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KATIE'S NEW HAT

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Bad Job, 30 min.	3
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Billy's Chorus Girl, 25 min.	2
Billy's Mishap, 20 min.	3
Borrowed Luncheon, 20 min.	5
Borrowing Trouble, 20 min.	3
Box and Cox, 35 min.	2
Cabman No. 93, 40 min.	2
Case Against Casey, 40 min.	23
Convention of Papas, 25 min.	7
Country Justice, 15 min.	8
Cow that Kicked Chicago, 20 m.	2

KATIE'S NEW HAT

A FARCE

BY

ALICE C. THOMPSON

AUTHOR OF

"Aunt Matilda's Birthday Party," "Fudge and a Burglar,"
"Honest Peggy," "The Luckiest Girl"
and *"The Wrong Baby"*



CHICAGO
T. S. DENISON & COMPANY
PUBLISHERS

KATIE'S NEW HAT

CHARACTERS.

PS635
Z9T3525

MRS. MURPHY.....*An Irish Lady*
SUSIE MURPHY..... }
NORAH MURPHY..... } *Her Daughters.*
MAGGIE MURPHY *Aged Eleven* }
MRS. SCHNEIDER.....*A German Lady*
KATIE SCHNEIDER.....*Her Daughter*

And the twins behind the scenes. Not seen but heard. In the wings L. someone may imitate babies crying at a given cue.

TIME OF PLAYING—*About Twenty Minutes.*

COSTUMES.

MRS. MURPHY, SUSIE and MAGGIE, plain dresses. NORAH, neat dress such as shop girl would wear. KATIE, rather showy dress and very large hat trimmed with a wreath of big red cherries. MRS. SCHNEIDER, plain dress and hat.

PROPERTIES.

Dishes on table, a loaf of bread, knives, forks, pans and kettles, a dishpan and towel, a large straw hat trimmed with red cherries, a bottle of medicine.

STAGE DIRECTIONS.

R. means right of the stage; C., center; R. C., right center; L., left; R. D., right door; L. D., left door, etc.

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KATIE'S NEW HAT

SCENE: MRS. MURPHY'S kitchen. A simply furnished room with square table at R. C. set for dinner for four persons. At each end a chair and two at the far side facing audience. At L. C. there are pans and kettles hanging on nails on wall and a washtub and washboard. Entrances C. down L.

The curtain rises to discover the MURPHYS at dinner. MRS. MURPHY sits at side with MAGGIE, facing audience, SUSIE at one end, NORAH at the other.

MRS. MURPHY. Cheer up, Norah. Ye've got a good home and a aisy conscience to bless ye. And sure there's plenty more girls in the world besides Katie Schneider.

NORAH. Yes, there's plenty more girls, mother, but Katie was the best friend I ever had and now I never see her no more.

MRS. M. No sinsible girl's goin' to give up her best friend bekase av a raymark passed jist to make talk.

NORAH. Well, she has given me up, hasn't she?

SUSIE. What's it all about? What did you say, ma?

MRS. M. Nothin' but that her Aunt Jinnie's new gownd looked for all the world loike Grandmother Nancy's bed quilt over in ould Oirland. And begorra, it did that too! Pass the pertaties, Susie.

NORAH. She'll never get over it. But never mind, ma. sure I know you've been sorry since the day ye said it.

MRS. M. Sorry is it? I was that mad I cud hev bitten out me tongue the minnit I seen the toss of her head over it. But bedad I niver saw the loike of that dress since I was born.

SUSIE. Katie hasn't been to see us fer a month and when I meet her on the avenue she crosses over to the other side.

MAGGIE. And she never stops to look at the twins no more. And she always used to kiss them even when they had dirty faces.

NORAH. I miss her terrible. (*Rises.*) I must get back to work.

MRS. M. Have ye made out a good dinner, Norah?

NORAH. I've had a plenty, thanks. Susie, I wisht you'd kape me things away from the twins. You know last week they chewed up me new kid gloves.

MRS. M. (*rising*). The darlints, and them scarce eleven months old. It's the first I've heard tell of it.

SUSIE. We didn't tell you for fear you'd be scared, ma. I ran over to Mrs. Schneider's and ast her what to do.

MRS. M. Sure, a woman that's raised the family she has, fifteen av 'em besides Katie, is as good as a doctor for fixing them up. And she don't bear a grudge. I've nothin' agin' Mrs. Schneider savin' her queer lingo.

MAGGIE. But praps we talk queer to her.

SUSIE. I know she was awful kind. She gave me some medicine for 'em.

MRS. M. The loike of Mrs. Schneider is hard to beat. There she is. Always on hand with her bottle of ile and ready to go the minnit ye call. But babies she has a nat-chooral weakness for.

MAGGIE. She said our twins is wonderful babies.

MRS. M. And so they be. They do take after your pa. Poor Pat, he was that sthrong, I always did tell him he'd outlive me, and so he wud hadn't it been for a thoomp on the head from Casey's hod, just this nine months gone. (*Wipes eyes.*)

NORAH. I'll be home about five today. (*Puts on hat.*) So long. (*Exit NORAH C.*)

MRS. M. Poor Norah. She takes it terrible bad over Katie.

SUSIE. I don't wonder. You don't know how I miss the sight of her, too. (*Rises.*) She was a fine girl to go around with. (*SUSIE begins to clear table.*)

MAGGIE. And she bought me candies and once she gave

the twins a chocolate mouse apiece; oh, the cutest little mouses!

MRS. M. Yes, bedad she did, and Tommy came near to chokin' to death over his, hadn't it been for Mrs. Schneider who was passin' by and able and willin' to pull the craythur out be the tail. The swate little angel! (*A prolonged howl at L.*) There he is. Run and look to him, Maggie. (*Exit MAGGIE L.*)

SUSIE. I just wisht I cud see Katie agin!

MRS. M. Thry wishin' over the new moon. There was me grandmother in Tipperary—(*a knock C. The door is opened by KATIE SCHNEIDER.*)

SUSIE. It's Katie Schneider!

KATIE enters C.

KATIE. Sure it is. I thought I'd just come in to pass the time of day. (*KATIE wears a very large hat trimmed with a wreath of big red cherries.*)

SUSIE (*running to her*). Oh, Katie, 'tis the longest while since I've seen you. (*Kisses her.*)

MRS. M. Ye're as welcome as the flowers in May. Have a chair.

KATIE. I can't stay but a minute. (*Sits.*) It's fine weather we're havin' already, Mrs. Murphy.

MRS. M. (*sitting*). Foine indade. And how does your mother be kapin', Katie?

KATIE. In the best of health, thank you.

MRS. M. Take off your hat, Katie. You'll be more comfortable loike without it.

KATIE. Yes, I will. (*Removes hat and holds it up.*) How do you like it? It's me new one.

SUSIE. Oh, Katie, them cherries is as natchooral as life.

KATIE. Cherries on hats is all the go now. The minute I saw this one I says to myself, "I'll have that hat with cherries if I have to give my last cent for it and foot it to work for a month."

MRS. M. Lets be havin' a near look at it, Katie. (*KATIE passes hat.*) My faith, it's a grand one! See the way thim

cherries be put on. Loike they're growin' there and the lovely red color av 'em. It makes me mouth water fer a taste.

SUSIE. I wisht yu'd come in a few minutes afore, Katie. Norah was home to dinner.

KATIE. Is she well? I haven't seen her for quite a while.

MRS. M. Sure, she's jist breakin' her heart for you, Katie.

KATIE. I'm sorry. I want to see Norah. Tell her to come over and let by-gones be by-gones.

MRS. M. 'Tis a sinsible girl you are, Katie.

KATIE. How's the twins?

MRS. M. Growin' loike sunflowers, bliss 'em, and good as gold. Ye niver hear a word out of 'em. (*Loud screams at L.*) Unless they're wantin' fer somethin'. That's Molly, the angel.

Enter MAGGIE L.

MAGGIE. The twins is cryin' fer somethin' to ate, ma.

MRS. M. Be aff wid ye, Maggie. 'Tisn't an hour since they had a big dish av pertaties.

MAGGIE. Oh, there's Katie.

KATIE. Hello, Maggie. My, she's growing. And kin the twins walk yet already?

MAGGIE. No, they can only crawl. My what a beautiful hat!

MRS. M. Yes, this is Katie's new hat. Here, Maggie, put it in a safe place till she's ready to go home.

MAGGIE (*taking it*). I will. Be they rale cherries, Katie?

MRS. M. Bliss the child. No, but I don't blame ye fer mistakin' av 'em. (*Exit MAGGIE L. holding the hat very carefully. KATIE looks anxiously after her.*) Well, Katie, what's the news? Begg'in' your pardon, I'll go on wid me work. (*MRS. M. washes dishes while SUSIE dries them.*)

SUSIE. Have you got a raise yet, Katie?

KATIE. No, but I'm expectin' it soon. You heard about Lizzie McCollum bein' made forelady in our department, didn't you?

SUSIE. No, indeed. That's news to me.

MRS. M. Did you iver! I always said Lizzie McCollum was bound to rise in the world. Why, on Monday, whin her mother got out the washboard, Lizzie up and sez she, "Ma, I wisht it was a pianny ye was thoompin' 'stid av thot." The grand idees av her!

Re-enter MAGGIE L.

MAGGIE. I want to stay in here where all the talkin's goin' on.

MRS. M. Then go to work and help. What's the twins doin'?

MAGGIE. Oh, jist playin' together. (MAGGIE *clears table.*)

MRS. M. If the twins aint the best ever! Not a mite av trooble, blessed angels! They do take after their pa. I always knew where he was o'nights. There he'd sit a' readin' av his paper, yez remembes him, children, and quiet as a mouse and not a word out of him. Poor Pat! (*Wipes eyes.*)

MAGGIE. I think he was skeered av ye, ma.

MRS. M. If ye mane that, saucy Maggie Murphy, I've a moind to take the broom handle to ye. (MAGGIE *runs to SUSIE.*)

SUSIE. Oh, she didn't mane any harm, ma. (*Loud screams at L. Exit MAGGIE L.*)

MRS. M. Now phwats the matter with the twins? I hope the poor darlins aint got the colic agin.

KATIE. Poor little things!

MRS. M. 'Tis your mother is the grand nurse, Katie. And a rale leanin' to babies she has.

Re-enter MAGGIE L. in great excitement. In one hand she holds KATIE'S hat from which all the cherries are gone.

MAGGIE. Oh, look, the twins have ate all the cherries off Katie's new hat. (KATIE *screams, rushes to her and seizes new hat.*)

KATIE. My new hat! Oh, my cherries! My cherries!

My cherries! (*Her voice rises each time she utters the word "cherries." She drops the hat at her feet and sobs into her hands.*)

MRS. M. Oh, me poor children! They'll die. It'll kill thim intoirely. Oh, what shall I do? (*Wrings hands.*)

SUSIE. I'll go for Mrs. Schneider.

MRS. M. Yes; quick, run! (*Exit SUSIE C.*)

KATIE. Oh, my new hat! My new hat! Why did I come here? (*KATIE sobs.*)

MRS. M. Yes, why for did you come with a bushel av immytation cherries on yer head? Ye might know them poor little innercents wud eat 'em up!

KATIE. How did I know they'd eat the trimmings off a hat? I gave all my money for it and now look at it. (*Sobs loudly.*)

MRS. M. Oh, Katie Schneider, if me poor childern die av yer immytation cherries their death will lay at your door!

KATIE. Don't you go threatnin' me, Mrs. Murphy. Give me back me cherries. (*MAGGIE begins to cry.*)

MRS. M. How kin I give ye back yer cherries, ye on-feelin' craythur, whin me poor babies hev swallowed 'em?

MAGGIE. Oh, I don't want Molly and Tommy to die. (*Sobs.*)

KATIE. Mother can fix 'em up. She's great at it. But look at my new hat. Oh, dear! Oh, dear! (*The twins scream lustily.*)

MRS. M. There, thim cherries is disagreein' with 'em, jist as I said. I'm half afeard to go in. I'm a comin', me jewels, I'm a comin'. (*Exit L. KATIE goes over to L. and looks in room.*)

MAGGIE. Are they dead, Katie?

KATIE. No, they're kicking. (*Comes down C.*) They'll get over it all right. But what can I do with that hat? (*Sobs.*)

Enter SUSIE C.

SUSIE (*breathless*). Here's Mrs. Schneider. I met her on the street. I ran all the way up.

Enter MRS. SCHNEIDER *C.* *She is a stout woman and carries a small bottle.*

MRS. SCHNEIDER. Ach, Susie, how you haf hurry me alretty! I count two hundred steps. I haf no breath in me lef'. Where are your babies yet? So, Katie, you here?

SUSIE. In here. Please hurry, Mrs. Schneider. They may be *dying*.

MRS. SCH. Vait a minoot. Vat you say they haf now eat?

SUSIE. Immytation cherries.

KATIE. Yes, the cherries off my new hat. And now look at it, ma.

MRS. SCH. The cherries off your new hat. What did you with a new hat come for? You know babies.

Enter MRS. M. L.

MRS. M. Oh, Mrs Schneider, come quick and see what you can do with 'em. Tommy's rollin' around somethin' fearful.

MRS. SCH. I come alretty. Poor Katie. Her new hat will be done for alretty yet so soon. Yah. (*Exit with* MRS. M. L.)

SUSIE. Oh, Katie, I don't blame you.

KATIE. Thank you, Susie. I don't know what I'll do about my hat. (*Sniffles.*)

SUSIE. I'm real sorry.

Enter MRS. M. L.

MRS. M. Susie, some water. Take it in to Mrs. Schneider. She can't do nothin' with Molly whiles I'm in there. You stay with 'em. (*SUSIE fills a saucepan with water and exits L.*) Don't you be takin' it so heart, Katie. (*KATIE goes up C. carrying hat.*) And don't be lavin' us yit. Maybe we can fix it up.

KATIE. It's past fixin'. The cherries is gone.

MRS. M. A bit av red ribbon or a feather wud look grand onto it. I'll tell you, Norah is the foine wan fer

trimmin' hats. We'll fix it yet. (*The twins scream.*) Oh, me babies!

KATIE. I guess I'll stay till I see how they get along. (*Goes to L. and looks in room.*)

MRS. M. (*MAGGIE runs to her mother and whispers in her ear.*) Sure and be quick about it. (*Exit MAGGIE C.*) I'm thot nerveous about the poor mites. (*Babies scream.*)

KATIE. Don't you worry, Mrs. Murphy. Tommy is playin' with the sewin' machine and Molly is takin' medicine like it was jist grand.

MRS. M. Praise be! They're gittin' over it.

KATIE. Now they're laughing. They think it's a joke.

MRS. M. (*proudly*). Them twins kin enjoy anything from clams to sauerkraut.

KATIE. Susie says they're all right. So I'll be goin'. (*Comes down C.*)

MRS. M. No, no. Don't go yet. Wait a bit. Sure, Katie, you're not holdin' a grudge agin poor Norah.

KATIE. No, but I haven't laid eyes on her for weeks.

MRS. M. Norah thinks ye're mad at her.

KATIE. Tisn't Norah. When people say rude things.

MRS. M. Don't think no more of that, Katie. You know a woman's tongue will say things jist fer the pleasure of waggin'. No offence meant. There's me hand on it. Stay and see the babies. They'll be tickled to see ye.

KATIE. I'll stay a few minutes.

MRS. M. That's right. A few minutes will do the thrick. (*Smiles meaningly.*)

Enter MRS. SCHNEIDER L.

MRS. SCH. Now don't you go to worrying, Mrs. Murphy. Dot babies is all right so soon. Ach, wonderful babies they are. I know somedings about babies, nicht wahr?

Enter SUSIE L.

SUSIE. The twins are all right again, ma. (*Goes to KATIE.*)

MRS. M. I'm proud to say it'll take more'n a wreath av

immytation cherries to kill the Murphy twins. Cheer up, Katie. And what kin I do fer you, Mrs. Schneider?

MRS. SCH. If you could the cherries give back to me poor Katie. But you can't get 'em.

MRS. M. 'Tis past the power of any mortal to git them cherries. But a new red ribbon would look grand, I'm thinkin'.

Enter MAGGIE C.

MRS. SCH. Ach, here is the girl I want. Maggie, you go in mit dem babies and see to it that they don't eat the bottle which I put the medecine inside. (MRS. SCH. *laughs* *Exit* MAGGIE L.) Now come home, Katie. (KATIE *picks up her hat and looks at it ruefully*. MRS. SCH. *goes up* C.)

Enter NORAH C.

NORAH. What's the matter? Maggie came for me.

KATIE. Norah!

NORAH. Katie! (*Runs and kisses her.*) My, it's glad I am to see you again, Katie. But what's the matter with the twins?

MRS. M. It's Katie's new hat. All the trimmings gone. The twins have ate 'em, but praise be, they're well over it.

NORAH. Little pigs. Why did you let 'em have it? Poor Katie. Her hat is spoilt, for sure.

Enter MAGGIE L. holding up the wreath of cherries.

MAGGIE. Look! The cherries! I've found the cherries!

SUSIE. The cherries!

MRS. M. Presarve us! (*Sits down suddenly.*) The cherries! (MAGGIE *brings the wreath to* KATIE.)

MAGGIE. They never ate one. They frew 'em out on the fire escape.

MRS. M. The cleverness av 'em.

SUSIE. And they're as good as new. Here, I'll fix 'em on. (SUSIE *puts cherries on hat.*)

NORAH. Maggie, you're a jewel. (*Kisses her.*)

MRS. M. And them poor darlints, dosed fer nothin'.
(KATIE *puts on hat.*)

NORAH. That's fine, Katie. (*Takes her arm.*)

MRS. SCH. So it all ends happy. But where do I come yet after all my trouble?

MRS. M. Faith, Mrs. Schneider, you don't come any more for the babies, I'm hopin'. You go *out* now, and better luck to you next time. (*The babies scream.*) I'm a' comin', me jewels; I'm a' comin'.

CURTAIN.

A Daughter of the Desert

By CHARLES ULRICH.

Price, 25 Cents

A comedy-drama of the Arizona Plains, 4 acts; 6 m., 4 f. Time, 2¼ h. Scenes: 2 interiors. Easy to set. Characters: Harold Morton, a railroad surveyor. Clarence Ogden, a rancher. Samuel Hopkins, a land speculator. Pedro Silvera, a Mexican renegade. Jim Parker, a gambler. Bill Jones, a sure-fire sheriff. Ruth Arlington, a daughter of the desert. Mrs. Mary Ogden, a widow. White Bird, an Apache Indian girl.

SYNOPSIS.

Act I.—Clarence and Lucy have an adventure. "How dare you kiss a helpless girl, sir?" Silvera's charge. Your father was killed by Charles Morton. The avowal of love. Hopkins dotes on custard pies. The Apache outbreak. "If I die, clear my father's name."

Act II.—"It's not my stomach, but my heart, papa." Clarence wounded. The arrest of Morton. White Bird's avowal. "We shall bring the guilty to justice."

Act III.—How Silvera got a scar on the back of his hand. "I put it there with my sticker!" "I am a man of honor and my word is my bond." The rescue of Morton by cowboys. Ruth has the upper hand. Off to the Mexican line.

Act IV.—"My husband ate two lemon pies and died." White Bird clears up the mystery. "Silvera shot him in back." Jones and Parker take a hand in the game. Ruth the richest girl in Arizona. Everybody happy.

The Lonelyville Social Club

By W. C. PARKER.

Price, 25 Cents

Comedy, 3 acts; 10 f. Time, 1½ h. Exceedingly lively and humorous.

SYNOPSIS.

Act I.—Time hangs heavily on the hands of Mrs. Jack Newlywed and Magda Peachblow, and they resolve to form a social club. The representative ladies of the village make a 9 o'clock general call.

Act I presents Lonelyville's "four hundred." The stormy session of the benefit society. Gladys is both seen and heard. General confusion.

Act II.—Mrs. Newlywed attempts to form the social club. Mrs. Purse Proud on her track. Discovered. A stormy scene. The determination to present "Uncle Tom's Cabin."

Act III.—The town hall has been converted into a theater for the occasion. Gladys raises a row. Mrs. Steps and Mrs. Proud settle old scores. Ellen makes a show of herself. The performers are gayed by the "audience" and the performance cut short in disgust. The windup of the "Lonelyville Social Club."

T. S. DENISON & COMPANY, Publishers

154 W. Randolph Street, CHICAGO

All A Mistake

By W. C. PARKER.

Price, 25 Cents

Farce-comedy, 3 acts; 4 m., 4 f. Time, about 2 h. Scenes: Easy to set. Lawn at "Oak Farm" and drawing-room. Characters: Capt. Obadiah Skinner, a retired sea captain. Lieut. George Richmond, his nephew, who starts the trouble. Richard Hamilton, a country gentleman. Ferdinand Lighthead, who falls in love don-cherknow. Nellie Richmond, George's wife. Nellie Huntington, a friend. Nellie Skinner, antiquated but still looking for a man. Nellie McIntyre, a servant.

SYNOPSIS.

Act I.—The arrival of George and his bride. A friend in need. The old maid and her secret. Ferdy in search of a wife. George's jealousy. The sudden appearance of a most undesirable party. George's quick wit prevents discovery.

Act II.—The plot thickens. Cornelia in search of her "Romeo." The downfall of Ferdy. Richard attempts to try the "soothing system" on a lunatic. George has a scheme connected with a fire in the furnace and some pitch tar. Richard runs amuck amid general confusion.

Act III.—The Captain arms himself with a butcher knife and plans revenge. Nellie hopelessly insane. The comedy duel. "Romeo" at last. "Only one Nellie in the world." The unraveling of a skein of mystery, and the finish of an exciting day, to find it was "All a Mistake."

A Busy Liar

By GEORGE TOTTON SMITH.

Price, 25 Cents

Farce-comedy, 3 acts; 7 m., 4 f. Time, 2¼ h. Scenes: Easy to set, 1 exterior, 2 interiors. Characters: Simeon Meeker, who told one lie. Judge Quakely. Senator Carrollton. Macbeth, a hot-headed Scotchman. Dick, in a matrimonial tangle. William Trott, a recruit. Job Lotts, another one. Mrs. MacFarland, everybody's friend. Tennie, with a mind of her own. Janet, a Scotch lassie. Mrs. Early, a young widow.

SYNOPSIS.

Act I.—Off to the war. A paternal arrangement of marriage. Janet of the Macbeth clan. Some complications. Meeker and the Widow. A lapse from truth. Meeker made captain. "You are afraid to go." "Afraid? Never!"

Act II.—In camp. Captain Meeker and strict discipline. The Widow, the Judge and the Senator court-martialed. The Widow wins. Another lie and more complications. An infuriated Scotchman. "You held her in your arms." "She is my wife."

Act III.—The ball. "Not military matters, but matrimony." "Another of Meeker's fairy stories." The Captain in kilts. "The funniest thing I ever saw." The Widow untangles a tangle of lies. A lass for every lad. Peace proclaimed. Meeker remains "at the base of supplies."

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On the Little Big Horn

By CHARLES ULRICH.

Price, 25 Cents

Western comedy-drama, 4 acts; 10 m., 4 f. Time, 2½ h. Scenes: 2 interiors, 1 exterior. Easy to set. Characters: Ludlow, a cavalry officer. Winston, a West Pointer. Carleton, an Indian agent. Graham, commandant of Ft. Winslow. Dakota Dan, a scout. O'Rafferty, an Irish sergeant. War Eagle, a Sioux Indian chief. Hop Sing, a Chinese cook. Hanks, a telegraph operator. Martin, a trooper. Beryl Seymour, the belle of the garrison. Rose-of-the-Mist, a pretty Indian maiden. Sue Graham, a soubrette. Mrs. Spencer, a talkative widow.

SYNOPSIS.

Act I.—The Major's suspicion. Rose reveals a secret. News of the Indian uprising. "This is what love has brought me to." The abduction. A soldier's oath. "To the rescue—then justice."

Act II.—"The Indians are coming." A scared Chinaman. "Save Hop Sing's pigtail." Rose offers to give herself up to Spotted Face to save the palefaces. The avowal of love. "We will fight and die together." The rescue.

Act III.—A message from the President. The wire is cut. "This is the the work of Carleton." "The testimony is perjured and the documents are forgeries." "I believe you innocent." "You are to be shot at sunrise." Beryl to the rescue. Beryl at the telegraph key. The reprieve.

Act IV.—A scout's experience with a Chinaman. "I love ye, Rose." "We talk to parson." Saved by an accident. "We will surprise mamma and papa." Hop Sing goes on strike. Carleton in disguise returns. "I will kill you and have my revenge." Rose shoots Carleton. The reunion. "It is God's way."

An American Hustler

By WILLIAM S. GILL.

Price, 25 Cents

Comedy-drama, 4 acts; 7 m., 4 f. Time, 2½ h. Scenes: Laid in Idaho and Chicago. Easy to set, 1 exterior, 3 interiors. Characters: Major Bob, editor of the "Eagle's Scream." Rawdon, a gambler. Steve, a young miner in hard luck. Old Joe, a miner who doesn't mine. Duxum, a lawyer. Binks, his clerk. Servant. Amelia, Old Joe's daughter. Priscilla, principal of a young ladies' seminary. Annie, a deserted wife. Mary, the maid.

SYNOPSIS.

Act I.—In Paradise. The Major says something.

Act II.—Law office in Chicago. The Major learns something.

Act III.—Miss Fagg's Seminary. The Major tells something.

Act IV.—Apartment in Major's house. The Major introduces something.

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The Heiress of Hoetown

By HARRY L. NEWTON AND JOHN PIERRE ROACH.

Price, 25 Cents

A rural comedy, 3 acts; 8 m., 4 f. Time, 2 h. Scenes: 2 exteriors. Characters: Jimmie Blake, a physical culturist. Jack Wright, a civil engineer. Ezra Stonyboy, the postmaster. Count Picard, waiting at the church. Corporal Cannon, a veteran. White Blackstone, dealer in titles. Congressman Drybottle, a power in politics. Doolittle Much, constable and proprietor of the village hack. Mary Darling, an heiress. Jane Stonyboy, with ideas. Tillie Tung, the village pest.

SYNOPSIS.

Act I.—Borrowing a screen door. Blackstone, a dealer in titles. Mary comes back home. Blackstone wants Jimmie to travel for his health. "One hundred thousand dollars as expense money." "No, I am going to a strawberry festival and that's worth more to me." The lost necklace. The proprietor of the village hack discovers something. "She's a fine gal, she is."

Act II.—The Strawberry Festival. Blackstone schemes a quick marriage. A busy time for Doolittle Much. "Search that man, Constable!" The necklace is found on the wrong man. "Any man caught with no visible means of support can be arrested as a common vag." The Count is "pinched."

Act III.—The siege of Hoetown. The Count works out his fine on the highway. "Shark, you're a liar!" The financial panic and the loss of Mary's money. The Count and Blackstone get "cold feet" and hike for old Broadway. Mary loses her home. "Come on, kid, I've got carfare."

Mirandy's Minstrels

By SOPHIE HUTH PERKINS.

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Fun in a Photograph Gallery, 30 min.	6	10
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Great Medical Dispensary, 30 min.	6	
Great Pumpkin Case, 30 min.	12	
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Mrs. Carver's Fancy Ball, 40 m.	4	3
Mrs. Stubbins' Book Agent, 30 min.	3	2
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My Turn Next, 45 min.	4	3
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Only Cold Tea, 20 min.	3	3
Outwitting the Colonel, 25 min.	3	2
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Pat, the Apothecary, 35 min.	6	2
Persecuted Dutchman, 30 min.	6	3
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That Rascal Pat, 30 min.	3	2
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Turn Him Out, 35 min.	3	2
Two Aunts and a Photo, 20 m.		4
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Jumbo Jum, 30 min.		4
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Love and Lather, 35 min.	3	2
Marriage and After, 10 min.	1	
Mischievous Nigger, 25 min.	4	2
Mistaken Miss, 20 min.	1	1
Mr. and Mrs. Fido, 20 min.	1	1
Mr. Badger's Uppers, 40 min.	4	2
One Sweetheart for Two, 20 m.		2
Oshkosh Next Week, 20 min.	4	
Oyster Stew, 10 min.		2
Pete Yansen's Gurl's Moder, 10 min.		1
Pickles for Two, 15 min.	2	
Pooh Bah of Peacetown, 35 min.	2	2
Prof. Black's Funnygraph, 15 m.	6	
Recruiting Office, 15 min.	2	
Sham Doctor, 10 min.	4	2
Si and I, 15 min.		1
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Sunny Son of Italy, 15 min.	1	
Time Table, 20 min.	1	1
Tramp and the Actress, 20 min.	1	1
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Troubles of Rozinski, 15 min.	1	
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