



Denison's Specialties

AS 6529 B 784
THE DOO-FUNNY
FAMILY

By

Mary Modena Burns, A.M.

T.S. Denison & Company
Publishers · Chicago



Price, 25 Cents

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Whose Little Bride Are You? 3 acts, 2½ hrs.	5 5	(50c)
Winning Widow, 2 acts, 1½ hrs. (25c)	2 4	

T. S. DENISON & COMPANY, Publishers, 154 W. Randolph St., Chicago

THE DOO-FUNNY FAMILY

HUMOROUS ENTERTAINMENT

BY

MARY MODENA BURNS, A.M.

AUTHOR OF

*"Her Honor the Mayor," "Good Things for Sunday Schools,"
"Schoolroom Entertainments," Etc.*



CHICAGO
T. S. DENISON & COMPANY
PUBLISHERS

THE DOO-FUNNY FAMILY

CHARACTERS.

THE WITCH OF TIMBUCTOO.....	<i>A Beauty Specialist</i>
GRANDMAW DOO-FUNNY.....	<i>With Young Ideas</i>
AUNT DISHY DOO-FUNNY	<i>Poor Old Maid!</i>
PAW DOO-FUNNY	<i>Homely but Happy</i>
MAW DEBBIE DOO-FUNNY.....	<i>Always Cheerful</i>
DUMPY DOO-FUNNY	<i>Afraid of Ghosts</i>
DOTTIE DIMPLE DOO-FUNNY	<i>A Twin</i>
DAFFY DILLY DOO-FUNNY.....	<i>Likewise a Twin</i>
DOUGHNUT DOO-FUNNY	<i>An Awful Cut-up</i>
BABY DOO-FUNNY	<i>A Little Blossom</i>
TESSIE TUBBS	<i>Short and Fat</i>
LENGTHY LIZZIE	<i>Tall and Thin</i>

PLACE—*The Doo-Funny Garden.*

TIME OF PLAYING—*About One Hour.*

SPECIALTIES.

1. Aunt Dishy visits the Doo-Funnies.....
2. Novelty Song. "Here We Stand Behind the Wall."
.....*The Doo-Funny Family*
3. Comedy Recitation. "The Crooked Mouths"....
.....*Maw Debbie Doo-Funny*
4. Humorous Song. "Barnyard Chorus".....
.....*Grandmaw and Chorus*
5. Kid Monologue. "Little Blossom".....*Baby*
6. Rube Duet. "Bohunkus".....*The Twins*
7. Dialogue. "A Ghost in a Garden".....
.....*Paw, Dumpy and Doughnut*
8. Chorus. "Join Our Jolly Party".....*The Family*
9. Dialogue. "A Magical Operation".....
.....*Witch, Tessie and Lizzie*
10. Finale

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COSTUMES AND CHARACTERISTICS.

THE WITCH—Long dark robe or kimono with yellow cats sewed on it also moons, stars and signs of the zodiac. Tall, conical, pasteboard hat. Hair powdered white and flowing. Large spectacles. Stuffed cat or owl on shoulder. Cane.

GRANDMAW—Dark house dress, large apron, kerchief crossed on breast, white cap. She has a downcurving nose and an upcurving chin, made of "nose putty," a soft, plastic material that may be purchased from T. S. Denison & Company, Chicago, Ill. After molding the nose and chin in hands add grease paint to putty and apply grease paint to face. Dry with towel, then put on the nose and chin and powder all. Large spectacles are worn. Try out the make-up several times at rehearsals until it looks fairly natural.

AUNT DISHY—Old-fashioned costume, cork-screw curls, handbag, lace mitts, funny old-maidish hat and sunshade. Should be able to play the piano. Overact this part as much as you please. This is the leading role and should be played as broadly humorous as possible.

PAW DOO-FUNNY—Comedy costume. Broad putty nose. False eyebrows and chin whiskers sticking out in front about four inches. Suit too small for him.

DEBBIE—Funny costume and hat. Long pointed nose of putty.

DUMPY—Freckled awkward boy of 17. Suit much too large. Putty nose, a decided pug.

TWINS—Dressed alike in funny costumes, striped stockings, pinafores, straw hats with one feather sticking straight up in front. Dottie's nose is bent to left and Daffy's to right. For their specialty they don men's coats, straw hats and false whiskers.

DOUGHNUT—Similar to Dumpy. Long pointed nose, turning up at the end. Skeleton false face and long white sheet for the ghost scene.

BABY—White dress, baby cap. Her putty nose is a little round disc, not too much exaggerated.

TESSIE—Ordinary costume. A rather tall girl.

LIZZIE—Ordinary costume. A rather short girl.

STAGE ARRANGEMENT.

This entertainment has been written in such a manner that scenery and curtains are not at all necessary. A brick wall, about four and a half feet high, runs across the stage about four feet in front of the rear wall. This is the only important bit of setting and should be of a framework with the side nearest the audience covered with "brick paper," a crepe paper (X916) sold by the Dennison Manufacturing Company, Chicago, Ill., and much in vogue for window decorating at Christmas time. A board about six inches wide should form the top of the wall. Back of the wall several boughs of green leaves are tacked to give the effect of a grove and several small trees or large boughs may be nailed to the stage at R. and L. Leaves or loose straw is scattered over the floor. Pots of blooming plants (the pots concealed by leaves or grass) stand at the foot of the wall. A piano stands down L. near the audience, with piano stool near it. Footlights should shine onto the stage and the lights in the audience room should be dimmed. An alarm clock stands on the wall, the alarm set at the exact time the performance begins. The clock is attached to a small dark cord that runs to a pulley in the ceiling and then back of the wall, so that the clock may be drawn up to the ceiling at the proper time.

AUNT D. *and* THE WITCH are concealed at the rear of the audience room, the other characters are hidden behind the wall.

LIST OF PROPERTIES.

The wall.

Alarm clock.

Leafy boughs.

Blooming plants.

Piano and stool.

Shoes and stockings for Family's arms.

Large bottle and spoon for Dumpy.

Large pin for Doughnut.

Dipper of water for Debbie.

Stuffed stockings for Baby.

Whiskers for the Twins.

Skeleton false face and sheet for Doughnut.

Banjoes, ukuleles or guitars for Doughnut and Paw.

Large carving knife on the piano.

Umbrellas and stuffed masks for Tessie and Lizzie.

The false noses used in this entertainment may be made of nose putty as suggested in the description of costumes or they may be cut from false-faces, or purchased from firms dealing in false-faces.

THE MUSIC.

All the music called for in this entertainment may be found in the "Golden Book of Favorite Songs," which we will send postpaid upon receipt of price, 15 cents. They are old airs familiar to nearly every one.

THE DOO-FUNNY FAMILY

SCENE: *The Doo-Funny Garden. For instructions for arranging the stage see Stage Arrangement, page 4. No curtains are needed. AUNT DISHY and THE WITCH are concealed at the rear of the audience room; the other characters are hidden behind the wall.*

At 8:15 (or any other time when the play is to begin) the alarm on the clock goes off loudly. This attracts the attention of the audience to the stage. The alarm clock is then slowly pulled up to a pulley in the ceiling directly over the wall. The clock is pulled by a black cord by someone hidden back of the wall, but not until the alarm has rung as long as possible. After the clock disappears AUNT DISHY appears at the rear of the audience room.

AUNT DISHY—Grandmaw, Grandmaw! Hello, there! Is anybody at home? (*She starts down the aisle toward the stage.*) I declare the old garden looks plum deserted and there ain't a living soul in the house. I wonder where everybody is. Not even a cat or a rooster around anywheres. (*Calls.*) Dillpickle Doo-Funny, where are you? Grandmaw! I'll bet they're all off to the picture show, or prayer-meetin' or somewheres, and I've had my trip clean over from (*name nearby town*) all for nothing. (*Climbs onto the stage.*) Don't seem to be a soul about and I might just as well take a rest in their garden. (*Sees piano near L. front.*) My stars and chicken gizzards, if they ain't moved their new pianny right out here in the front yard. Never heerd tell of sich a thing in all my born days.

GRANDMAW *looks over the wall but AUNT D. does not see her.*

AUNT D. I wonder where they've all got to. Seems like Grandmaw would be here anyway. She ain't no hand to gad about nowheres, exceptin' to funerals, and I ain't heerd of nobody bein' dead. Grandmaw!

GRANDMAW (*at R. back of the wall keeps time with her head as she speaks in a sing-song tone*).

Here I stand, a funny old granny;
I can dance a jig or play the pianny!
I have a good time, as you'll soon see—
And if you don't like it, why, fiddle-de-dee!

AUNT D. (*rises at the sound of her voice, gazes at her, then sinks feebly back on the piano stool*.) Fer the land sakes, who are you? I dunno as I know you, but your face looks kinda familiar. And what you doing back of the Doo-Funny wall?

GRAND. Now, Dishy Doo-Funny, don't you know me?
I'm your own fond mamma, but I'm changed, you see!

AUNT D. Changed? Well, I should think you was. My stars and chicken gizzards, where did you git that nose?

GRAND. I ain't as pretty as I used to be,
But I'm a whole lot happier, don't you see!

AUNT D. Well, I'd never a recognized you in Kingdom Come. Where's brother Dillpickle?

PAW *bobs up beside* GRANDMAW.

PAW. Sister Dishy, here's a big surprise,
Put on your specs and rub your eyes.
Dillpickle Doo-Funny, here I be,
But I'm somewhat changed, as you kin see.

AUNT D. (*on piano stool*). Air you my brother Dillpickle? (*He nods*.) I don't believe you.

PAW. Here's our maw, she orter know,
Speak up Grandmaw, ain't it so?

GRAND. (*nods*). He speaks the truth, he is your brother,
You're an old maid and I'm your mother.

AUNT D. (*indignantly*). Who's an old maid? Not me, let me tell you. Why I'm just in the bloom of youth. (*Crosses to R. indignantly*.)

PAW. Bloom of youth? (*Laughs*.) Say, I reckon that bloom has gone to seed, ain't it?

AUNT D. Oh, is that so, Dillpickle Doo-Funny? Well,

I ain't got a nose a mile wide nohow. Where's sister Debbie? Is your wife hiding back there, too?

DEBBIE *pops up beside PAW.*

DEBBIE. Take a seat, Dishy, and don't be afraid,
Maw shouldn't call you a pore old maid.
It ain't your fault, goodness knows you've tried
To catch (*insert local name*) and be his bride.

AUNT D. It ain't so, the idea! Why, he's proposed to me numerous times, but I ain't aimin' to marry no (*insert his business*). I want a street car conductor, or a millionaire, or sump'm.

DUMPY *pops up beside DEBBIE.*

DUMPY. Hello, Aunt Dishy, here you see
Mister Dumpy Doo-Funny, that is me.

DOTTIE and DAFFY *appear.*

TWINS. Dottie Dimple Doo-Funny, Daffy Dilly, too—
The twins both wish you a how-de-do!

DOUGHNUT *bobs up.*

DOUGHNUT. Doughnut Doo-Funny's next in line,
Hello, aunty, you sure look fine.

BABY *appears at L.*

BABY. Cast your eye right this way
While Baby Doo-Funny says her say;
Old Aunt Dishy, watch your step,
'Cause we're goin' to show you lots of pep.

THE FIRST STUNT.

(*These stunts are numbered; any or all of them may be omitted without interfering with the action of the entertainment.*)

AUNT D. *plays the piano, the others sing, nodding their heads in time.*

"HERE WE STAND, BEHIND THE WALL."

(*Tune: "Yankee Doodle," played rather fast.*)

Here we stand behind the wall,
Singing bright and snappy;

Though we are a homely bunch,
 Anyhow we're happy.
 Ever cheerful, bright and gay,
 Jolly folks and sunny;
 Laugh and sing the hours away
 With Paw and Maw Doo-Funny.

All the day we sing and dance,
 Turkey Trot and Tango,
 For a change we clap our hands
 And join in the Fandango.
 Ever cheerful bright and gay,
 Jolly folks and sunny;
 Laugh and sing the hours away
 With Paw and Maw Doo-Funny.

Every day there's something new;
 Laughter is our diet;
 Sometimes we stand upon our heads—
 Want to see us try it?
 Down and down and down we go;
(All sink down slowly.)
 It's worth a lot o' money
(All disappear.)
 To see us stand upon our heads,
 The Family Doo-Funny.

(The Family elevate their arms above the wall; arms and hands clothed with shoes and stockings, the soles of the shoes pointing forward, so the toes will be turned toward the spectators. This must be thoroughly rehearsed to look natural and never fails to make a sensation.)

Now we're doing circus tricks,
(Keeping time with hands and arms.)
 Singing bright and snappy,
 Though we all are upside down,
 Anyhow we're happy.

Ever cheerful, bright and gay,
 Jolly folks and sunny;
 Come and stand upon your head
 With Paw and Maw Doo-Funny!

(Hands disappear and the Family bob up as before.)
End of the First Stunt.

AUNT D. (*rises*). I believe you're crazy, every last one of you, and you all used to be so proper and so prim. Honest, I'm ashamed of you, standing on your heads for all the world like a parcel of circus clowns. It ain't respectable. You're all as crazy as a bunch of loons; and just about as good looking. Sich noses I never saw in all my born days. My stars and chicken gizzards, if you don't look a sight!

BABY. We ain't as handsome as a garden of roses,
 But we have a good time in spite of our noses.

GRAND. The elephant out in the Zoo
 Has really got nothing to do
 With the cut of my clothes,
 Or the shape of my nose,
 And neither, Aunt Dishy, have you.

PAW. For beauty I am not a star,
 There are others more handsome, by far;
 But my face, I don't mind it,
 For I am behind it,
 It's the people in front that I jar.

DEBBIE. At any rate we're nót as bad as the Lady from Linn.

OTHERS. Who was she? What did she do? (*Etc.*)

DEBBIE. There was a young lady from Linn.
 Who was so exceedingly thin
 That when she essayed
 To drink lemonade
 She slipped through the straw and fell in.

DAFFY. There was a young lady named Perkins,
 Who always ate pickles and gherkins,
 She ate so much spice

That one day in a trice

She injured her internal workins.

DOUGHNUT. And you all remember Dora, don't you?
I'm sure none of us were as queer looking as she was.

BABY. What Dora? Doora-knob? (*Giggle.*)

DOUGHNUT. There was a young lady named Dora,
The same shape behind as before-a,
And, as no one knew where
To offer a chair,
She had to sit down on the floor-a.

(*All laugh in different fashions. During the recital of the preceding verses the Family remove the shoes and stocking from their arms.*)

THE SECOND STUNT.

DEBBIE (*comes in front of the wall and down to C.*). I'm sure our noses are funny enough but they don't interfere with us in any way. We're not half as bad as the

CROOKED MOUTH FAMILY.

You see Mother Crooked Mouth's got a mouth like this. (*Lips pulled in.*) Father's got a mouth like this. (*Lips parted and held stiffly apart like the mouth of a fish.*) Sall's got a mouth like this. (*Mouth twisted to right side.*) Sam, he's Sall's beau, he's got a mouth like this. (*Mouth twisted to left side.*) John went to college and he's got a mouth like this. (*Mouth straight.*)

One night Sam came to see Sall, and Sam said: (*Mouth twisted to L.*) "Sall, will you marry me?" Sall said, "I guess so." (*Twisted to R.*) Then Sam said (*To L.*) "I wish you would." And Sall, (*To R.*) "Well, I will." So that night they got married and Sam had to blow out the candle. (*Blows with mouth twisted to L.*) "Sall, I can't blow out this candle, come see if you can!" (*To R.*) "All right." (*To L.*) "Well, I wish you would." (*To R.*) "Well, I will." (*SALL tries.*)

"Sam, I can't blow this candle out, I'll call mother." (*To L.*) "Well, I wish you would." (*To R.*) "Well, I will. Maw, maw, I wish you'd come and see if you can blow this candle

out. Sam tried and I tried, and we can't blow it out. So come and see if you can." (*Lips pulled in.*) "All right." (*To R.*) "Well, I wish you would." (*Lips pulled in.*) Well, I will." (*Blows.*)

"Sall, I can't blow this candle out, I'll call Paw." (*To R.*) "Well, I wish you would." (*Lips in.*) "Well, I will." Paw, Paw, come and see if you can blow this candle out. Sam tried and Sall tried and I tried and we can't blow it out. Come and see if you can." (*Lips parted.*) "All right." (*Lips in.*) "Well, I wish you would." (*Lips parted.*) "Well, I will." (*Blows.*) "Maw, Maw, I can't blow this candle out: I'll call John." (*Lips in.*) "Well, I wish you would." (*Lips parted.*) "Well, I will. John, John, come and see if you can blow this candle out. Sam tried, Sall tried, Maw tried and I tried and we can't blow it out. Come and see if you can." "All right." (*Lips parted.*) "Well, I wish you would." (*Natural.*) "Well, I will." (*Blows it out.*) And John blew out the candle, and so you see what a blessing it is to have a college education. (*Bows and goes back of the wall in place.*)

End of Second Stunt.

THE THIRD STUNT.

A BARNYARD CHORUS.

GRAND. I feel like I was goin' to sing.

PAW. Go ahead, Grandmaw, our lives are all insured.

DEBBIE. I'm deff in one ear and can't hear out of tother, so go as far as you like, I don't care.

GRAND. Wait till I git the pitch. Do, mi, sol, do. Dishy, you can accompany me on the piano. Gimme a chord. La, la! (*Sings.*)

MARY HAD A LITTLE LAMB.

Mary had a little lamb, little lamb, little lamb,

Mary had a little lamb, ba, ba, ba, ba ba!

PAW (*sings*). Mary had a little duck, little duck, little duck,

Mary had a little duck, quack, quack, quack, quack, quack!

GRAND. Singing of the lamb, Ba-a-a-ah, Ba-a-a-ah.

PAW (*at the same time*). Singing of the duck, quack, etc.

BOTH. Oh, ain't I glad to get out the wilderness,
Get out the wilderness, get out the wilderness,
Ain't I glad to get out the wilderness,
Riding on the lamb.

DEBBIE. Mary had a little hen, little hen, little hen,
Mary had a little hen, squawk, squawk, squawk,
squawk.

DUMPY. Mary had a little cow, etc.
Moo, moo, moo, moo, moo!

ALL FOUR. Singing of the, etc.

DOTTIE. Mary had a little pig, etc.
Oi, oi, oi, oi!

DAFFY. Mary had a little mule, etc.
Yaw, yaw, yaw, yaw!

ALL SIX. Singing of the, etc.

DOUGHNUT. Mary had a little cat,
Row, row, row, riah!

BABY. Mary had a little pup.
Bow, wow, wow, wow!

ALL. Singing of the, etc.

(*All repeat chorus, imitating their respective animals.*)
End of the Third Stunt.

AUNT D. (*turns and sees the Family going through gestures and singing rapidly*). They're crazy! They're bewitched. (*Screams.*) Stop it! I can't stand it no more. (*FAMILY stop.*) I'm going to faint. Help, help! I'm real fainty. (*Faints on floor.*)

(*The FAMILY disappear behind the fence. GRANDMAW, DEBBIE, PAW, DOUGHNUT and DUMPY run to the assistance of AUNT D.*)

DEBBIE. Here, lift her up onto the stool. Fan her!
(*All obey.*)

GRANDMAW. Quick, Dumpy, run and get the camp-fire bottle. (*DUMPY runs back of wall.*)

PAW. Here, Debbie, pump her arms back and forth.

(AUNT D. is seated on floor back to piano stool. DEBBIE and PAW pump her arms back and forth. GRAND. fans her with her apron.)

GRAND. Git a feather and burn it under her nose.

DOUGHNUT. Stick her with a pin. (*Pretends to do this.*)

DEBBIE. Git a bucket of water and throw it all over her. (*Runs back of wall.*)

All work fast and speak loud and excited. Enter DUMPY with large bottle.

DUMPY. Here's the camp-fire.

DOUGHNUT. Pour it over her head.

PAW. Nonsense. Whoever heard tell of sich a thing? Make her drink it. (*PAW makes her drink it, others all running around excitedly.*)

DEBBIE (*comes out with dipper of water*). Here's some water. (*Sprinkles a little on AUNT D.'s head.*)

GRAND. That ain't the way. Gimme that water. (*Takes dipper and throws water in AUNT'S face. Note: There should only be a little water in dipper.*)

AUNT D. My stars and chicken gizzards, what you tryin' to do, drown me? (*Stands up.*) I'm going to faint again. Oh! (*Staggers.*)

DOUGHNUT. Where's that pin? (*Shows pin to audience and then pretends to stick AUNT with it.*)

AUNT D. Owww! (*Chases DOUGHNUT all around, the others following them running in confusion. All run behind the wall.*)

THE FOURTH STUNT.

A LITTLE BLOSSOM.

During the excitement of the preceding scene BABY sits on the wall.

This stunt is accomplished by stuffing a small pair of stockings to represent legs, then put baby shoes on them. BABY wears a small skirt up under her arms and when the stuffed stockings are put on the wall and BABY stands behind them arranging the skirt to represent an infant's dress,

the effect from the audience is that of a three-year-old child sitting on the wall.

BABY. Wow! (*Loud yell.*) Wow! oo-goo! Say, why 'ont you pay some attention to me? Zey's all wunned away and left me here on the wall all by my 'ittle own self. Hello, audience! You isn't wunned away and I'm glad of that. I don' care if they never come back, it ain't goin' to make me cwyy. Say, I can say a piece, I can. Maybe if you dimme a nickel I'll say it for you. (*Pauses.*) Tome on, dimme a nickel. Mr. — (*insert the name of someone in the audience*) won't you dimme a nickel? You'd better, or I'll tell sump'm you don't want me to. Oh, I know sump'm 'bout you, I do. I'll tell about (*insert local joke*) if you don' dimme a nickel. Oh, goody, he thaid he would. Now I'll thpeak my 'ittle piece.

I am 'ist a 'ittle blossom,
 Only free years old;
 But I am a 'ittle lady,
 Des' as dood as dold.
 I can thinç and I can whistle—
 Wanta hear me twy?
 No, I dassent, mamma'd 'pank me
 In the (*pause*) sweet bye and bye.
 Dwanna calls me 'ittle blossom,
 Dwanpa 'ittle pickle,
 Now I thaid my 'ittle piece,
 Do I det the nickel?

Thay, my thither does to school, she doeth. She'th thix years old and she'th in the B class. I told her thee was in the B class because thee had the hives. (*Childish chuckle.*) Ain' dat funny? Say, I dot another thither, too. Her name Thuthie. Thee'th dot a beau, Thuthie hath. Hith name's — —. An' he'th awfully thoft. Jest like molatheth. I tain' thay molatheth very good yet, tause my tongue gets tv'ith-ted. Last night Mr. — tamed to tall on my thither Thuthie. (*Laughs.*) I hid under the piano when he tamed. They didn't either of 'em know I wath under there all scrooged up. Purty thoon they that down on the thofa and

the room wath dark a little. Then he thighed, thataway. (*Imitates.*) Then they didn't do nothin'. Then thee thighed, thataway. (*Imitates.*) And the, oh, wee! (*Chuckles.*) I heard an awful thound. Like to skeerd me purt' nigh to death. I dunno what it wath, but it sounded like our old cow Bossy when thee pulls her foot out of a big squshy mud-hole. Isst thataway. (*Imitates by drawing in the breath audibly, then making the sound of a big kiss.*) That'th all I know. Dood-bye. (*Disappears back of wall.*)

THE FIFTH STUNT.

BOHUNKUS.

AUNT D. *at the piano plays "Auld Lang Syne" rather slowly and in marked time. DOTTIE and DAFFY appear back of the wall, dressed as farmers, only the shoulders and heads being visible. They wear false whiskers, mustaches, big tattered straw hats, etc., and try to sing and act as much like men as possible. They sing the following song in unison.*

There was a farmer had two sons,
 And them two sons was brothers,
 Bohunkus was the name of one,
 Josephus was the other's.

Josephus married him a wife,
 And fed her on some cereal,
 He didn't care what dress she'd wear
 So it was immaterial.

AUNT D. (*speaks*). What was immaterial?

TWINS (*speak*). Her dress was immaterial.

AUNT D. My stars and chicken gizzards, ain't that awful?

TWINS (*sing*).

A missionary Jo became,
 Them Zulus had presumption,
 To carve him up with vinegar
 And kill him by consumption.

Bohunkus traveled in the West,
 And met a girl in Reno,
 She took his cash and ran away,
 He gently murmured Keno.

AUNT D. (*speaks*). You mean she ran away and left him?

TWINS (*speak*). That's what she did, Aunty.

AUNT D. And took all his money?

TWINS. Yes, she had *such* a taking way with her.

AUNT D. Ain't that jest awful?

TWINS (*sing*).

Bo then joined with a side-show troupe
 Of reputation shady,
 And to the altar he did lead
 The sweet-faced bearded lady.

Now them two lads are dead and gone,
 Long may their ashes rest,
 Josephus of the cannibals died,
 Bohunkus by request.

TWINS (*chant as for "amen"*). That's all. (*They slowly sink down behind the wall.*)

End of the Fifth Stunt.

THE SIXTH STUNT.

A GHOST IN A GARDEN.

(*After a slight pause a long cat-call, "Reou!" is heard back of the wall. Then after a pause another prolonged cat-call. DOUGHNUT sticks his head out from wall, a skull's mask on his face. AUNT D. plays "ghostly chords."*)

DOUGHNUT. Shhh! (*He enters attired in a long flowing sheet. Comes down to AUNT D., taking long strides and touches her on the shoulder.*)

AUNT D. (*seeing him for the first time, lets out a falsetto shriek and runs behind the wall with short, funny steps.*)
 Aww!

DOUGHNUT (*stalks down C., bows to audience*). Shhh!

(Turns down footlights, crosses to wall, faces audience.)
Shhh! (Stalks behind the wall.)

(There is a pause, then a long "Reou!" cat-call heard behind the wall. After another pause, PAW comes down front.)

PAW (carrying a ukulele, banjo or guitar). Come on, Dumpy, hurry up.

DUMPY (concealed back of wall). A-a-all right, I'm a hurryin'.

DOUGH. (gives a long ghostly groan).

DUMPY. Gee whizz, what's that? Paw, I'm skeerd.

PAW. Come on here in the garden, there ain't nothin' to be skeerd of.

DUMPY appears, trembling with fright.

DUMPY. H-h-here I am.

PAW. What you so nervous about?

DUMPY. I ain't nervous, I'm skeerd. Jes' plum sk-k-k-keerd.

PAW. What you shakin' fer? Got a tech of the feverago?

DUMPY. No, sir, tain't nothin' like that; it's the ghost-ago, that's what it is. This here garden's haunted. There's ghosts and expecters all around us.

PAW (laughs). Haw, haw, haw!

DOUGH. (concealed, gives a ghastly echo). Haw, haw, haw!

DUMPY (who is near the wall, runs to PAW and catches him around the neck). Save me, save me, it's ghostesses.

PAW (throws him off). You're crazy. What makes you think there's ghosts here?

DUMPY (sniffs). Kase I smells 'em.

PAW. Smell 'em? Pshaw, you can't smell a ghost.

DUMPY. Yes, you kin, too.

PAW. How do they smell?

DUMPY. Wall, it's kinder like a mouldy graveyard and kinder like the tail end of a blue-spurt match. I'm goin' back home. (Starts to leave.)

PAW (pulls him back). Now, don't you be a coward.

DUMPY. I ain't no coward, I'm skeerd, that's all. I don't want to have nothin' to do with no ghosts.

PAW (*pulls piano stool to C. and thrums his banjo*). There!

DOUGH. (*imitates on another banjo back of the wall*). There!

DUMPY (*falls from stool to floor*). Gee whillikins and fried fish-eggs!

PAW. What's the matter with you? Falling around like a clown in the circus.

DUMPY. Uuuuum! Didn't you hear it? (*Gets up by degrees.*)

PAW. Hear what?

DUMPY. I dunno what, and I ain't goin' to stop and find out neither. I'm goin' home. (*Starts out.*)

PAW (*pulls him back*). It's your imagination. Sit down now and I'll play a little on the banjo. (*Strikes strings at random.*)

DOUGH. (*imitates him*).

DUMPY. There it is again! I tell you, paw, this yere place ain't healthy no more. I'm goin' home.

PAW. Boy, set down. Set down, I say. (*DUMPY sits.*) I ain't a goin' home now. I'm goin' to stay right here and have a good time a singin' and dancin'. (*Sings dance strain.*) Ta-tum-tum-tee-tee. (*Dances and is seized with a "crick" in his leg, staggers to chair with a long groan.*) Ooooh!

DOUGH. (*imitates*). Ooooh!

DUMPY. Oh, I'm goin' home. Didn't you hear it?

PAW. Yes, I heerd it that time. Don't you know what that is?

DUMPY. Ghostesses.

PAW. Naw, that's an echo.

DUMPY. What-o?

PAW. Echo. Just listen and you'll hear it. (*Claps hands three times quickly.*)

DOUGH. (*imitates sound*).

DUMPY. Is that an echo?

PAW. Of course it is. (*Claps three times as before.*)

DOUGH. (*imitates*).

DUMPY. Does it always do that?

PAW. Course it does.

DUMPY. Lemme try it. (*Claps hands twice but misses the third time.*)

DOUGH. (*claps three times*).

DUMPY. Gosh, I fooled the echo. (*Laughs loudly.*)

DOUGH. (*gives a ghostly laugh*).

DUMPY (*frightened again*). Ghostesses!

PAW. Now listen. (*Calls.*) Victoria!

DOUGH. (*echoes*). Oria.

PAW (*calls*). Go to school.

DOUGH. (*echoes*). You're a fool.

DUMPY. Gosh, that echo knows you, don't he? (*Laughs.*)

Lemme try. (*Calls.*) May, June, July-y-y-y!

DOUGH. You lie!

PAW (*laughs*). He knows you, too.

DUMPY (*calls*). Echo, lend me a dollar.

DOUGH. (*ghostly laugh*). Haw, haw, haw!

DUMPY. I ain't goin' to be afraid of no old echo ghost no more. (*Sits on bench.*) Paw, play us a tune. (*Looks straight ahead out in audience.*)

PAW (*seated beside him, facing audience*). Of course you ain't afraid of no ghost, cause there ain't no sich thing. Pshaw, I wouldn't be afraid of a ghost nine feet high and snortin' fire and brimstone. I wouldn't be scared if one of 'em stood right here beside me.

DOUGH. (*appears beside PAW and touches him on arm*).

PAW (*looks up, runs behind wall with long steps, DOUGH takes his place*).

DUMPY (*looking straight to front, not realizing what has happened*). I wouldn't be askeerd of no ghost ef he war fifty feet high, and had wings and purple horns and a red and yallar tail. Huh, ghosts can't skeer me. All I was skeerd of was the echo, and I fooled him. (*Laughs loudly.*) Old echo clapped his hands when I never made a sound. (*Laughs loudly and slaps DOUGHNUT on the knee. His*

merriment changes to wonder, then to fright. He trembles violently, rubs his hand over DOUGHNUT'S knee and slowly looks at DOUGHNUT. He gives a wild scream, falls off the bench and scrambles out behind the wall, followed by DOUGHNUT, who stalks off.)

End of Sixth Stunt.

(AUNT D. comes in and turns on the footlights. She sits at the piano and plays "Dixie" while the family appear behind the wall as at first. All sing:)

JOIN OUR JOLLY PARTY

(Tune: "Dixie.")

Way down south where the land is sunny

Lived the Family Doo-Funny,

Whoop 'er up, whoop 'er up,

Whoop 'er up like sixty!

We laugh and sing the whole day long,

Come on and join us in our song,

Whoop 'er up, *etc.*

Then I wish you'd join our party,

Hurray, hurray!

Don't sit there, mum, get up and come,

And join our jolly party!

A smile—a laugh—is better far than money,

So grin—and cheer—and join the gay Doo-Funny.

GRAND. Once was a gal and her name was Katy,

She had a good time though nearly eighty!

ALL. Whoop 'er up, *etc.*

PAW. Don't sit there like a bunch of chickens,

Clap your hands and raise the dickens.

ALL. Whoop 'er up, *etc.*

Then I wish you'd join our party, *etc.*

DAFFY. We laugh and sing to spite the weather,

Let's all raise the roof together!

ALL. Whoop 'er up, *etc.*

BABY. Always gay and always jolly,

Ain't no sense in melancholy!

ALL. Whoop 'er up, *etc.*

Then I wish you'd join our party, *etc.*

AUNT D. (*rises*). I'm not going to sit here and play any more for such foolishness. I've been patient while all this here fol-de-rol's been goin' on, but my stars and chicken gizzards, it's enough to try the patience of a saint, and lawsy knows I ain't no saint. Now I want to know what's all this tom-foolishness about? First, what on earth have you been doin' to your noses?

PAW. My nose is built on the installment plan,
Or else I'd be a handsome man.

DEBBIE. My nose I'll admit is a little long,
But what do I care? That's nothing wrong.

GRAND. Though I got a nose like a kangaroo
If I don't mind it, why should you?

AUNT D. (*gets a large carving knife from top of piano*). I'm going to see what's happened to your noses. Maybe I can make you look natural again. (*Goes to GRAND.*) Lemme carve off a little right here.

WITCH *appears at rear of the audience room.*

WITCH. Dishy Doo-Funny, stay your hand,
And only move at my command!

(*AUNT D. stands petrified.*)

You really don't know what you do.

AUNT D. Pray tell me, madam, who are you?

WITCH (*coming down the aisle*). Silence, while I say
my say,

Or I will make you rue this day.

Who am I? Now that is funny,

Don't you know me, Dish Doo-Funny?

AUNT D. I really can't say that I do!

WITCH. I'm the witch from Timbuctoo.

(*Climbs on stage.*)

Two weeks ago I came by here,

And saw this family all so queer.

Nice looking people, every one,

But grouchy and gloomy from sun to sun.

So I says to myself, I says, says I,

They don't do a thing but sit and sigh—
 I think I'll witch their gloom away
 And make them jolly, bright and gay.
 No sooner said than it was done—
 Their natures changed, but every one
 Sprouted a nose that looked so queer,
 That I ran away and left them here.
 Then to my friend the Owl I went
 And told him how my time I'd spent;
 The wise old Owl said, "Go on back,
 And rub each nose with a carpet tack.
 If you do this by the light of the moon—
 Not too late nor not too soon—
 Each nose will shrink, and I am shore
 They'll be as handsome as they were before."
 I had to wait for the full moon's light,
 But now I'll fix you up all right.
 Just wash each face behind the wall,
 And that will beautify you all.

(Family disappear.)

And you *(to AUNT D.)* had better join them, too,
 It really might help even you!

(AUNT D. walks stiffly as in a trance and disappears behind the wall.)

And now, if there are any here,
 With face or form that's wrong or queer,
 This is your chance—speak up—I'll try
 My witch's art to beautify.

Enter TESSIE TUBBS from behind wall. The part should be played by a tall, thin girl. Fasten a stuffed head and false face on the tip of an umbrella. Drape the umbrella with a long kimono and sew a fur boa or fluffy neck-piece to fill the gap. Open the umbrella and have TESSIE hunch down inside it, appearing to be a very short, fat woman. She waddles to the WITCH with great difficulty, puffs and wheezes.

TESSIE. Oh, darling Witch of Timbuctoo,
 Poor Tessie Tubbs here comes to you.
 I am so short and very fat
 I really don't know where I'm at.
 I came out from behind the wall
 To beg of you to make me tall!

WITCH. To make you tall? Some operation
 Is needed for *that* alteration.

(Takes bottle from piano.)

Just take this medicine, my dear!

(Feeds false face with big spoon.)

TESSIE (*squeaks*). Oh, my, I feel so awful queer!
 It's nasty—tell me what is in it.

WITCH. Be silent! Stand back there a minute;
 And then my power you'll surely know,
 For you will grow and grow and grow!

TESSIE *waddles to rear*. LENGTHY LIZZIE *enters, a short, plump girl, with umbrella and kimono and false face arranged as suggested above, but she keeps the umbrella closed and held high above her head, giving the appearance of a very tall, thin girl.*

LIZZIE. Make way, make way for Lengthy Lizzie,
 I am so tall it makes me dizzy,
 So I have come, dear Witch, to you
 To ask what I had ought to do
 To be made short and cute and pretty,
 With golden hair and language witty!

WITCH. Of course, dear child, I'll make you small,
 Just taste this stuff! Now drink it all!

LIZZIE (*staggers*). Oh, my, I don't know what I'm doing.

WITCH. That's good, the medicine is brewing.

TESSIE (*who has closed her umbrella and stood up straight*). Oh, look at me, I'm growing tall!

LIZZIE (*opening umbrella and hunching down*).

And me, ha, ha! I'm getting small.

TESSIE. Oh, I could fairly dance with glee!

LIZZIE. And I am happy as can be.

WITCH. Behind that wall there is a spring,
Go jump in it, and you will sing
And dance with joy, for you will be
The cutest pair you e'er did see!

(LIZZIE and TESSIE go back of wall.)

GRAND. (*appears back of wall, a handsome old lady in black*). Well, I must say it was a relief to get rid of that nose and chin. (*Laughs.*) I must have looked like old man Punch in the Punch and Judy show.

PAW (*appears back of wall in modern attire and made up as good looking man of forty*). We've lost our surplus noses, but our dispositions are just as good as ever.

WITCH. Then don't stand there as if you were afraid. Come out here where everyone can see what I've done for you.

All the characters come to front of stage, bow to audience and sing last stanza of "Join Our Jolly Party" to tune of "Dixie," then all march through the audience and out at rear, still singing.

CURTAIN.

Her Honor the Mayor

By MARY MODENA BURNS, A. M.

Price, 35 Cents

A farcical satire in 3 acts; 3 males, 5 females. One of the latter may be assumed by a man. Time, 2 hours. **Scene:** A parlor. **Characters:** Lester Parmenter, who becomes the mayor's husband. Hon. Mike McGoon, who becomes the hired girl. Clarence Greenway, the village groom. Eve Greenway, who becomes the mayor. Doris Denton, the fire chief. Rosalie Myers, her chum. Eliza Goober, the "cullud" cook, who becomes the chief of police.

SYNOPSIS

Act I.—Eve's suburban villa. Three indignant suffragists. "I tell you, girls, the more a woman sees of a man, the more she likes a bulldog." Eve joins the cause of woman's rights. "I'll show you how a weak, clinging vine can tame a mere man." Lester Parmenter, Eve's fiance and candidate for Mayor, is tamed. The political boss has a tilt with the leader of the suffragettes. "If a woman is a rag, a bone and a hank of hair, then man is a jag, a drone and a tank of air!" The boss bribes the "cullud" hired girl to drug Lester. Eve dreams she has been elected Mayor.

Act II.—Eve's dream. Women are making the laws and men are making the beds. "I've been darning stockings like a dutiful husband." Lester asks his wife for a little money. "What did you do with that dollar and a half I gave you last week?" Clarence is insulted by Mrs. McNabb and is rescued by Doris Denton, the brave Fire Chief. Rosalie bribes the Mayor. A "cullud" Chief of the Police. Mrs. McNabb proposes to Clarence. "I still hold the winning card." A duel for the documents. "Saved, saved!"

Act III.—Eve still dreams. Clarence's wedding day. Mike demands the ballot for men. "We have to pay taxes and why shouldn't we be allowed the ballot? Votes for Men!" The elopement of Clarence. Eliza arrests Mike, but he produces the "colateral" and is set free. "Officer, do your duty." Her Honor the Mayor is arrested. Eve awakes and learns that it was all a dream.

The Lady of the Opera House

By FANNY CANNON

Price, 25 Cents

Dramatic sketch; 2 males, 2 females. Time, 30 minutes. It deals with the affairs of a man and woman, struggling young artists. The old theme of misdirected love, jealousy and the realization of true devotion treated in a delightfully original manner. A most unusual bit of dramatic writing and not intended for beginners, but clever ambitious amateurs will find it an excellent vehicle in which to display their talent. There is nothing published better suited for dramatic schools. The author's book, "Writing and Selling a Play," is a sufficient recommendation as to her ability as a dramatist.

T. S. DENISON & COMPANY, Publishers
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A Poor Married Man

By WALTER BEN HARE

Price, 35 Cents

Farce-comedy, 3 acts; 4 males, 4 females. Can be played with 3 females by easy double. Time, 2 hours. **Scene:** One only, a parlor. Unlimited opportunities for hen-pecked husband and negro comedian, excellent light young comedian, three pretty young ladies of contrasting types, an innocent old doctor and one of the best mother-in-law parts ever written, complete the cast. This is an effervescent farce-comedy that tells a consistent story, full of incident and situations. The dialogue abounds in telling lines, each good for a laugh. The poor professor's marital experience with two wives, his terror of his mother-in-law and the escapades of the black Jupiter Jackson will furnish two hours of unmitigated fun.

SYNOPSIS

Act I.—Living room in the professor's bungalow. The students prepare a hot reception for the professor and his bride. The pretty college reporter writes up the home coming. The dummy bride. Jupiter has trouble with the "decorations." "Well, I'll be dog-goned." The bride's mother arrives. "Is this a lunatic asylum?" "No, lady, it's only a college town." "That's the same thing!" "Here comes the bride!" A befuddled bridegroom. "Is dat young hippopotamus our little pet dog Socrates?" "Say, how old is my daughter?" "I should say about twenty." "Then how old is my wife?" "Well, she must be at least twenty-one." Lobster salad and mysterious disappearances. A modern Lucrezia Borgia. Getting rid of Socrates. "My dear, you've married a lunatic!"

Act II.—Same scene as Act I. Billy and Zoie. "Professor, I love your wife." "Take her mother." Doctor Graham and his modest little daughter make a great impression on the professor. "We'll get a divorce." A peaceful little lunch. "Good lawsey me, I'se poisoned, I'se a dead nigger, I'se a gone coon!" Off for Reno.

Act III.—Two years later. A happy family. Marriage is not a failure. A letter from Billy. Doctor Graham and his bride. "She's like a violet, a little, timid, shrinking violet!" June mistakes Zoie for her new mamma. "You have deceived me, sir; I'll get a divorce." The professor's nightmare. Billy's trip to China and what he found there. "Marriage is a great and grand success."

The Winning Widow

By EDITH F. A. U. PAINTON

Price, 25 Cents

Parlor comedy in 2 acts; 2 males, 4 females. Time, 1½ hours. A charming widow, who pretends to be a man-hater, has two daughters that have suitors. She herself wins one of these young men, which brings about complications, while the other finds, in the maid, his long lost sweetheart and a disguised relative of the widow. Excellent opportunity for four lively young actresses, as the parts are equally strong. A sparkling comedy, particularly recommended for social occasions, high schools, etc.

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The Lady of the Library

By EDITH F. A. U. PAINTON

Price, 35 Cents

A delightful comedy-drama of village life in 3 acts; 5 males, 10 females. Time, 2 hours. **Scene:** Reading room of a public library; easily set. A most refined and lovable librarian of 60 years, surprisingly youthful in appearance and manner, plays the leading rôle. Through her selection of literature the town has been brought up to a high standard. Although sincerely in love with a certain judge, she has allowed the whims of others to keep them apart for many years; however, they are finally united. Pearl, the pretty ingenue, a strong part. Bits of good comedy furnished by two typical old maids, a movie actress, newlyweds and the "proprietor of the dust rag." A story that inspires the most pleasant thoughts and is bound to find its way to the heart of every audience.

SYNOPSIS

Act I.—Morning at the Library. A movie actress in ordinary rôle. "Miss Avis won't be an old maid when she's a hundred." Burr warns Pearl against the fate of a spinster. The missing book. Mrs. Nelson recalls old times. The new preacher feels called to set to rights a few things. "Would you close the doors of knowledge to your four-footed brothers?" Mrs. Edgeworth exerts her authority. A startling insinuation. Avis unlocks the chambers of the past. "God be merciful to all who are born women!"

Act II.—Mrs. Edgeworth on the war-path. Sam assumes the blame. "I'm the guy that put the sin in Cincinnati." The Judge's return takes everybody by surprise. The preacher interviews Pearl and Susanne appeals for religious instruction. Mrs. Edgeworth's accusation is met by opposition. "If this was the Judgment Day and you were the Angel of Death itself, I could give no other answer!" "I would stake my very life on her honesty."

Act III.—Sam gets poetic through literary association. The preacher hears the story of Pearl's origin. Avis resigns her position. The Judge hears of the pearl ring and finds the long-sought child. Mrs. Edgeworth's change of heart. "Of course the dear child was not at all to blame." The Judge reveals the mystery of the lost volume and Burr contributes his share to the revelation. Pearl speaks her mind. "I have nothing whatever to say to Burr's mother." Mrs. Edgeworth rejoices. "I have always longed for a daughter." Susanne frightens the minister. "Go away, lady!" Avis receives and answers her letter at last. The Judge "considers their ages" and gets his "turn" at last. "Is it too late to find the minister?"

At Harmony Junction

By FREDERICK G. JOHNSON

Price, 25 Cents

Comedy character sketch for a singing quartette; 4 males. Time, 20 minutes. The rube station agent, the colored porter, the tramp and the stranger supply mirth and melody while waiting for the train "due th' day before yistiddy."

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Coming Champion, 20 min.	2	
Fresh Timothy Hay, 20 min.	2	1
Her Hero, 20 min.	1	1
Hey, Rube! 15 min.	1	
It Might Happen, 20 min.	1	1
Little Miss Enemy, 15 min.	1	1
Little Red School House, 20 m.	4	
Marriage and After, 10 min.	1	
One Sweetheart for Two, 20 m.	2	
Oyster Stew, 10 min.	2	
Pete Yansen's Gurl's Moder, 10m.	1	
Quick Lunch Cabaret, 20 min.	4	
Si and I, 15 min.		1
Special Sale, 15 min.	2	
Street Faker, 15 min.	3	
Such Ignorance, 15 min.	2	
Sunny Son of Italy, 15 min.	1	
Time Table, 20 min.	1	1
Tramp and the Actress, 20 min.	1	1
Troubles of Rozinski, 15 min.	1	
Two Jay Detectives, 15 min.	3	
Umbrella Mender, 15 min.	2	
Vait a Minute.		2

BLACK-FACE PLAYS

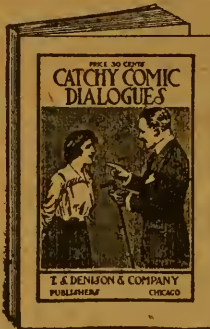
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Axin' Her Father, 25 min.	2	3
Booster Club of Blackville, 25 min.		10
Colored Honeymoon, 25 min.	2	2
Coon Creek Courtship, 15 m.	1	1
Coontown Thirteen Club, 25 m.	14	
Darktown Fire Brigade, 25 m.	10	
Good Mornin' Judge, 35 min.	9	2
Hungry, 15 min.	2	
Love and Lather, 35 min.	3	2
Memphis Mose, 25 min.	5	1
Oh, Doctor! 30 min.	6	2
Troubled by Ghosts, 10 min.	4	
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