

PROMPTNESS

in filling all orders is always a feature of our business. Catalogues sent free. Any Play, Dialogue Book, Speaker, Guide Book, Wigs and Beards,—in fact anything you want will be sent by **A. D. AMES, Dramatic Publisher Clyde, Ohio.**

AMES' SERIES OF STANDARD AND MINOR DRAMA.

PS 635. NO. 220.

Z9 L 97

DUTCHEY VS. NIGGER.

(ORIGINAL FARCE)

WITH CAST OF CHARACTERS, ENTRANCES, AND EXITS, RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, DESCRIPTION OF COSTUMES, AND THE WHOLE OF THE STAGE BUSINESS, CAREFULLY MARKED FROM THE MOST APPROVED ACTING COPY.

PRICE 15 CENTS.

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

No goods sent C. O. D. Payment MUST accompany all orders.

Fielding Manor.—A drama in a prologue and four acts, by Dr. M. J. Wright, from Edwin Faucet's story "The False Friend." This play is immensely popular and ranks side by side with "East Lynne," and other standard dramas of like character. The story and plot are of intense interest,—it has nine male and six female characters. Dramatic companies will do well to order this play.—Price 15c.

HINTS TO AMATEURS.—A valuable work by A. D. Ames in which all manner of questions are answered pertaining to the stage. Price 15 cents. Fun in a Post Office.—Farce in one scene by E. Henri Bauman. 4 males, 2 females.—contains Irish and Negro characters. 15 cents. Tit for Tat.—A very pleasing comedieta in 1 act, by Buxton. 2 males, 1 female. A plain room—costumes modern—time 25 minutes. 15 cents.

ALPHABETICAL LIST OF Ames' Edition of Plays.

FIFTEEN CENTS EACH UNLESS OTHERWISE MARKED.

NO.	M	F	NO.	M	F
DRAMAS.					
2			202		
164			185		
39			189		
43			181		
100			183		
125			104		
89			146		
113			53		
14			51		
160			59		
161			102		
60			63		
152			62		
173			58		
143			COMEDIES.		
176			168		
162			136		
117			124		
207			178		
52			199		
76			174		
141			149		
26			37		
191			126		
194			114		
3			87		
9			TRAGEDIES.		
46			16		
211			FARCES AND COMEDIETTAS.		
163			129		
91			132		
36			12		
84			166		
31			30		
85			169		
83			80		
196			78		
29			65		
18			31		
110			21		
45			123		
79			20		
144			175		
67			8		
97			86		
119			22		
98			84		
112			49		
71			72		
105			19		
7			42		
201			188		
193			148		
200			154		
121			184		
41			209		
192			13		
TEMPERANCE PLAYS.					
73			66		
75			116		
187			120		

DUTCHEY VS. NIGGER.

AN ORIGINAL FARCE,

IN ONE SCENE,

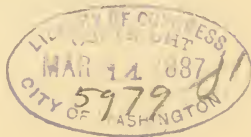
—BY—

James O. Luster.

WITH THE STAGE BUSINESS, CAST OF CHARACTERS, RELATIVE
POSITIONS, ETC.

PRINTED FROM THE AUTHOR'S ORIGINAL MANUSCRIPT.

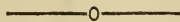
*Entered according to act of Congress in the year 1887, by
A. D. AMES,
in the office of the Librarian of Congress, at Washington.*



—CLYDE, OHIO:—
A. D. AMES, PUBLISHER.

(1887)

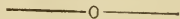
DUTCHEY VS. NIGGER.



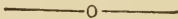
PS 635
.29 L97

Characters represented, first produced at the Opera House at Fincastle, Va., July 2d. 1886.

Joseph Casper,	-	-	-	<i>Landlord.</i>
Pete, (<i>a Negro</i>)	-	-	-	<i>B. Hayth.</i>
Beter, (<i>a Dutchman</i>)	-	-	-	<i>James O. Luster.</i>



Costumes suitable for the characters.



Time of performance—fifteen minutes.



Scene—A plain interior.

DUTCHEY VS. NIGGER.

SCENE.—*Plain interior.*

Landlord. Well, well, what to do with my two servants, is more than I can determine. They are forever quarreling and fighting. To leave the house is but to find it, on my return, in an uproar. They are both, servants thoroughly acquainted with their vocations, so if I turn either off I may not be able to fill their places by hiring a new one. Here, but yesterday, I stepped out a few minutes on some urgent business, when I returned, I found them fighting. Well, I think I'll talk the matter over with them and endeavor to bring this annoyance to an end.

Beter. (outside) Oh, my! don't you do dot agin!

Pete. (outside) Git out you old sourkraut!

Land. There they are now, and of course quarreling.
(goes to door c., calls) Beter! Pete! Come here!

Enter BETER and PETE, C. D.

Land. Now see here, you two servants, I am necessarily forced to be more stringent with you. This quarreling must be stopped, I don't propose to put up with it any longer.

Beter. (*angry*) Vell, dot fellow vas always fooling mid me, and I don'd have him do dot.

Pete. You hear dat, massa? Dat's de way he does. He's always gittin' up on his head 'bout nothing.

Beter. Vell, vell, I done vas have no nigger fooling mid me; I don'd like him anyway.

BETER *goes to sit down*, PETE *pulls chair from under him*.

PETE *exits R.* BETER *jumps up and looks around*, runs to LANDLORD.

Beter. Vot you pulled dot chair from under me dot vay and drops me kerflummix on de floor?

Land. You are mistaken, sir, it was not me, it must have been your awkwardness.

Beter. Vell, I dinks purty quick how I missed dot chair, but no understand how dot vas.

Land. That is not for me to explain, sir.

Beter. Vell, vell, dot's all right, I don'd mean some dings. I don'd know hōw dot chair slides from under me dot vay midout any provocation.

Land. I hope the like will not occur again, at any rate. Beter, I have some important business to attend to, down town, and will leave the business in your care; so I hope you will see that things are quiet during my absence.

Beter. Yaw, yaw, I tends to dere business. (*exit LANDLORD, L.*) Vell, vell, I don'd know vat to make of dot chair business. (*sits c. of stage*) Dot fellow says he don'd vas done it, and dot chair he don'd valk off mid himself dot vay.

PETE *enters R., runs across stage, falls over BETER, jumps up and exits L.*

Beter. (*getting up slowly*) Vell, how vas dot? Dot fel-

low better not come back here some more times, or I puts a head on him so quick vat I can. (sits c.

Enter PETE L., with concealed club.

Pete. Say, old sourkraut, did you see dat fellow running down de street wid dat ham of meat?

Beter. (*jumps up excited*) Vere he vas, vere he vas!

PETE strikes him with club, BETER falls, PETE runs off R.

Beter. (*getting up*) Vat vas dot vat struck me? I dinks dis vas one bad house; dere vas no living in beace here, so I dinks I vill see if dere boss can explain dot matter. (*exit L.*

Enter PETE R., in haste.

Pete. Say!—Why he's gwine away. Golly, I's made it hot for dat old Dutchman, since he's been here. I ain't gwine to hab him nosin' 'round my business. He looked kinder 'stonished when I rolled in on him so sudden like. De next time I's gwine to make him think a sugarcane jist passed along. He called me a black African. If he don't look out I's gwine to spile some ob his expectations and show him what a black African is.

(piles chairs up at door

Enter LANDLORD, L.,

Land. Pete, what are you doing?

Pete. Oh, nuffin, boss, I's jist pilin' dem cheers up so I could spread myself wid de broom widout any interference. (*aside*) Oh, what a big one.

Land. Put those chairs to right, sir. Where is Beter?

Pete. Don't know, boss, if you have any 'megiate use for him, I'll go out and give de signal.

Land. Go call him, I wish to speak to him.

Pete. (*goes to door, calls*) Say! you—you—old sour kraut, de bos wants to have an interview wid you.

Land. Pete, don't let me hear you address him in that way again.

Pete. Didn't mean no harm, boss, declare I didn't, couldn't jist think of his name.

Land. Go to the Office and get my mail. (*exit PETE R.*)

Enter BETER, L.

Land. Well, Beter, I suppose you have kept everything quiet during my absence.

Beter. Yaw, yaw, I keeps everyding quiet but mine self and I don'd could keep him quiet, ven he vas kicked around like one bag of shavings.

Land. I am truly sorry you have been so badly treated, and hope the like will not occur again.

Enter PETE R., unperceived, stoops down behind BETER.

Beter. Vell, if dem fellers fools mid me a couple or dhree times more, purty quick some body gits hurt. (*backs slowly*) Dis vas a bad business. (*falls over PETE, who runs off R., BETER jumps up and follows PETE meets him at door runs up against him, BETER falls, jumps up*) I don'd vas have dem fetlers dreat me dot way for noddings. (*gets behind wing*) I wait for dot nigger, I don'd have him breaks me up dot way.

Enter PETE on a run, BETER follows. They exit one wing enter another, cross stage and back again, runs against LANDLORD, PETE falls backward against BETER, both falling. General business of getting up.

CURTAIN.

EVERY AMATEUR

WANTS A COPY,

And Should Order it at Once!!

HINTS TO AMATEURS.

BY A. D. AMES.

A book of useful information for Amateurs and others, written expressly for those who are giving public entertainments—and who wish to make their efforts successful—containing much information never before given. Mr. Ames has had many years experience, and in this work gives many hints which cannot fail to be of great benefit to all.

- Do you wish to know How to act?
- Do you wish to know How to make up?
- Do you wish to know How to make fuses?
- Do you wish to know How to be prompted?
- Do you wish to know How to imitate clouds?
- Do you wish to know How to imitate waves?
- Do you wish to know How to make thunder?
- Do you wish to know How to produce snow?
- Do you wish to know How to articulate?
- Do you wish to know How to make lightning?
- Do you wish to know How to produce a crash?
- Do you wish to know How to make a wind-storm?
- Do you wish to know How to be successful on the stage?
- Do you wish to know The effects of the drama on the mind?
- Do you wish to know How to assign parts successfully?
- Do you wish to know The duties of the property man?
- Do you wish to know How to arrange music for plays?
- Do you wish to know Many hints about the stage?
- Do you wish to know How to form a dramatic club?
- Do you wish to know The duties of a manager?
- Do you wish to know The duty of the prompter?
- Do you wish to know How to conduct rehearsals?
- Do you wish to know The best method of studying?
- Do you wish to know How to make a stage laugh?
- Do you wish to know How to burn a colored fire?
- Do you wish to know How to make a rain storm?
- Do you wish to know A short history of the drama?
- Do you wish to know All about scene painting?
- Do you wish to know Macready's method of acting?

If you wish to know the above, read Hints to Amateurs, it will be sent you for 15 cents per copy.

PLEASE GIVE THIS CAREFUL ATTENTION.

To prevent the possibility of disappointment to our patrons, we ask a careful perusal of the following.

HOW TO ORDER. Write your orders in as few words as possible, and give *plainly* the names of the plays, books, music or articles you wish, and do not forget to give *your name, and postoffice address in every letter.* Also state the amount of money enclosed.

CASH WITH ORDERS. Under no circumstances will we fill orders, unless a remittance accompanies them sufficient to cover the price of goods. It is useless to telegraph "send so and so—money by mail"—we always wait for the money to arrive before sending the order. If you are not positive as to the cost of what you wish, send a sufficient amount to cover the same—any surplus will be promptly returned or placed to your credit as you may desire.

HOW TO REMIT. Always send a Postoffice order payable to A. D. Ames if possible, or a postal note for sums less than five dollars. A bank draft on New York is also a safe way. If neither of the above is available, get your postmaster to register your letter. Money may be sent at our risk by either of the above methods. We furnish *free* printed envelopes with our address to any one on application—please use them.

POSTAGE STAMPS. Stamps clean and new of any denomination not over 10c. will be accepted in sums not over one dollar. Canada stamps we cannot use.

CATALOGUES will be sent free to any address. Send a postal card, with your address, and the catalogue will be sent by the next mail.

REMEMBER that we can fill your orders for any play, dialogue book^r speaker, guide book, piece of music, or anything in the line of amateur supplies, such as wigs, beards, mustaches, face powders, paints, colored fires, lightning—in a word, anything ever required in a public entertainment. We have secured an extensive patronage by careful and prompt attention to all our orders and correspondence, and it shall not be lost through any neglect of ours. Careful attention is given to the filling of all orders whether large or small. This house carries the largest stock west of New York, which embraces the publications of all dramatic publishers, together with all supplies which they advertise, hence patrons are as sure of receiving what they order from us as if they sent to the publishers themselves. A trial order will convince you. If it is possible to please you, we will do it.

PLAYS TO SUIT COMPANIES. Amateur companies frequently have trouble in procuring Plays well adapted to their wants, frequently ordering perhaps five dollar's worth in single copies, before anything suitable can be found. Our catalogue embraces plays suitable for any and all companies, and if our friends will write to us, stating the requirements of their companies, there need be no trouble in this line at least. If a temperance society wants plays, we have something for them. If a company wants something which is very funny, we can suit them. In fact, we have dramas, farces, tragedies and comedies which *will* suit you. Enclose 15 cents per copy, for as many copies as you may need, and we guarantee to suit you, if you will state the size of your company, and whether best adapted to the serious or funny. Also state what you have presented.

MANUSCRIPT PLAYS. Parties who have Mss., to dispose of should write to us. We will publish whatever may be meritorious, on terms which will be satisfactory.

LETTERS OF INQUIRY will always be answered promptly. Enclose return postage, and state briefly just what you want to know. If possible for us to assist you, we shall always be ready to do so.

ADDRESS,

A. D. AMES, Publisher,
Lock Box 102. CLYDE, OHIO.

Ames' Plays---Continued.

NO.		M	F	NO.		M	F
FARCES CONTINUED.							
103	How Sister Paxey got her Child Baptized.....	2	1	111	Yankee Duelist.....	2	2
50	How She has Own Way.....	1	3	157	Ya'kee Peddler.....	7	3
140	How He Popped the Quest'n.	1	1	ETHIOPIAN FARCES.			
74	How to Tame M-in-Law.....	4	2	204	Academy of Stars.....	6	0
35	How Stout Your Getting.....	5	2	15	An Unhappy Pair.....	1	1
47	In the Wrong Box.....	3	0	172	Black Shoemaker.....	4	2
95	In the Wrong Clothes.....	5	3	98	Black Statue.....	3	2
11	John Smith.....	5	3	214	Chops.....	3	0
99	Jumbo Jum.....	4	3	145	Cuff's Luck.....	2	1
82	Killing Time.....	1	1	190	Crimps Trip.....	5	0
182	Kittie's Wedding Cake.....	2	2	27	Fetter Lane to Gravesend.....	2	0
127	Lick Skillet Wedding.....	2	2	153	Haunted House.....	2	0
106	Lodgings for Two.....	3	0	24	Handy Andy.....	2	0
139	Matrimonial Bliss.....	1	1	77	Joe's Vis t.....	2	1
69	Mother's Fool.....	6	1	88	M schievous Nigger.....	4	2
1	Mr. and Mrs. Pringle.....	7	2	128	Musical Darkey.....	2	0
158	Mr. Hudson's Tiger Hunt.....	1	1	90	No Cure No Pay.....	3	1
23	My Heart's in Highlands.....	4	3	61	Not as Deaf as He Seems.....	2	0
208	My Precious Betsey.....	4	4	150	Old Pompey.....	1	1
212	My Turn Next.....	4	3	109	Other People's Children.....	3	2
32	My Wife's Relations.....	4	4	134	Pomp's Pranks.....	2	0
186	My Day and Now-a-Days.....	1	0	177	Quarrelsome Servants.....	3	0
44	Obedience.....	1	2	96	Rooms to Let.....	2	1
33	On the Sly.....	3	2	107	School.....	5	0
57	Paddy Miles' Boy.....	5	2	133	Seeing Bosting.....	3	0
165	Persecuted Dutchman.....	6	3	179	Sham Doctor.....	3	3
195	Poor Pilicody.....	3	2	94	16,000 Years Ago.....	3	0
159	Quiet Family.....	4	4	25	Sport with a Sportsman.....	2	0
171	Rough Diamond.....	6	3	92	Stage Struck Darkey.....	2	1
180	Ripples.....	2	0	10	Stocks Up, Stocks Down.....	2	0
48	Schnaps.....	1	1	64	That Boy Sam.....	3	1
138	Sewing Circle of Period.....	0	5	122	The Select School.....	5	0
115	S. H. A. M. Pinafore.....	5	3	118	The Popcorn Man.....	3	1
55	Somebody's Nobody.....	3	2	6	The Studio.....	3	0
137	Taking the Census.....	1	1	108	Those Awful Boys.....	5	0
40	That Mysterious B'dle.....	2	2	4	Twain's Dodging.....	3	1
38	The Bewitched Closet.....	5	2	197	Tricks.....	6	2
131	The Cigarette.....	4	2	193	Uncle Jeff.....	5	2
101	The Coming Man.....	3	1	176	U. S. Mail.....	2	2
167	Turn Him Out.....	3	3	216	Vice Versa.....	4	0
68	The Sham Professor.....	4	0	206	Villkens and Dinah.....	4	1
54	The Two T. J's.....	4	2	210	Virginia Mummy.....	6	1
28	Thirty-three Next Birthday..	4	2	203	Who Stole the Chickens.....	2	0
142	Tit for Tat.....	2	1	205	William Tell.....	4	0
213	Vermont Wool Dealer.....	5	3	156	Wig-Maker and His Servants	3	0
151	Wanted a Husband.....	2	1	GUIDE BOOKS.			
5	When Woman Weep.....	3	2	17	Hints on Elocution.....		
56	Wooring Under Difficulties....	4	3	130	Hints to Amateurs.....		
70	Which will he Marry.....	2	8	CANTATA.			
135	Widower's Trials.....	5	4	215	On to Victory (with chorus)		
147	Waking Him Up.....	1	2	25 cents.....		3	7
155	Why they Joined the Re-beccas.....	0	4				

OTHER POPULAR PLAYS

WILL BE RAPIDLY ADDED

TO THIS LIST.

PLAYS RECENTLY PUBLISHED

PRICE 15 CENTS EACH



0 017 400 255 1

219 Rags and Bottles. An original comedy by Taylor, 4 males, 1 female. A play by the author of *The Street Walk*, and the play follows their fortunes through good and bad. An opportunity is given to introduce songs and dances. The balance of the characters are good. Costumes modern. Time of performance 1 1/2 hours.

220 Dutchey vs. Nigger. An original sketch in 1 scene, by James O. Luster, 3 males. A landlord has two servants—one a Dutchman, the other a negro, who are continually playing tricks upon each other, which are very laughable. Time in playing about 20 minutes. Costumes modern.

221 Solon Shingle; or the People's Lawyer. A comedy in 2 acts, by J. S. Jones. An excellent play, and easily put on the stage, the scenery not being difficult to arrange. Some of the best Comedians have starred in the character of Solon Shingle. Costumes modern. Time of performance 1 3/4 hours.

222 The Colored Senators. An Ethiopian burlesque in 1 scene, by Bert Richards, 3 males. A very laughable experience of two darkeys, who became dead broke and hungry—their schemes to get a meal of the landlord of a hotel, are very amusing. Costumes modern. Time of performance, 25 minutes.

223 Old Honesty. A Domestic drama in 2 acts, by John Madison Morton, 5 males, 2 females. An excellent play with a good moral, showing the truth of the old saying that "Honesty is the best Policy." Scenery, interiors. Costumes modern. Time about 2 hours.

224 Fooling with the Wrong Man. An Original farce in 1 act, by Bert Richards, 2 males, 1 female. Characters are an Irishman who is not such a fool as he looks, a dude, and a society belle. The situations are very funny, and the farce must be read to be appreciated. Costumes eccentric to suit. Time of performance 35 minutes.

225 Cupids' Capers. A farce-comedy in 3 acts, by Bert Richards, 4 males, 4 females. Overflows with fun from beginning to end. A lawyer, his son, a Dutchman, and a negro are the main characters. A giddy widow and her beautiful daughter, a German servant girl, and the Irish hotel proprietress are the females. Costumes modern. Time of performance about 1 hour.

226 Brac the Poor House Girl. A drama in three acts, by C. L. Piper, 4 males, 4 females. The character of Brac is a capital one for a soubrette, after the style of Fanchon the Cricket, etc. All characters are good. It abounds in fine situations, and is a great success. Costumes modern. Time of performance 2 hours.

227 Maud's Peril. A drama in 4 acts, by Watts Phillips, 5 males 3 females. A very popular drama of the present time. Strong and sensational. English Costumes of the present time. Easily put on the stage. Time 1 1/2 hours.

228 Landerbauch's Little Surprise. An Original farce in one scene, by E. Henri Bauman, 3 males. A roaring piece, the humor being about equally divided between a Dutchman—a negro disguised as a woman, and a negro boy. Costumes modern. Place anywhere. Time of performance 20 minutes.

229 The Mountebanks. A Specialty-drama in 4 acts, by Fred. G. Andrews, 6 males 2 females. Two of the characters assume various disguises, at once effective and artistic. The drama is replete with fine situations, and unlooked-for developments. Mirth and sadness are well combined. Costumes modern. Time of performance 2 hours. An American drama of the present time.

230 Hamlet the Dainty. An Ethiopian burlesque on Shakespeare's Hamlet, by Griffin, 6 males, 1 female. Burlesque costumes of Hamlet. Very funny. Time 15 minutes.

231 Match for a Mother-in-Law. A Comedietta in 1 act, by Wybert Reeve, 3 males, 2 females. The henpecked husband, his friend, a servant, the wife and the mother-in-law, constitutes the dramatis personae. Very suitable for private and amateur use, as well as professional. Costumes modern. Interior scene. Time 35 minutes.

232 Stage Struck Yankee. A farce in 1 act, by O. E. Durivage, 4 males, 2 females. Scenes, interiors. A Yankee becomes badly stage struck, by seeing a play in a barn, discards his affianced for an actress. The manner of his becoming disenchanted, is shown in the play. It is full of laugh. Time 45 minutes.

233 Freezing a Mother-in-law. A farce in 1 act, by T. E. Pemberton, 3 males, 2 females. Costumes modern. One interior scene. Old man 2 walking gents, old woman, walking lady. A mother-in-law is to be frozen in order to gain her consent to her daughter's marriage. She discovers the plot, substitutes water for the freezing fluid, yet pretends to be equally affected by it. Time 45 minutes.

234 Old Dad's Cabin. An Ethiopian farce in one act, by Charles White, 2 males, 1 female. An excellent darkey play, full of good situations and sparkling dialogue. Costumes modern. Time 40 minutes.