

S 635
Z9
5716
copy 1

BAKER'S DARKEY PLAYS



P8635
Z985716

A FINISHED
EDUCATION

WALTER H. BAKER & CO.
NO 23 WINTER STREET
BOSTON

Plays for Amateur Theatricals.

BY GEORGE M. BAKER.

Author of "Amateur Dramas," "The Mimic Stage," "The Social Stage," "The Drawing-Room Stage," "Handy Dramas," "The Exhibition Dramas," "A Baker's Dozen," etc.

Titles in this Type are New Plays.

Titles in this Type are Temperance Plays.

DRAMAS.

In Four Acts

Better than Gold. 7 male, 4 female char. 25

In Three Acts.

Our Folks. 6 male, 5 female char. 15

The Flower of the Family. 5 male, 3 female char. 15

ENLISTED FOR THE WAR. 7 male, 3 female char. 15

MY BROTHER'S KEEPER. 5 male, 3 female char. 15

The Little Brown Jug. 5 male, 3 female char. 15

In Two Acts.

Above the Clouds. 7 male, 3 female char. 15

One Hundred Years Ago. 7 male, 4 female char. 15

AMONG THE BREAKERS. 6 male, 4 female char. 15

BREAD ON THE WATERS. 5 male, 3 female char. 15

DOWN BY THE SEA. 6 male, 3 female char. 15

ONCE ON A TIME. 4 male, 2 female char. 15

The Last Loaf. 5 male, 3 female char. 15

In One Act.

STAND BY THE FLAG. 5 male char. 15

The Tempter. 3 male, 1 female char. 15

COMEDIES AND FARCES.

A Mysterious Disappearance. 4 male, 3 female char. 15

Paddle Your Own Canoe. 7 male 3 female char. 15

A Drop too Much. 4 male, 2 female char. 15

A Little More Cider. 5 male, 3 female char. 15

A THORN AMONG THE ROSES. 2 male, 6 female char. 15

NEVER SAY DIR. 3 male, 3 female char. 15

FEEDING THE ELEPHANT. 6 male, 3 female char. 15

THE BOSTON DIP. 4 male, 3 female char. 15

THE DUCHESS OF DUBLIN. 6 male, 4 female char. 15

THIRTY MINUTES FOR REFRESHMENTS. 4 male, 3 female char. 15

We're all Teetotalers. 4 male, 2 female char. 15

Male Characters Only.

A CLOSE SHAVE. 6 char. 15

A PUBLIC BENEFACTOR. 6 char. 15

A SEA OF TROUBLES. 8 char. 15

COMEDIES, etc., continued.

Male Characters Only.

A TENDER ATTACHMENT. 7 char. 15

COALS OF FIRE. 6 char. 15

FREEDOM OF THE PRESS. 8 char. 15

Shall Our Mothers Vote? 11 char. 15

GENTLEMEN OF THE JURY. 12 char. 15

HUMORS OF THE STRIKE. 8 char. 15

MY UNCLE THE CAPTAIN. 6 char. 15

NEW BROOMS SWEEP CLEAN. 6 char. 15

THE GREAT ELIXIR. 9 char. 15

THE HYPOCHONDRIAC. 3 char. 15

The Man with the Demijohn. 4 char. 15

THE RUNAWAYS. 4 char. 15

THE THIEF OF TIME. 6 char. 15

WANTED, A MALE COOK. 4 char. 15

Female Characters Only.

A LOVE OF A BONNET. 5 char. 15

A PRECIOUS PICKLE. 6 char. 15

NO CURE NO PAY. 7 char. 15

THE CHAMPION OF HER SEX. 8 char. 15

THE GREATEST PLAGUE IN LIFE. 8 char. 15

THE GRECIAN BEND. 7 char. 15

THE RED CHIGNON. 6 char. 15

USING THE WEED. 7 char. 15

ALLEGORIES.

Arranged for Music and Tableaux.

LIGHTHART'S PILGRIMAGE. 8 female char. 15

THE REVOLT OF THE BEES. 9 female char. 15

THE SCULPTOR'S TRIUMPH. 1 male, 4 female char. 15

THE TOURNAMENT OF IDYLCOURT. 10 female char. 15

THE WAR OF THE ROSES. 8 female char. 15

THE VOYAGE OF LIFE. 8 female char. 15

MUSICAL AND DRAMATIC.

AN ORIGINAL IDEA. 1 male, 1 female 15

BONBONS; OR, THE PAINT KING. 6 male, 1 female char. 25

CAPULETTA; OR, ROMEO AND JULIET RESTORED. 3 male, 1 female char. 15

SANTA CLAUS' FROLICS. 15

SNOW-BOUND; OR, ALONZO THE BRAVE, AND THE FAIR IMOGENE. 3 male, 1 female char. 25

THE MERRY CHRISTMAS OF THE OLD WOMAN WHO LIVED IN A SHOE. 15

THE PEDLER OF VERY NICE. 7 male char. 15

THE SEVEN AGES. A Tableau Entertainment. Numerous male and female char. 15

TOO LATE FOR THE TRAIN. 2 male char. 15

THE VISIONS OF FREEDOM. 11 female char. 15

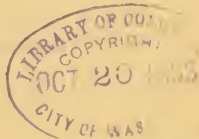
WALTER H. BAKER & CO., 23 Winter St., Boston.

A FINISHED EDUCATION

A Finale for the "First Part" of a Negro
Minstrel Entertainment

AS PRESENTED BY SCHOOLCRAFT AND COES

EDITED BY
GEORGE H. COES



42857Y1

BOSTON

Walter H. Baker & Co.

1893

PS635
29 C5716

CHARACTERS.

SAM, *as Interlocutor.*

BONES.

TAMBO.

The circle as Chorus.



COPYRIGHT, 1893, BY WALTER H. BAKER & Co.

TMP92-008875

A FINISHED EDUCATION.

SCENE. — *Stage set for "first part." Circle seated.*

BONES (*sings; air, "Paste, Paste, Paste;" or, "Bow wow, wow"*).

Oh, what is life without its joys,
Its sorrows, and its duties;
Why do the people turn their brains
With hoarding up its booties?
The age is fast in which we live,
In this great Yankee nation,
And all we want, to get along,
Is a finished education.

(*Chorus.*)

Oh, that's just so,
A finished education is all the go.

BONES. I say, Sam, I tried to get an education once.

SAM. Well, how did you succeed?

BONES. Not very well, Sam; the schoolmarm had a queer way of punishing the scholars.

SAM. How was that?

BONES. She used to stand us on our heads, and then pour cold water down our trouserloons.

TAMBO (*shivering*). Ugh, oh, oh!

SAM. Well, sir, if you have been to school, can you tell me what the three points of knowledge consist of?

BONES. No, Sam, that's too hard.

SAM. Well, I'll tell you; the three points of knowledge consist of "the press," "the pulpit," and "the ladies' dresses." The press spreads knowledge, the pulpit spreads morality, and the ladies' dresses spread all over the sidewalk.

TAMBO. Oh, for shame!

BONES. Oh, dry up!

SAM. Now I have got one for both of you.

TAMBO. Am I in this?

SAM. Yes, if you behave yourself.

TAMBO. Go it.

SAM. There once lived a man by the name of Noah, who had three sons, Shem, Ham, and Japhet.

TAMBO. Were they all girls?

SAM. No; they were all boys. Now can you tell me who was the father of those three boys?

TAMBO. Shem.

BONES. Ham.

TAMBO. Japhet.

BONES. Horace Greeley's grandmother.

TAMBO. Wendell Phillips. (*Substitute any public or local characters.*)

SAM. Stop, stop; I will illustrate the case. You know old Bill Tompkins who keeps the shoe store over the way?

TAMBO. Yes.

BONES. Yes.

SAM. Well, he has got three sons, Bill, Jim, and Ike; now, who is the father of those three boys?

T. and B. Why, old Bill Tompkins, of course.

SAM. That's right. Now, Noah had three sons, Shem, Ham, and Japhet. Who was the father of those three boys?

T. and B. Why, old Bill Tompkins, of course.

SAM. Ha, ha, ha! what a pair of blockheads you are to be sure! Now I have got one for you alone, Tambo. What are the four points of the compass?

TAMBO. Spring, summer, autumn, and winter.

SAM. What, sir?

TAMBO. Oh, I forgot, — north, south, east, and west.

SAM. What is before you?

TAMBO. North.

SAM. That's right; now, what is behind you?

TAMBO. My coat tail.

ALL. Ha, ha, ha!

TAMBO. Well, if I can't tell you the points of the compass, I can sing.

SAM. What can you sing?

TAMBO. Anything.

SAM. Sing it.

TAMBO. Play it.

(*Orchestra play symphony to "When This Cruel War is Over."*)

TAMBO (*sings*). "Dearest love." (*Coughs.*)

SAM. What's the matter?

TAMBO. I've got a very bad cold; have you got a lemon in your pocket?

SAM. No, sir.

TAMBO. Well, I want it played with a little more feeling. (*Orchestra plays symphony in jig time.*) Watch! Murder! Police! (*Music stops.*) I'm no jig dancer; I want it played with anguish, as if I was going to die. You know what I want.

(Orchestra plays symphony in a drawling style; placing himself in position, à la balladist, sings.)

Dearest love, do you remember,
When we last did meet?
How you told me that you loved me,
Kneeling at my feet?
Oh, how proud you stood before me,
In your suit of blue,
When this cruel war is over,
Hoop de doo den doo.

(While singing, all hands exhibit signs of disgust; when singing the last note, make all the noise possible outside, — beat gongs, ring bells, rattle thunder, turn crash, etc.)

BONES *(after noise subsides)*. If you can't sing any better than that, you'd better — *(Sings.)*

“Pull off your coat and roll up your sleeves,
For Jordan am a hard road to trabble, I believe.”

TAMBO. You think you're smart, don't you? I say, Sam, can you tell me why this tambourine is like Bones's head?

SAM. No, sir; please tell me.

TAMBO. Firstly, because it's round; toothly, because it's sheepish; treethly, because it's hollow.

ALL. Ha, ha, ha!

TAMBO. Yes, any man that goes driving a pig through the streets I don't think much of.

SAM. Yes, I'm surprised at you, such a nice young man, stooping to such an act. Where were you going with that pig?

BONES. I was driving him home. But I say, Sam, can you tell me the quickest and best way to make a house for a pig?

SAM. Why, certainly. Get some boards and build one.

BONES. I know a better way than that.

SAM. How?

BONES. Why, tie a knot in his tail, and then you have a pig's tie (pigstye).

TAMBO. Oh, my, who'd a thunk it.

BONES. I can spell, too.

SAM. What can you spell?

BONES. I can spell blind pig with two letters.

SAM. Oh, no, you can't!

BONES. Yes, I can.

SAM. Well, let me hear from you.

BONES. P-i-g — pig.

TAMBO. Ah, that's three letters.

BONES. Well, take out the eye, and the pig's blind — P. G — blind pig.

TAMBO. I can spell pig with one letter.

SAM. How?

TAMBO. U. (*Pointing to BONES.*)

BONES. I can spell two pigs with one letter.

TAMBO. How?

BONES. W. (*Pointing to TAMBO and SAM.*)

TAMBO. I can spell pig without any letter.

BONES. How?

TAMBO (*grunts like a pig*). I say, Sam, where was you going with that dog the other day?

BONES. Yes, where were you going with that rough bone polisher?

SAM. That, gentlemen, was a most faithful animal, and never shall I forget "Poor Dog Tray."

SONG. — "*Old Dog Tray.*"

The moon of life is past, and evening comes at last;
It brings me a dream of a once happy day,
Of forms that once were seen, upon the village green,
Sporting with my Old Dog Tray.

(*Chorus.*)

Old Dog Tray was ever faithful,
Grief cannot drive him away;
He's gentle, he is kind, you'll never, never find
A better friend than Old Dog Tray.

SAM (*spoken*). Yes, he was an intelligent animal, and never shall I forget the howl he gave when our band struck up that good old tune of our dear Old Flag.

(*Orchestra plays "The Flag of Our Union," with chorus, when the company arise and sing.*)

(*Chorus.*)

Then three cheers for the red, white, and blue,
Then three cheers for the red, white, and blue,
The Army and Navy forever,
And three cheers for the Red, White, and Blue.

(*During the singing of this chorus, BONES and TAMBO go off and bring on the American Flag. Tableau.*)

CURTAIN.

Baker's Monthly Bulletin.

THE OLD-FASHIONED HUSKING BEE. An Old Folks' Entertainment in One Scene. By NETTIE H. PELHAM. For eleven male and five female characters, and as many more as desired. Scene, the interior of a barn, easily arranged; costumes old fashioned. Plays forty minutes or more, according to number of songs and specialties introduced. Very easy to get up, and very funny. An excellent introduction for a dance, supper, or sociable, where a mixed entertainment is desired. (1891.)
Price, 15 Cents.

A VISION OF FAIR WOMEN. A Dramatic Paraphrase in One Scene. Based upon Tennyson's "Dream of Fair Women." By EDITH LYNWOOD WINN. Thirty-nine girls are called for, besides the "Dreamer" who has the vision; but a smaller number may be used, at pleasure, by simply reducing the number of tableaux. No scenery is required, and the costumes can be easily contrived by home talent. This is a very picturesque and enjoyable entertainment, and by giving a large number of pretty girls a chance to look their best, is sure to please them and every one else. (1891.)
Price, 15 Cents.

JOINING THE TINPANITES; OR, PADDY MCFLING'S EXPERIENCE. PART I. A Mock Initiation for the amusement and instruction of Secret Societies. Adapted to all orders, and containing nothing to offend any secret organization. By DAVID HILL. For thirteen male characters and supers. Scenery unimportant, the stage representing the interior of a lodge-room. Costumes, burlesque regalia. Plays forty-five minutes. This is an uproariously funny travestie of the forms of initiation, and is just the thing for a lodge-room entertainment. Any number of men can assist as members, etc. (1891.)
Price, 15 Cents.

JOINING THE TINPANITES. PART II. The second Degree of this popular Burlesque Order. Characters, scenery, and costumes same as in Part I., of which it is a continuation. Can be played independently, or in connection with Part I., which it naturally follows, but without in the least depending upon it. (1892.)
Price, 15 Cents.

JOINING THE TINPANITES. PART III. The Third and Highest Degree of this laughable "side" Order. Characters, scenery, and regalia, the same as in Parts I. and II. Like the other two, can be given as an independent Mock Initiation, or as the third part of a more elaborate ritual. (1892.)
Price, 15 Cents.

THE CHAPERON. A Comedy in Three Acts. By RACHEL E. BAKER. Fifteen female characters. Scenery not difficult. Costumes, tennis gowns and modern street and evening dresses, with picturesque Gypsy costumes for Miriam and Jill. Time in playing, two and a half hours. This clever play of life at school and in society continues the series of plays for ladies so admirably begun by "Rebecca's Triumph," and is deservedly popular. It unites refined fun with a strong dramatic story, and is at once amusing, interesting, and picturesque. (1891.)
Price, 25 Cents.

THE SPY OF GETTYSBURG. A Drama in Four Acts. By CHARLES TOWNSEND. Eight male, three female characters. Time of playing, two hours and thirty minutes. Scenery, two interiors. Costumes, modern and military — easily arranged. This is one of the best war dramas ever published, and is especially suitable for amateurs. It is full of bright fun and soul-stirring incidents. The interest is awakened at the outset, increases with each act, and the final climax brings a whirlwind of applause. The characters are all first-class. *Solomon*, the negro, is one of the most laughable darkey characters ever seen in any play. The incidents of this play cluster about the tremendous struggle at Gettysburg, and depict the adventures of the hero while acting as a scout for General Meade. The book contains a chapter of special interest, giving careful instructions regarding the style, make-up, and costuming of each character. (1891.)
Price, 25 Cents.

PROF. BAXTER'S GREAT INVENTION; OR, OLD MAIDS MADE NEW. A Farce-Comedy in One Act. By MARY B. HORNE. For three male and three female characters. Modern every-day costumes. Scenery of the very simplest character. Plays about an hour, or longer, according to specialties, songs, etc., introduced. This entertainment is a decided novelty, and is excuriatingly funny. First-rate Irish soubrette part, and capital comic old man. Prof. Baxter's patent process for making old people young again suits everybody, both on the stage and off. (1891.)

Baker's Monthly Bulletin.

THE GREAT MORAL DIME SHOW. An Entertainment in One Scene. By MARY B. HORNE. Nine male, seven female characters. Costumes simple; scenery, an ordinary interior, or may be dispensed with altogether. Plays from half an hour upward, according to the number of specialties introduced. This amusing piece is a burlesque of the "dime-museum," but is entirely devoid of the vulgarity of its original, and perfectly adapted to church or home performance. The characters are a wonderful collection of "freaks" of nature (somewhat assisted by art) who sing, dance or recite, according to their special abilities, in illustration of the explanatory lecture. It can be made uproariously funny, and is in character as well as fact a successor to "The Peak Sisters." (1892).

Price, 15 Cents.

A WONDERFUL CURE. A Farce in One Act. For female characters only. Four girls. Scene, an easy interior; costumes, modern. A very lively and amusing little piece for parlor or stage performance.

MY AUNT'S HEIRESS. A Comedy in One Act. Nine female characters, and two children. Costumes and scenery very simple. This amusing piece is well adapted for school performance, its humor being abundant and refined.

A FAIR ENCOUNTER. A Comedietta in One Act. By CHARLES MARSHAM RAE. For two female characters. Scene, an interior, well furnished. Costumes, modern; properties, numerous, but not troublesome to provide. An admirably bright little battle of wits, refined and amusing. Plays thirty-five minutes.


FAST FRIENDS. A Comedietta in One Act. By RE HENRY. For two female characters. Scenery and costumes very simple. Very bright and vivacious; admirably fitted for extemporaneous performance in a parlor. Plays twenty minutes.

SLIGHTED TREASURES. A Comedy in One Act. For four female characters. Costumes of the day. Drawing-room scene. Time, thirty minutes. An admirable piece for a school or home performance; easy, refined, and amusing.

A SLIGHT MISTAKE. A Comedy in One Act. For five female characters. One interior scene. Costumes, modern and old fashioned. Time, forty minutes. Very good for a school exhibition. Miss Penelope Perfect, the leading part, is an uproariously amusing comedy character.

BAKER'S PARLOR OPERAS.

Price, 15 Cents each.

 *We have a limited stock only of these pieces. As they will not be re-printed, we cannot guarantee to fill orders for an indefinite period.*

DIAMONDS AND TOADS. An Opera for little folks. Six male and five female characters. Founded on the old nursery legend of "The Diamonds and Toads." With full directions for its production. Very pretty and easily produced. Music selected from familiar sources. Plays about an hour.

ACCELERATE. A charade of four syllables, in opera. Lots of male and female characters. Very amusing and easy to get up. Music selected and familiar. Plays about fifty minutes.

CONJURATION. A Charade of four syllables, for about six male and six female characters. Arranged as an opera. With favorite tunes. Plays about forty minutes.

THE PILGRIM'S CHOICE. An Allegory, for male and female characters. Very appropriate for Sunday-school exhibitions. Interspersed with songs to familiar airs. Plays about an hour and a quarter.

HOLIDAYS. A Charade for Children in Three Scenes. Numerous characters. An appropriate entertainment for the celebration of any of the holidays, secular or religious.

CENTENNIAL. A Charade in Three Scenes. Six male, seven female characters. Very pretty and amusing.

AN ENTIRE NOVELTY.

THE GREAT MORAL DIME SHOW

AN ENTERTAINMENT IN ONE SCENE.

By MARY B. HORNE,

Author of "THE PEAK SISTERS," "PROF. BAXTER'S GREAT INVENTION,"
"THE BOOK OF DRILLS," "THE CARNIVAL OF DAYS,"
"PLANTATION BITTERS," ETC.

Nine male, seven female characters. Costumes simple; scenery an ordinary interior, or may be dispensed with altogether. Plays from half an hour upward, according to the number and character of additional specialties introduced. Printed exactly as first performed by the Unity Club, Watertown, Mass., on Friday evening, February 5, 1892.

This most amusing entertainment is a burlesque of the ordinary "dime-museum," so-called, but is entirely devoid of the vulgarity of its original, and perfectly adapted to church or home performance. The characters are, save the lecturer and her assistant, a wonderful collection of "freaks" of nature (somewhat assisted by art) who sing, dance or recite, according to their special abilities, in illustration of the explanatory lecture. It is most elastic in its requirements, can be played on any stage or platform, with or without scenery, and with a greater or smaller number of characters, according to taste or necessity. It can be made uproariously funny, and is in character as well as fact

A SEQUEL TO THE PEAK SISTERS.

Price, - - - 15 Cents.

SYNOPSIS.

SCENE.—The exhibition hall of Sister Keziah's Show. Sister Keziah's introductory lecture. Johnathan, the bashful assistant. Introductory hymn. Introduction of the "freaks." DANIEL MCGINLY *redivivus*. Daniel's song. LUCIA ZARATE, the celebrated Mexican dwarf. KITO, the shortest man alive, *not financially*. The wonderful MERMAID. The Mermaid's song. CASSIUS WHITE, the ossified boy. A "rocky" recitation. KALLULU, the only specimen of his kind in captivity; illustrated by cuts. SIGNOR GALASSI, the celebrated Glass-Eater. Galassi sings. ALLEGRO PENNEROSO, the wonderful two-headed girl; not to be confounded with the more common two-faced girl. Two ways of eating a pickle. IDA and IONE, the Grecian maidens. RAPHAEL TINTORET, the blind painter, who paints blinds in full view of the audience. AH CHIN and WUN LUNG, the Chinese twins, extremely well connected from birth. "The Land of Tea," KA-FOOZLE-FUM, the Turkish vocalist. Grand finale and curtain.



BAKER'S SELECTED LIST **OF JUVENILE OPERETTAS**

Designed especially for Church, School, and other Amateur Organizations. Complete, with all the music and full directions for performance.

- Grandpa's Birthday.** In One Act. Words by DEXTER SMITH; music by C. A. WHITE. For one adult (male or female) and three children; chorus, if desired. PRICE, 25 CENTS.
- Jimmy; The Newsboy.** In One Act. Written and composed by W. C. PARKER. For one adult (male), and one boy. No chorus. Very easy and tuneful. PRICE, 25 CENTS.
- The Four-leafed Clover.** In Three Acts. By MARY B. HORNE. For children of from six to fifteen years. Seven boys, seven girls, and chorus. Very picturesque. PRICE, 50 CENTS.
- Beans and Buttons.** In One Act. Words by WM. H. LEPERE; music by ALFRED G. ROBYN. Two male and two female characters; no chorus. Very comical and easy. PRICE, 50 CENTS.
- Hunt the Thimble.** In One Act. Words by A. G. LEWIS; music by LEO R. LEWIS. Two male, two female characters and small chorus. Simple and pretty. PRICE, 50 CENTS.
- Red Riding Hood's Rescue.** In Four Scenes. Words by J. E. ESTABROOK; music by J. ASTOR BROAD. Three male, four female characters and chorus. PRICE, 50 CENTS.
- Golden Hair and the Three Bears.** In Five Scenes. By J. ASTOR BROAD. Three adults (2 m., 1 f.), eight children and chorus. Music is easy, graceful, and pleasing. PRICE, 75 CENTS.
- R. E. Porter; or, The Interviewer and the Fairies.** In Three Acts. Words by A. G. LEWIS; music by LEO R. LEWIS. Six male, six female characters, and chorus. Very picturesque and pretty. PRICE, 75 CENTS.
- Gyp, Junior.** In Two Acts. Words by EARL MARBLE; music by D. F. HODGES. Two males, one female (adult), three children and chorus. Very successful and easily produced. PRICE, 75 CENTS.
- Alvin Gray; or, The Sailor's Return.** In Three Acts. Written and composed by C. A. WHITE. Ten characters, including chorus; can be made more effective by employing a larger number. PRICE, 75 CENTS.

Catalogues describing the above and other popular entertainments sent free on application to

WALTER H. BAKER & CO.,

THEATRICAL PUBLISHERS,

No. 23 Winter Street, - Boston, Mass.