing room, saloon, street and jail. Costumes modern. The lessons learned in this drama are most excellent. The language is pure, containing nothing to offend the most refined ear. From the comfortable home and pleasant fireside, it follows the downward course of the drunkard to the end; the want and starvation of the family is vividly depicted. All this is followed by counterfeiting, the death of the faithful wife caused by a blow from the hand of a drunken husband, and finally the death of the drunkard in the madhouse. Time of performance about one hour.

No. 59—Saved.

A Temperance Sketch In two act, by Edwin Tardy, 2 male, 3 female characters. Scenes street and plain room. Nicely adapted to amateurs. Time of performance twenty minutes.

NEW PLAYS!

DRIVEN TO THE WALL, OR TRUE TO THE LAST.

A Play in Four Acts, by A. D. AMES, author of the Poacher's Doom, Wrecked, The Spy of Atlanta, Etc.

For beauty of dialogue, startling situations, depth of feeling, in fact all points which go to make up a drama, which will continue to grow in public favor, there is none on the American stage superior to this one. The plot is an exceedingly deep one, and the interest begins with the first speech, and does not for a moment cease until the curtain falls on the last scene of the last act. The cast is small, the costumes easily arranged. It can be played on any stage. It has parts for Leading Emotional Lady, Juvenile Lady, Leading Man, Villain, Character Old Man, First Old Man, Comedy, etc. Traveling companies, everywhere, should have it, and every theatre should have it. Just published at 15 cents per copy.



Every Dramatic Company should order copies of the Temperance Plays mentioned below.

“RESCUED”

In two acts, by Clayton H. Gilbert. Has five male and three female characters. This play is easily produced and is always very effective. It visibly depicts the dangerous consequences of falling into bad company, the follies of the intoxicating bowl, and shows that even the pure love of a noble girl will be sacrificed to the accursed appetite. The rescue of the fallen man is well carried out by a friend in deep disguise. The solemn scenes are balanced by the funny portions, and all in all, the play is a grand success.

“Out in the Streets,”

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