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Price 35 Cents

**AN ENTERTAINMENT  
IN ONE ACT**

**SOMETHING FOR  
NOTHING**

BY

**MRS. MARY G. TAYLOR  
AND  
MRS. HAZEL BACON**

**Fitzgerald Publishing Corporation**

Successor to

**Dick & Fitzgerald**

**New York**

# SOME NEW PLAYS

★**MOLLY BAWN.** 35 cents. A comedy drama in 4 acts, by MARIE DORAN. 7 male, 4 female characters (or by doubling, 5 male and 3 female). Time, about 2 hours. Based upon incidents from a story by "The Duchess." The story is woven about Eleanor Masserene (*Molly Bawn*), whose mother eloped with a young Irishman, which has so embittered her grandfather that he disinherited her. After many years of loneliness he sends for *Molly*. How the coquettish heiress wins the hard, old man, is worked out in the play sometimes in a comedy setting and again in strong dramatic tenseness. \$10.00 royalty per performance by amateurs.

★**UNACQUAINTED WITH WORK; or, Married in Thirty Days.** 25 cents. A comedy in 5 acts, by O. E. YOUNG. 6 male, 6 female characters. 1 interior scene. Time, 2 hours. *Charles Chester*, a young man of leisure, succeeds in running up several bills. At last his landlord, *Jacob Sharp*, threatens to imprison him unless his board bill is paid. His aunt's promise to help him out for the last time if he marries within thirty days forces him to propose to every girl he meets, which naturally gets him into more trouble. Through his effort to get out of the tangle many funny situations arise. Among the characters are a very funny chambermaid and her sweetheart, a darkey cook, a comical bellhop, a clever detective, etc.

★**WAIT AND SEE.** 25 cents. A comedy-drama in 3 acts, by HELEN C. CLIFFORD. 7 males, 7 females. 1 easy interior. Time, 1½ hours. At a week end party one of the guests endeavors to purloin an important document, compelling a girl over whom he believes he has control to assist him. While they are trying to open the safe they are discovered by the butler who proves to be an old trusted retainer of the girl's father. Although the man tries to fasten the guilt upon the butler and the girl, he is unsuccessful and a happy climax is reached. Among others it has an excellent sourette role.

★**WIVES ON A STRIKE.** 25 cents. A comedy in 3 acts, by LILLIAN SUTTON PELÉE. 6 male, 7 or more female characters. Time, 3 hours. 3 interior scenes. Costumes varied. At a meeting of the Wives Welfare Club, it is decided to "go on strike" and *Jane Spink* is to make the test case. The wives' grievances greatly amuse *Betty*, a bride of 30 days, who boasts of her husband's angelic qualities. Her first offence of having supper late causes such a row that *Betty* also decides to "go on strike." *Betty's* scheme to make her husband change his set ideas about woman's rights is the cause of all the mix-up. How the strike is won and the husbands taken back is cleverly depicted in the play. A parrot who swears at the right moment adds to the funny situations.

★**HIS SISTERS.** 25 cents. A farce in 1 act; by BEULAH KING. 1 male, and 8 female characters; or 9 female characters as the male may easily be impersonated by a female character. 1 interior. Time, 30 minutes. Three sisters, who adore their handsome older brother, secretly plot to have him marry their particular friends' How their plans are all upset and matters finally smoothed out is cleverly told in this play.

★**SUITED AT LAST.** 25 cents. A sketch in 1 act, by ELIZABETH URQUHART. 7 females and a discharged soldier. 1 interior. Time, about 40 minutes. *Dorothy*, a newly-wed wife, is in search of a cook; her mother, her chum, her Aunt Jane give much advice as to how she shall interview the various applicants, in fact, so much so, that *Dorothy* is utterly confused and finally engages just what her husband has advised from the beginning.

★**ENCORES AND EXTRAS.** 35 cents. A collection of short monologues suitable particularly for encores, but are available for any occasion to fill in for a few minutes; contains black-face, Hebrew, a fond mother, a rube monologue, etc.

★**GORGEOUS CECILE. The.** 25 cents. A comedy in 3 acts, by BEULAH KING. 4 male, 5 female characters. 1 interior. Time, 2 hours. Max, the son of a wealthy widower, notwithstanding the schemes of his father and aunts, has remained obdurate to all of their matrimonial plans. Upon his return home for a visit, he finds, as usual, a girl whom it is hoped will subjugate him, but the hopes are frustrated, as it is "The Gorgeous Cecile" to whom he turns. The parts are all good and well contrasted, with sparkling dialogue and plenty of action.

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FITZGERALD PUBLISHING CORPORATION  
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# Something For Nothing

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## CHARACTERS

ROSALIND.....Tall girl, about 12 or 13 years  
DOROTHY.....Her chum, about the same age  
SAMBO.....Colored boy, about 12 or 14 years  
JOE, the Butler } Men or strong boys who carry in the  
THE GARDENER } empty cases and help dolls out of boxes

About fifty children (more or less) under twelve years, the smaller the better, represent the following character dolls:

<i>Dorothy's Dolls.</i>	<i>Sambo's Dolls.</i>	<i>Rosalind's Dolls.</i>
One dozen Dolls	COOK	MOTHER GOOSE
CLOWN	MAID	LITTLE JACK HORNER
INDIAN BOY	NANETTE	TALKING DOLL
INDIAN GIRL	RIN TIN TIN	DINAH
GRANDPA	SINGING DOLL	UNKNOWN DOLL
GRANDMA	SOLDIER	TWO RAG DOLLS
GRANDPA'S PET	SAILOR	PAPER DOLL
SPOILED GIRL	TWINS	RUBBER DOLL
KEWPIE	BOY DOLL	TEDDY BEAR
TWO DUTCH DOLLS	BROKEN DOLL	COWBOY
ARISTOCRATIC DOLL	NURSE	TOM THUMB
	WALKING DOLL	MRS. TOM THUMB
		JAPANESE DOLL
		FATHER DOLL
		MOTHER DOLL

AGED DOLL (or MYSTERIOUS DOLL) who comes out un-announced.

TIME OF PLAYING.—One and one-half hours.

NOTE.—Many changes may be made in order to bring in all possible talent on hand and to make it more suitable for special occasions or holidays. If any children are unable to take their parts at the last moment, it does not affect the play.

NOTE.—ROSALIND, DOROTHY and SAMBO should be provided with lists of their groups of dolls so they may place them somewhere on the platform and so be able to glance at the list, which will help them in knowing whose part comes next.

### SYNOPSIS

ROSALIND and DOROTHY have outgrown their "Doll Days" and so decide to find new homes for their "children." After each child performs, a parent or friend in the audience claims him by answering out loud when "Who will take this one?" is asked. This draws the performers nearer to the audience and is most amusing.

### COSTUMES AND CHARACTERISTICS

ROSALIND. About twelve or thirteen years of age, hair down in curls, dress above shoe tops.

DOROTHY. About the same age as ROSALIND, and dresses similarly.

SAMBO. A boy of about twelve or thirteen years, blackened; wears patched overalls, wig or snug cap, bright colored tie, large shoes, big yellow flower in buttonhole.

DOZEN SMALL GIRL DOLLS. Simple white dresses and sashes of pink or blue.

MOTHER GOOSE. Mother Goose costume and pointed hat.

DINAH. Black stockings, black gloves, blackened face and wig made of stocking top sewed full of pigtailed standing out on all ends. Any gay-colored dress.

UNKNOWN DOLL. A bright-colored odd paper dress and hat—extreme style.



## Something For Nothing

RAG DOLLS. Calico dresses with gingham aprons.

PAPER DOLL. Light-colored dress made of crêpe paper.

RUBBER DOLL. Some dark-colored costume and cap, or a brownie suit.

COOK. Large white apron and cook's cap.

NANETTE. Long, full French peasant dress.

RIN TIN TIN. French boy peasant suit with long bloomers.

SOLDIER and SAILOR. Army and Navy uniforms.

CLOWN. Clown's suit.

INDIAN BOY and INDIAN GIRL. The regular Indian suits.

GRANDPA and GRANDMA. Old-fashioned or Colonial clothes. Grandma carries snuff-box.

SPOILED GIRL. Any available dress with a large sash.

KEWPIE. Short skirt, no sleeves, hair combed up high, hold hands as a kewpie does.

TEDDY BEAR. A bear costume.

COWBOY. Cowboy suit.

TOM THUMB. Small full dress.

MRS. TOM THUMB. Full dress and poke bonnet.

JAPANESE DOLL. Kimono.

BROKEN DOLL. Any dress; bandaged head and arm.

NURSE. Nurse's costume.

DUTCH DOLL (GRETCHEN). A fat child wearing Dutch costume and wooden shoes.

DUTCH DOLL (HILDA). A thin child, wearing Dutch costume and wooden shoes.

ARISTOCRATIC DOLL. Any available dress and a lorgnette.

FATHER DOLL. Borrow Dad's clothes.

MOTHER DOLL. Borrow Mother's clothes.

BABY WALKING DOLL. Night gown, baby cap and baby bottle filled with milk.

AGED DOLL. Any old-fashioned clothes somewhat mussed up to give the appearance of age.

Characters not mentioned may use any available dresses or suits.

# Something For Nothing

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SCENE. — *Room in ROSALIND'S home. Two comfy chairs. Small table, bell on table, also some magazines and flowers. Doors UP right and left of stage. If impossible to have two entrances, one will do. Pictures, pennants or any other decorations or furniture may be used to give the room a more homey look. One of the chairs or a screen should be large enough to hide SAMBO. DISCOVERED, ROSALIND reading a book; SAMBO is hidden behind a chair or screen.*

ENTER DOROTHY.

DOROTHY. Hello, Rosalind. I have been looking all around for you. Your mother thought you might be in the garden; she said she was glad I came over for she thought you needed to be cheered up.

ROSALIND (*closing book and stretching arms*). Oh, I'm so worried about something; Mother is anxious about me too. She says I don't eat enough for a mouse, but I hardly dare tell anyone what troubles me, for I'm afraid they will make fun of me.

DOROTHY. You know I never make fun of you; just think what secrets we have had with each other. Haven't you noticed that I too have something on my mind? You tell me your worry, and I will tell you mine; maybe we can help each other. Don't you know that it always lightens burdens to share them? You know the saying "Two heads are better than one."

ROSALIND. Not when *one head* happens to be *Sambo's*. I caught him last night prying around. He is *always*

tagging after me, and I'm afraid *he* has guessed my secret.

DOROTHY. Sambo, who is he?

ROSALIND. Why, I thought I told you. You know Mother has been hunting a laundress for over a year, so when she heard that Sambo's mother did such work, she finally got her, but—we had to take their whole family to live with us, or she wouldn't have come.

DOROTHY. Whole family; how many?

ROSALIND. Why, there are seven of the *blackest* people I ever saw, and Sambo is so annoying. He follows me everywhere, but,—I'll have to make the best of it. It's better than being without a laundress.

DOROTHY. I suppose so; but please forget Sambo and tell *me* your secret.

ROSALIND. Well, Mother says I'm getting too old for dolls; so I had to pack them away in a big box up in the attic. It's a shame to have them up there all alone. Perhaps I shouldn't—but I love them still.

DOROTHY. Our minds are certainly alike. *Everybody* said *I* was too old for dolls, so last week I packed my dear children away. They too are in a large box in the cold, cold attic.

SAMBO (*calls out from his hiding-place*). 'Scuse me, Miss Rosalind, but Ah heard ebery word you said.

ROSALIND. Oh, there's that dreadful Sambo! But maybe he could help us! He can be real useful. Come out, Sambo. (*Both look for SAMBO*)

SAMBO (*comes out of hiding-place; all smiles*). Yess, I'se a-comin'.

ROSALIND. Sit down here, Sambo, and do not speak unless you are spoken to.

DOROTHY. Now, let's get down to business. What can we do with our *dear precious* dolls so they won't have to be *packed up all their* lives?

SAMBO. 'Scuse me, Miss Dorothy, but Ah jus' guess Ah'd sell de *whole* bunch.

DOROTHY *and* ROSALIND. Sell them! Indeed we won't!



DOROTHY. I'll never forget my cunning baby doll, or my Indian dolls. We must do something with them. (*Sits as in a dream. If possible some of the family of dolls may be shown in shadows on curtain. SAMBO watches DOROTHY and ROSALIND and does as they do*)

ROSALIND. My first doll was a Teddy Bear, my second a Character Doll. I can close my eyes and see them *all*. Little Tom Thumb and his wife and Jack Horner and my Kewpie Doll and ever so many others.

DOROTHY. And the wonderful things they could do!

ROSALIND (*shakes her finger and looks very wise*). I have an idea! Let's have *all* of our dolls brought *here*; then we can decide what to do with them.

DOROTHY. That is a good idea, but what can be done with them? Nobody wants them but us.

ROSALIND. Nobody wants them! Why, Dorothy! they are *wonderful* dolls, and who in these days wouldn't appreciate "Something for Nothing"? Why everybody will be crazy about them!

DOROTHY. Oh! I know; you mean to find homes for them.

ROSALIND. Yes, I do. I'm sure others will enjoy them as we have. Sambo, ring that bell! (*SAMBO rings bell on table*)

#### ENTER JOE.

ROSALIND. Joe, please go to the attic, in the northeast corner, and bring that large box here. Ask the gardener to help you.

DOROTHY. And, Joe, after you get Rosalind's box, please go to my house. You will find a large box in our attic also. We want them both brought here. Oh! Rosalind, I am so happy; everything is coming out right. (*They dance gaily about the room as SAMBO whistles a gay tune while waiting for the boxes*)

ROSALIND. Don't you think we had better explain about them? It will help to find them better homes.

DOROTHY and ROSALIND. Here they come now!

ENTER JOE *and the GARDENER, carrying the boxes and placing them in front of the entrances.*

NOTE.—The boxes used for the dolls are large packing-boxes or victrola cases; as large as can be brought on the stage. Two are needed, one for DOROTHY'S dolls and one for ROSALIND'S dolls. If the room has only one entrance one box may be used at a time. Boxes are placed longways across the entrance, the backs of the boxes are partly taken off, and covers put on hinges, replace the backs, so as they can be raised back against the entrance. The children or dolls should be placed in line behind the stage, so that DOROTHY'S dolls come from one box and ROSALIND'S dolls from the other. Dolls which SAMBO gives away are in ROSALIND'S box. DOROTHY'S dolls are in the first group to pass out to the stage through box—SAMBO'S dolls come out next—and ROSALIND'S dolls come last. The children should creep in box through the back opening on hands and knees, and each doll is lifted out of the box by JOE or the GARDENER, one at a time, each child holding itself stiff as dolls do until they are wound up, then each doll performs, according to talent and part given. DOROTHY, ROSALIND and SAMBO arrange the one dozen dolls. All have crickets to imitate winding up the dolls.

SAMBO (*gazing from one end of the line of dolls to the other*). Well, sir, if Ah do say so, as Ah shouldn't, I neber saw a finer lookin' mess o' dolls in mah life. (*DOROTHY makes believe to wind up dolls, using the toy cricket. SAMBO sits and looks on*)

ROSALIND (*walks to front of stage*). I know you will all be very much surprised when I tell you our dolls can sing. Nearly all can do something very special. With your kind permission we will put them through their stunts, and we hope by the time they are through, some one will decide that they have a home for one of them at least.

ALL DOLLS (*sing*). "Jack and Jill" or "In the Corner Where the Dark Comes Most." (*Any other song desired may be substituted*)

DOROTHY. Will some one take the whole collection of dolls? (*No one offers*) Here are my dozen little girl dolls. (*Winds up dozen, one at a time; they walk stiffly to front of stage and recite*)

1. One little doll is saying, "How do you do?"
2. Along comes another and then there are two.
3. Along comes another doll, and then there are three,
4. Along comes another doll, and then there are four.
5. Along comes another, and then there are five.
6. Along comes another, and then there are six.
7. Along comes another doll, and then there are seven.
8. Along comes another, and then there are eight.
9. Along comes another doll, and then there are nine.
10. Along comes another, and then there are ten.
11. Along comes another, and then there are eleven.
12. Along comes another, and then there are a dozen.

ALL. Just twelve little dolls all together  
 Recite a piece for grown folks, no matter what  
 the weather,  
 We welcome you and hope you'll say  
 That you surely like our play.

DOROTHY (*addressing audience*). Would you prefer the whole dozen or one at a time?

VOICE IN AUDIENCE. One at a time!

DOROTHY (*takes each doll to front of stage and asks*). "Who will take this one?" (*Each doll is claimed and walks stiffly off the stage. DOROTHY occasionally has to re-wind one to make it walk to front of stage*)

ROSALIND. Here is Mother Goose. (*Winds her up*)  
 MOTHER GOOSE (*recites*).

I'm old Mother Goose, as you will all know,  
 But I'm not quite the same as I was long ago;  
 I do not use brooms to make cobwebs scatter,  
 For a vacuum cleaner does the work better.

## Something For Nothing

And then, I traveled on a gander snow white;  
 But now, on my aeroplane, I go out of sight.  
 Oh, it's good to improve as the times go on,  
 E'en my costumes,—are from Vogue and Bon Ton.

ROSALIND. Who wants Mother Goose?

VOICE IN AUDIENCE. I do.

ROSALIND. Now comes Jack Horner; but he is so tiny that he has only been taught to walk. (*Winds up JACK HORNER, who walks to front of stage, where he stands while the others sing*)

ALL (*sing*).

Little Jack Horner,  
 Sat in a corner,  
 Eating a Christmas-pie;  
 He put in his thumb,  
 And pulled out a plum,  
 Saying, "What a brave boy am I."

ROSALIND. Who has a home for little Jack Horner?

VOICE IN AUDIENCE. I have.

ROSALIND. Now my little "Talking Doll."

TALKING DOLL.

I'm a bashful little talking-doll,  
 Most times I don't say much,  
 But times like this, I say lots more—  
 Who'll take me out to lunch?

VOICE IN AUDIENCE. I will.

ROSALIND. Now, I'll give away my Dinah. (*SAMBO is all attention*)

DINAH. My Mammy calls me honey lamb, an' her livin' heart's delight; She says I' sweeter'n posies; an' she likes mah curls so tight. The chillun calls me cullud chile, an' blacky too, an' nig; An' say mah pigtails made of wool, and then I wish't Iz big; So's I cud lick 'em, and I cry, but Mammy holds me tight; an' sez she loves me jus' the same as if mah face wuz white.

SAMBO. Please, Miss Rosalind, ef nobody wants Miss

Dinah, Ah wants her. *Ah sure 'do.* (SAMBO walks off with DINAH. Keeps DINAH on stage with him)

ROSALIND. And here is my Unknown Doll. (*Winds her up*)

UNKNOWN DOLL.

Did you ever hear of *me* before?

I'm the very latest craze;

My clothes are the *latest* from Doll-land,

*My* style, it always stays;

I want to go to some one's house

And stay there all my days;

Some one who appreciates my style,

And likes my winning ways.

ROSALIND. Who has a home for this fashion-plate?

VOICE IN AUDIENCE. I have.

ROSALIND. Who has a home for a Rag Doll? (*Winds her up—doll acts very limp and ragged*)

RAG DOLL.

I'm only made of painted cloth, and may be stuffed with cotton,

My nose is wrinkled, and each eye is just a small black button;

My hair is made of nice black stuff, what's left me now is just a tuft.

I'd gladly live with poor folks now, yet babies love me much somehow;

And though they fling me round too much, I do not break the things I touch.

VOICE IN AUDIENCE. I'll take her.

ROSALIND (*winds up other RAG DOLL*). Who has a home for this Rag Doll?

RAG DOLL.

I'm just a limpsy rag doll, I like to lay around—

It seems they're always losing me, and they're glad when I am found.

I'm not at all like other dolls, I twist, and fall and bend—

But nothing seems to happen, I guess my life can't end!



VOICE IN AUDIENCE. I have.

ROSALIND. Now where is my Paper Doll? (*Winds her up*)

PAPER DOLL.

I need a home, but not too large, I'd like a smaller place,  
Because, you see, a paper doll takes very little space.

(PAPER DOLL is claimed and the RUBBER DOLL jumps forward)

RUBBER DOLL (*recites*).

I stand a lot of fussing with, and never muss or break—  
When I'm squeezed, I whistle. (*Whistles*)

Choose me and make no mistake!

VOICE IN AUDIENCE (*claims RUBBER DOLL*).

ROSALIND. I'm tired, Sambo, you help me. Find a home for the Cook. (*ROSALIND rests*)

SAMBO (*winds up COOK DOLL*). No trouble dere, Missy.

COOK DOLL.

I'm such a little tiny boy, I might be taken for a toy,  
But the dishes I concoct, sir, would make you watch the  
clock, sir;

And when they all sit down to dinner, I serve with joy  
each hungry sinner.

SAMBO. Dat sure do make me hab a empty feelin'.  
Who wants dis cook, anyhow? (*COOK DOLL is claimed*)  
Anybody need a Maid? (*Winds up MAID*)

MAID.

The cap and tiny apron are badges, as you see,  
They mean that I will serve you with a cake and cup of  
tea.

I'll keep your rooms so tidy, I'll answer your door-bell,  
I'll keep your family secrets, not one of them I'll tell.  
I'm just a little parlor-maid, with cap and apron white,  
And I'll stay with you and serve you, *if* you pay me what  
is *right*.

SAMBO. Who needs a competent maid?

VOICE IN AUDIENCE. I do.

SAMBO (*winds up NANETTE and RIN TIN TIN, who go forward, hand-in-hand all through their recitations*).  
Whoever wants these two?

RIN TIN TIN.

I'm Rin Tin Tin—no English talk—come from far  
away—  
Nanette—she always talk—she work—I just play.

NANETTE.

Rin Tin Tin and me, we mean "Good Lick," the soldiers  
love us much,  
They hold us tight, and kiss us both, no other life is such.

VOICE IN AUDIENCE. I'll take them.

SAMBO. It will be easy to find a home for dis singin'  
doll. She is our "Alma Gluck."

SINGING DOLL (*sings "Annie Laurie" or any other  
song desired*)

SAMBO. Who wants dis sweet dolly?

VOICE IN AUDIENCE. I do.

SAMBO. Now, a soldier. Ah used to be a soldier—got  
dishonestly discharged 'cause Ah played craps.

SOLDIER DOLL.

You'd be surprised if you should know  
I dread to stand here speaking so;  
I see so many people's eyes—  
My heart, it seems to rise and rise—  
I'm a soldier—brave and strong—  
But I'm glad this piece isn't very long.

SAMBO (*points*). You want him? (*SOLDIER is  
claimed*). Now dat Sailor Doll. Neber do Ah separate  
de Army and de Navy.

SAILOR DOLL.

I've always been a sailor and I've traveled *far* and *near*,  
I've sweethearts in most every port—but a sailor's poor,  
I fear—

So I'm going to get another job, where money's flying in;  
I'm going to be a tailor, so a sweetheart I can *win*.

Of course—a hundred per—is not much in times like these

But—we'll live like King and Queen, if an apartment I can seize.

(*Same party who took the SOLDIER DOLL claims the SAILOR DOLL*)

SAMBO. I wonder who will hab room for dis pair ob twins? (*Winds MOLLY and POLLY*)

TWINS (*together*).

Our names are Molly and Polly

We try to keep folks jolly,

We're so alike it makes Mother sad,

When she finds us together, in deeds good and bad.

When she wants to reward or to blame,

We look so exactly the same,

That she has to give whippings and kisses

To each of us two little misses.

MOLLY (*alone*). "It's a handy thing to be a twin," so says our little brother.

POLLY (*alone*). When we want to see just how we look, we look at one another. (*Turn and look at each other while saying last line*)

ROSALIND. Any home offered for the Twins?

VOICE IN AUDIENCE. Of course there is.

DOROTHY. That will do, Sambo, thank you. (SAMBO goes back to DINAH) Do you know, I'm quite relieved that our dolls are finding homes so quickly, but I have a homesick feeling for them in my heart.

ROSALIND. Oh! that will wear off!

DOROTHY. We must find a home for my Clown. (*Winds up CLOWN, who tumbles about and then is finally straightened and recites*)

CLOWN DOLL.

Who doesn't know me? I'm a circus clown,

I've traveled 'round from town to town,

I have lots of new tricks, I've learned to fly,  
 I can climb a rope from here to the sky;  
 On a high trapeze, you'll think it's queer,  
 But I float through the air and hang by my ear.  
 The more foolish I act, the more money I earn,  
 I run 'round the track at every turn.  
 You must all come and see me, you'll like me, I'm  
 sure,

For worries and troubles I'm always a cure.  
*(Is claimed and performs as he leaves stage)*

DOROTHY (*winds up* INDIAN BOY DOLL and INDIAN GIRL DOLL). Who'll take my Indian Dolls?

INDIAN BOY DOLL.

When I shoot a tiny spell  
 With my little bow and arrow,  
 It's a crime of first degree  
 Nobody is kind to me,  
 So I'm going way out West  
 Where I can yell—like all possessed—  
 And live among the Cherokees,  
 Where I can do just as I please (*Shouts*)  
 I'll be a Cherokee Indian—See!

INDIAN GIRL DOLL.

To the Pawnees—me—  
 Heap good squaw—see!  
 My worst enemy—the Sioux—  
 My friend—the Pale Face—you!  
 Pale Face forgot me long ago—  
 Drove me hither—to and fro.

VOICE IN AUDIENCE. I'll take the Indian dolls.

DOROTHY. Next come my Grandpa and Grandma Dolls. (*Winds them up.* GRANDPA *limps*)

GRANDPA.

I'm an old-fashioned Grandpa, the kind that used to be,  
 I love to have the boys and girls come sit upon my knee;

And sometimes, when I'm feeling very gay and spry  
 for me,  
 I like to dance with Grandma, as you will shortly see.

GRANDMA.

I'm an old-fashioned Grandma, as you can plainly see,  
 I'm here and there and everywhere, as busy as can be;  
 I'm *very* old-fashioned for *these* days, no *paint* or *powder*  
 puff,

But I take a lot of comfort with my little pinch of snuff.  
*(Uses snuff and sneezes. Music plays as GRANDMA  
 and GRANDPA dance a simple Colonial Dance)*

DOROTHY. Who will take them both? They must not  
 be separated.

VOICE IN AUDIENCE. I will.

DOROTHY. I'll give Grandpa's Pet next. *(Winds  
 him up)*

GRANDPA'S PET.

I'm going to see my grandad, I won't come back no more,  
 They say I'm very noisy, an' I always slam the door,  
 They say I don't do nothin' right, the scoldin's never  
 done,

I want to do the things I like, I want to have some fun.  
 Grandad takes me fishing, we go for most a mile.  
 Grandad is a splendid pal, he's "in it" all the while.  
 He lets me talk as much as I like, I entertain him so,  
 I'm going to live with Grandad, or I'll raise a fuss, you  
 know.

*(Man in audience claims GRANDPA'S PET)*

DOROTHY. Now we'll see who wants my Spoiled Pet  
 Girl Doll. *(Winds her up)*

SPOILED PET GIRL DOLL.

I wanted to dress up to-night, so Mother said, of course  
 I might,

I'm going to a party too, with my Uncle Jack,  
 Of course you've seen the front of me, but my sash is in  
 the back! *(Turns slowly around to show sash)*



VOICE IN AUDIENCE. I'll take her.

DOROTHY. Now I must find a home for my Kewpie Doll.

KEWPIE DOLL.

I'm really just a kewpie-doll, but I'm all dressed up to-night,

I shivered and shook most all my life—that sash-fashion's not right;

It seemed so good at last to find an owner who was really kind,

So please don't send me far away, I'm going back in my box to stay.

*(Walks stiffly back to box and goes in it)*

DOROTHY. Poor little thing, surely Mother won't mind if I just keep one.

ROSALIND. Oh! Dorothy, let me give away my Teddy Bear now, I see some one who wants him. *(Winds TEDDY)*

TEDDY BEAR DOLL.

Most bears are very nice, but then—they're foolish just the same,

They sleep for months and then they wake, and play a "shadow game"

If they see their shadow clear—they run right back and hide;

They don't know much, these common bears, my knowledge is quite wide,

So back to the jungle I must go, and teach them what I know.

*(Is claimed, and ambles off stage)*

ROSALIND. Now let's see what my cowboy can do.

COWBOY DOLL.

I'm spunky, 'cause I've got to be—

I've been strung up to many a tree—

The story I told—let me down—just before—

I'd tell it to you, but they don't believe it more!

I ride my horse both night and day,  
 I'm wild—cowboys are all that way;  
 Who will help me to settle down,  
 Won't some one—perhaps—the clown?

(*Is claimed by the CLOWN*)

ROSALIND. Here is Tom Thumb and his wife. (*Winds them up; they hold hands and walk in as grandly as possible*)

MRS. TOM THUMB.

Your grandma saw us years ago  
 When we, with Barnum, used to go.

MR. TOM THUMB.

I would like you all to know  
 I met my wife in Barnum's show.  
 For years we stood there, side by side,  
 And then she became my little bride.

ROSALIND. Who will give them a home?

VOICE IN AUDIENCE. I will.

ROSALIND. Now my Japanese Doll. (*JAPANESE DOLL sings Japanese song and is claimed*) Now, Sambo, come away from Dinah and help us. (*SAMBO is talking to DINAH and does not hear*) Sambo! (*Calls louder*) Sambo!

SAMBO. Yessum, Miss Rosalind. (*Quickly takes flower from buttonhole and gives it to DINAH, whispering to her. DINAH nods her head, GOES off stage and sits in audience. To ROSALIND*) Yessum, here Ah is! (*Waves and throws kiss to DINAH in audience*)

ROSALIND. Find a home for my Boy Doll. (*Winds him up*)

BOY DOLL.

My mother—I'm awful fond of her—  
 But somehow she won't let a fellow stir;  
 I can't go skating—I might fall in—  
 An' to go to the movies—it's a terrible sin!  
 I can't go swimmin' in the river—Oh, no!  
 A man was drowned in that river, a hundred years ago!

Oh! No! I won't swim in the river, but hush—who said the lake—  
Honest, mother—I just slipped in, please don't scold—it's all a mistake.

SAMBO. Dat sounds like a ribber in Kentucky! Who takes dis chile?

VOICE IN AUDIENCE. I do.

SAMBO. Here is Miss Rosalind's poor Broken Doll. She sure do need a home!

BROKEN DOLL.

My poor head has been broken a dozen times or more,  
My arm was injured badly when they threw me on the floor;  
So I plead with you this evening, kind folks both large and small,  
Don't send me to a *home again*, just send in an *ambulance* call.

SAMBO. Don't worry—she'll be all right soon. She don't know it, but she *sure do* need a home again. Who wants dis broke-up chile, anyhow?

VOICE IN AUDIENCE. I do.

SAMBO. Sadness all ober—other one all done up, an' here dis nurse.

NURSE DOLL.

I'm in an awful hurry for I'm taking up a case,  
It needs both care and wisdom and 'tis called a real hard place;  
I never know where I'm going next till they send me on my way,  
I just do everything I'm told and work from day to day.

SAMBO. Nurse, you jus' go straight to dat poor done-up chile—sure now! (NURSE GOES *to* BROKEN DOLL. SAMBO GOES *over to the* ARISTOCRATIC DOLL, *who uses her lorgnette now and then*)

DOROTHY. The Dutch Dolls will be glad of a home. (*Winds* GRETCHEN *and* HILDA)

## Something For Nothing

GRETCHEN.

From far away across the sea, I come with ship so fine,  
From land where water always is, and windmills, storks  
and steins;

At first I cry for Holland go, the hills make me so 'fraid,  
But now I love this Marika, so full of boys and maids;  
No wars come here, no troubles much, no waters overflow,  
But plenty kindness everywhere, and all love Gretchen so.  
(*Waits for HILDA to recite*)

HILDA.

Mein sister Gretchen you have seen,  
She is some fat, I am some lean,  
I have Hilda for mein name,  
And for stunts, I am some game;  
For you, these wooden shoes to wear,  
Would give you very much of care;  
But just watch me, while I spin so much,  
Don't you think to manage these it takes the  
Dutch?

(*Holding hands, HILDA and GRETCHEN dance in wooden shoes, after which they are claimed*)

SAMBO (*has been staring at ARISTOCRATIC DOLL for some time*). 'Scuse me, Miss, you lookin' fer something?  
(*Winds*)

ARISTOCRATIC DOLL (*gazes through lorgnette, very proud and haughty*)

I'm an expensive, unusual, character doll, and I'm used to luxury,

When I pass down the street, they say, Ah, there goes  
*Marie!*

Now, if I were quite vain and proud, I'd say I'm much admired,

But, I'm not vain or proud—and so—I'm much desired—  
You see, I have been frank with you—I'm used to luxury,  
Please think it over carefully—have you a home for me?  
(*Points to some one in audience, who takes her*)

SAMBO. She don go gib herself a home! (*Waves to DINAH*)

ROSALIND. Not many dolls left. Come, Father Doll. (*Winds*)

FATHER DOLL.

When the hall clock says it's nearly six, my children watch for me,

They lean out of the windows, their dear old Dad to see;  
They hear my car come rushing home, and then they fairly shout,

And when I open wide the door, they madly rush about,  
I kiss them each and all of them, and am so very proud,  
To be the happy Father of such a jolly little crowd.

DOROTHY. Who offers a home?

VOICE IN AUDIENCE. I do.

ROSALIND. My Mother Doll can sing. (*Winds*)

MOTHER DOLL (*sings*). "Sweet and Low" (*or any other song desired, after which she is claimed*)

SAMBO. Who wants de las' one—mah Baby Walking Doll? (*Winds her*)

BABY WALKING DOLL (*carries baby's bottle partly filled with milk—wears cap and long white dress, talks and walks like a baby would*)

I'm only a baby walking doll, that cost ten ninety-eight,  
I sat in the store and wondered just what would be my fate;

I almost had a black girl for my mother, yes I did,  
But when the salesgirl turned her head I walked away  
and hid;

Who wants me now? I'm sure you'll like my disposition!  
Just keep this filled and I don't care about old prohibition!

(*She is claimed. ROSALIND, DOROTHY and SAMBO come forward and bow*)

ROSALIND. We hope you will have as much pleasure with our Dolls in the future as we have had in the past; and we thank you for your kind attention this —



(A loud knock is heard on one of the boxes. SAMBO is so scared he runs and hides. Loud knock repeated— ROSALIND and DOROTHY stand at side as out of the box jumps the AGED DOLL)

AGED DOLL (*rushes out breathless*). Wait a minute, (*With hand raised*) I'm here! (*Breathes heavily. Recites*)

I'm a doll from fifty years ago!  
 But my memory's very good—  
 I was lost, they say, ten years or so,  
 But I simply stood and stood. (*Hand to heart*)  
 I learned a lot in the time I stood,  
 In the dark by the attic door,  
 I'm "1920" in many ways,  
 'Cause there was a *hole* in the attic floor!

NOTE.—The orchestra, or a violinist accompanied by the piano, may play the chorus of "Silver Threads Among the Gold," after which the AGED DOLL says, "I heard that forty years ago." "My Bonnie Lies Over the Ocean" may be played, AGED DOLL remarking that she heard it thirty years ago. "Sweet Rosie O'Grady" or "Honey, Stay in Your Own Back Yard" may be played, AGED DOLL remarking she heard it twenty years ago. "Every Little Movement Has a Meaning of its Own" or "School Days" may be played, AGED DOLL remarking she heard it ten years ago. Any "Jazz" music may be played for the present time. The songs mentioned are merely suggestions and any songs desired may be substituted.

(ROSALIND, DOROTHY, SAMBO and the AGED DOLL all take hands and bow)

CURTAIN

# FARCES

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## TANGLES

*Farce in One Act. Four Males, Two Females*

BY C. LEONA DALRYMPLE

One interior scene. Bill Tracy accepts Mrs. Janeway's invitation to dinner, intended for his cousin, Phil. Tracy, who is Jack Janeway's chum. Elsie, her maid, advertised for a husband under the soubriquet of "Bright Eyes." Jenkins, Bill's valet, answers it as X. Y. Z. The mistakes in identity get them into a tangle of surprises, finally unraveled by Jack, who arrives opportunely. The "situations" are tremendously funny and keep the audience in roars of laughter. Plays forty-five minutes.

PRICE 25 CENTS

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## A NIGHT IN TAPPAN

*Farce in One Act. Two Males, Three Females*

BY O. B. DUBOIS

One interior scene. The action commences at 10:45 P. M., on the arrival of Mr. and Mrs. John Betts, quite unexpectedly, at the home of Mr. Augustus Betts, while Mrs. Augustus Betts is awaiting her husband's return from the city. The complications caused by a saucy, blundering, Irish servant, Mr. Augustus being entirely ignorant of the new arrivals, are screamingly bewildering. Plays about thirty minutes.

PRICE 15 CENTS

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## KISSING THE WRONG GIRL

*Farce in One Act. One Male, Two Females*

BY W. C. PARKER

No scenery needed. It is the case of a "cheeky" book-agent, two sisters who look much alike, all sorts of funny mistakes, and any number of ridiculous situations, that will keep the audience in a continuous roar of laughter. The piece can be played either "straight" or with specialties. Plays about thirty minutes.

PRICE 15 CENTS

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## THE NEW REPORTER

*Farce in One Act. Six Males, Two Females*

BY FRANKLIN JOHNSTON

One interior scene. Hobbs, the proprietor of a newspaper, is expecting a new reporter, whom he has engaged on trial. Nancy, Hobbs' daughter, persuades her lover, Jack, who is unknown to her father, to personify the new reporter, and gets to work. The blunders he makes, and the arrival of Tupper, the real reporter, result in a general flare-up, until explanations are made, and Tupper is persuaded by Nancy to retire in favor of Jack. Plays forty-five minutes.

PRICE 15 CENTS

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## MA'S NEW BOARDERS

*Farce in One Act. Four Males, Four Females*

BY W. C. PARKER

No scenery required. Mrs. Holdtight leaves her boarding-house in her daughter's charge. Prof. Alto-Gether calls a rehearsal of the village choir, but gives them the wrong address. The choir turns up at Mrs. H.'s, and are mistaken for new boarders. Then follows a uproarious series of incidents that end in the Professor's round-up. Can be played "straight" or with specialties. Excellent chance for single or double quartette. Plays thirty minutes.

PRICE 25 CENTS

# PLAYS FOR CHILDREN

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## A CHRISTMAS MEDLEY

New and original entertainment by Willis N. Bugbee, arranged for fifteen boys and fourteen girls. Eleven nationalities are each represented by a boy and girl in appropriate costumes. The songs throughout are arranged to suit a well-known melody. It is a pretty entertainment, full of unflagging interest, and can be used as a medium for the distribution of Christmas gifts for church or school. Plays about half an hour.

PRICE 25 CENTS

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## THE FAIRIES' TRIBUNAL

Musical play for children, by S. B. Alexander. Nine principal characters, with chorus of any number that may be convenient. A bright little operetta with pretty motion-songs, dances and marches, a drill and some good tableaux. The trial of Robbie Burton at the court of the Fairies for reading dime novels is diverting and carries a moral without any goody-goodness.

PRICE 25 CENTS

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## A FESTIVAL OF FLOWERS

Musical entertainment for children—thirteen boys and thirteen girls. The cast may be curtailed, if desired, by omitting some of the flowers. Each character representing a flower, has certain lines of recitative with appropriate "business." There are several pretty songs and simple dances (a minuet can be introduced), and the spectacle concludes with "The Flower Festival March," and a tableau representing an enormous bouquet. Plays about half an hour.

PRICE 15 CENTS

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## THE GYPSIES' FESTIVAL

Musical entertainment for young people. Introduces the Gypsy Queen, Fortune Teller, Yankee Peddler, and a chorus of gypsies of any desired number. The scene is supposed to be a Gypsy camp. The costumes are very pretty, but simple; the dialogue bright; the music easy and tuneful; and the drill movements and calisthenics are graceful and appropriate.

PRICE 25 CENTS

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## KING WINTER'S CARNIVAL

Musical play for children, by S. B. Alexander. Especially suitable for church and school entertainments. It may be presented very simply or quite elaborately, and will well repay any degree of effort that may be bestowed upon its preparation. There are ten speaking parts, with choruses of Fairies, Ice-sprites and Flowers, in which any desired number of young folks can participate.

PRICE 25 CENTS

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## WHILE MORTALS SLEEP

An original fairy operetta in two acts and one scene, by Rosamond Taylor, the music composed by Carolyn Taylor. Fourteen boys, twenty girls, or as many more as circumstances permit. The scene in both acts is in the woods, where the fairies gather at twilight. It includes a drill waltz with graceful figures and poses arranged for four, six, or eight girls; and ten appropriate and catchy songs with music and accompaniment complete, and introduces in an original way some of Mother Goose's characters, Santa Claus, etc., as invited guests.

PRICE 25 CENTS

# PLAYS WE RECOMMEND

Fifteen Cents Each (Postage, 1 Cent Extra)

Unless Otherwise Mentioned

		Acts	Males	Females	Time
Arabian Nights	Farce	3	4	5	2¼h
Bundle of Matches (27c.)	Comedy	2	1	7	1½h
Crawford's Claim (27c.)	Drama	3	9	3	2¾h
Her Ladyship's Niece (27c.)	Comedy	4	4	4	1½h
Just for Fun (27c.)	"	3	2	4	2h
Men, Maids, Matchmakers	" (27c.)	3	4	4	2h
Our Boys	"	3	6	4	2h
Puzzled Detective	Farce	3	5	3	1h
Three Hats	"	3	5	4	2h
Timothy Delano's Courtship	Comedy	2	2	3	1h
Up-to-Date Anne	"	2	2	3	1h
White Shawl (27c.)	Farce	2	3	3	1½h
Fleeing Flyer	"	1	4	3	1¼h
From Punkin' Ridge	Drama	1	6	3	1¼h
Handy Solomon	Farce	1	2	2	20m
Hoosier School	"	1	5	5	30m
Kiss in the Dark	"	1	2	3	45m
Larry	"	1	4	4	45m
Love Birds' Matrimonial Agency	"	1	3	4	30m
Married Lovers	Comedy	1	2	4	45m
Ma's New Boarders (27c.)	Farce	1	4	4	30m
Mrs. Forester's Crusade	"	1	1	2	30m
New Pastor	Sketch	1	2	2	30m
Relations	Farce	1	3	1	20m
Standing Room Only	Comedy	1	3	1	35m
Stormy Night	"	1	3	1	40m
Surprises (27c.)	Farce	1	2	3	30m
Tangles (27c.)	"	1	4	2	30m
Little Rogue Next Door	"	1	2	3	40m
'Till Three P. M.	"	1	2	1	20m
Train to Mauro	"	1	2	1	15m
When Women Rule	"	1	2	4	15m
Won by a Kodak	Comedy	1	2	3	50m
April Fools	Farce	1	3	0	30m
Fun in a Schoolroom	"	1	4	0	40m
Little Red Mare	"	1	3	0	35m
Manager's Trials	"	1	9	0	45m
Medica	"	1	7	0	35m
Mischievous Bob	Comedy	1	6	0	40m
Cheerful Companion	Dialogue	1	0	2	25m
Dolly's Double	"	1	1	1	20m
Drifted Apart	"	1	1	1	30m
Gentle Touch	"	1	1	1	30m
John's Emmy	"	1	1	1	20m
Point of View	"	1	1	1	20m
Professor's Truant Glove	"	1	1	1	20m
Belles of Blackville	Minstrel	1	0	any no.	2h
Sweet Family (27c.)	Entertainment	1	0	8	1h
Conspirators (27c.)	Comedy	2	0	12	40m
A Day and a Night (27c.)	"	2	0	10	1h
Gertrude Mason, M.D. (27c.)	Farce	1	0	7	30m
In Other People's Shoes	Comedy	1	0	8	50m
Maidens All Forlorn (27c.)	"	3	0	6	1¼h
Mary Ann	"	1	0	5	30m
Romance of Phyllis (27c.)	"	3	0	4	1¼h
Fuss vs. Feathers	Mock Trial	1	4	4	30m
Tanglefoot vs. Peruna	" "	1	7	18	1½h
Great Libel Case	" "	1	21	0	2h



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# PLAYS WE RECOMMEND

For Schools and Colleges

Twenty-five cents (Postage 2 cents extra)

		<i>Acts</i>		<i>Males</i>	<i>Females</i>	<i>Time</i>
Irish Eden	Comedy	3	8	6		2h
Kidnapped Freshman	Farce	3	12	4		2½h
Matrimonial Tiff	Comedy	1	2	1		1h
Little Savage	Comedy	3	4	4		2h
Lodgers Taken In	"	3	6	4		2½h
Miss Mosher of Colorado	"	4	5	3		2h
Miss Neptune	"	2	3	8		1½h
My Uncle from India	"	4	13	4		2½h
Never Again	Farce	3	7	5		2h
New England Folks	Drama	3	8	4		2½h
Next Door	Comedy	3	5	4		2h
Oak Farm	Comedy	3	7	4		2½h
Riddles	"	3	3	8		1½h
Rosebrook Farm	"	3	6	9		1½h
Stubborn Motor Car	"	3	7	4		2½h
Too Many Husbands	Farce	2	8	4		2h
When a Man's Single	Comedy	3	4	4		2h
Where the Lane Turned	"	4	7	5		2h
After the Honeymoon	Farce	1	2	3		50m
Biscuits and Bills	Comedy	1	3	1		1½h
Chance at Midnight	Drama	1	2	1		25m
Conquest of Helen	Comedy	1	3	2		1h
The Coward	Drama	1	5	2		30m
Sheriff of Tuckahoe	Western Sk.	1	3	1		1h
Bashful Mr. Bobbs	Comedy	3	4	7		2½h
Whose Widow	"	1	5	4		50m
Alice's Blighted Profession	Sketch	1	0	8		50m
Regular Girls	Entertainment	1	0	any no.		1h
100% American	Comedy	1	0	15		1½h
Parlor Patriots	"	1	0	12		1h
Fads and Fancies	Sketch	1	0	17		1h
Mr. Loring's Aunts	Comedy	3	0	13		1½h
My Son Arthur	"	1	2	8		¾h
Sewing Circle Meets	Entertainment	1	0	10		1½h
Every Senior	Morality play	1	0	8		40m
Bride and Groom	Farce	3	5	5		2½h
Last Chance	Comedy	2	2	12		1½h
Bubbles	"	3	4	3		1½h
Hurricane Wooing	"	3	4	3		1½h
Peggy's Predicament	"	1	0	5		½h
Found in a Closet	"	1	1	3		20m
Slacker (?) for the Cause	Sketch	1	3	1		20m
Baby Scott	Farce	3	5	4		2½h
Billy's Bungalow	Comedy	3	5	4		2h
College Chums	"	3	9	3		2h
Delegates from Denver	Farce	2	3	10		¾h
Football Romance	Comedy	4	9	4		2½h
Held for Postage	Farce	2	4	3		1½h
In the Absence of Susan	"	3	4	6		1½h
Transaction in Stocks	Comedy	1	4	1		45m
Aunt Dinah's Quilting Party	Entertainment	1	5	11		2h
Bachelor Maids' Reunion	"	1	2	any no.		1½h
In the Ferry House	"	1	15	11		1½h
Rustic Minstrel Show	"	1	any no.	any no.		1½h
Ye Village Skewl of Long Ago	"	2	any no.	any no.		2h
Rainbow Kimona	"	2	0	9		1½h
Rosemary	Comedy	4	0	14		1½h
Pharaoh's Knob	"	1	1	12		1h