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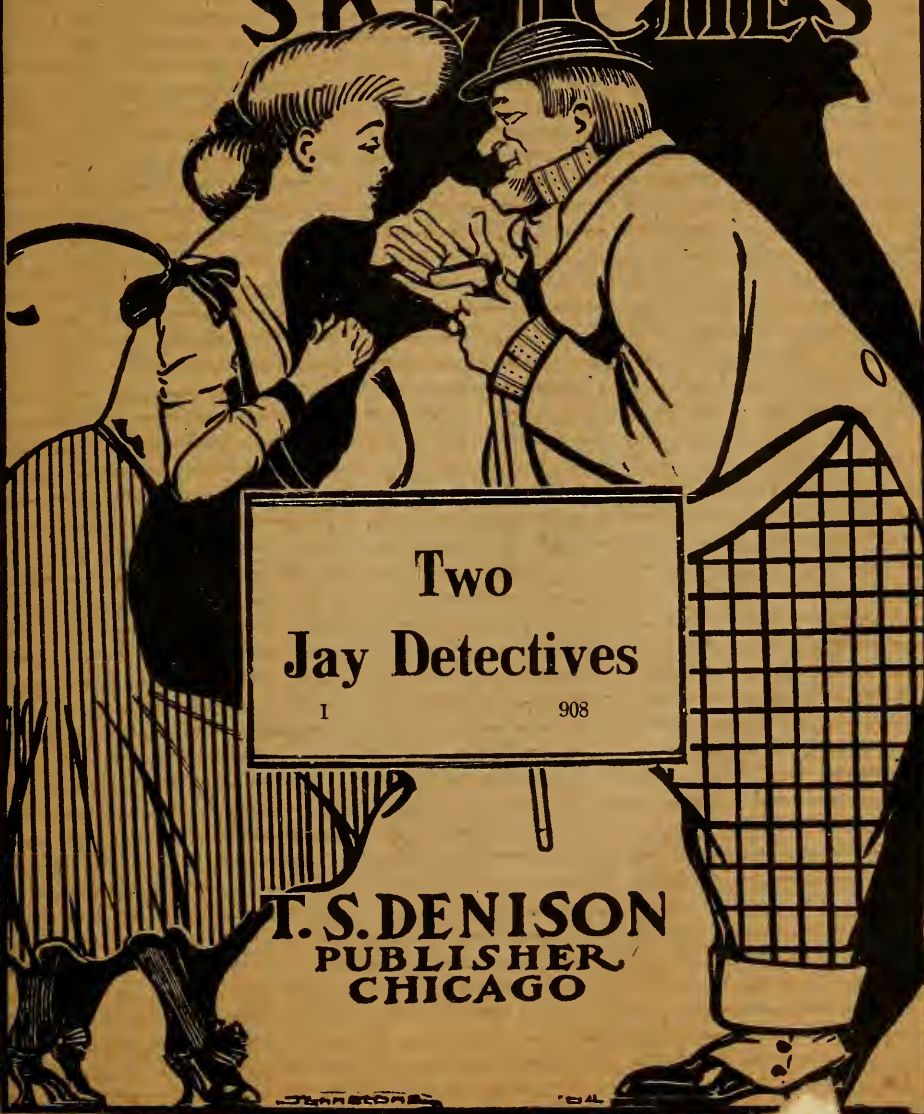




NO PLAYS EXCHANGED

DENISON'S VAUDEVILLE SKETCHES

PRICE
15 CENTS



Two
Jay Detectives

1

908

T. S. DENISON
PUBLISHER
CHICAGO

DENISON'S ACTING PLAYS.

Price 15 Cents Each, Postpaid, Unless Different Price is Given.

COMEDIES, MELODRAMAS, Etc.	M. F.	M. F.
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Not a Man in the House, 2 acts, 45 min.....	0 5	
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Odds with the Enemy, 4 acts, 1 hr. 45 m.....	7 4	
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Our Country, 3 acts, 1 hr.....	10 3	
Ours, 3 acts, 2 hrs. 30 min.....	6 3	
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Scrap of Paper, 3 acts, 2 hrs....	6 6	
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Snowball, 3 acts, 2 hrs.....	4 3	
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Sparkling Cup, temperance, 5 acts, 2 hrs.....	12 4	
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Wedding Trip (The), 2 acts, 1 hr.....	3 2	
Won at Last, 3 acts, 1 hr. 45 min.....	7 3	
Yankee Detective, 3 acts, 2 hrs.	8 3	

A successful list.

TWO JAY DETECTIVES

A RURAL RIOT OF COMEDY

BY

HARRY L. NEWTON

AUTHOR OF

*"Breakfast Food for Two," "A Bundle of Burnt Cork Comedy,"
"A Cold Finish," "Doings of a Dude," "A Dutch Cocktail,"
"Fresh Timothy Hay," "The Heiress of Hoetown," "Glickman
the Glazier," "Hey, Rube!" "Jayville Junction," "Marriage
and After," "Mr. and Mrs. Fido," "One Sweetheart for
Two," "Oshkosh Next Week," "O'Toole's Battle of
Ante-Up," "Pickles for Two," "The Pooh Bah of
Peacetown," "Si and I," "A Special Sale," "A
Tramp With a Tramp," "The Troubles
of Rozinski," "Two Jay Detectives,"
"Uncle Bill at the Vaudeville,"
and "Words to the Wise."*



CHICAGO

T. S. DENISON, PUBLISHER

163 RANDOLPH STREET

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1908

TWO JAY DETECTIVES.

CHARACTERS.

SILAS YANKEM.....*A School of Correspondence Detective*
HANK FETCHEM*Another*
LANDLORD.....*Who Knows by Practical Experience*

NOTE.—The Landlord is only a small “bit” and can be played by any third party.

TIME—*Nine P. M.*

TIME OF PLAYING—*About Fifteen Minutes.*

COSTUMES.

YANKEM—Black suit; hickory shirt; white turn down collar; black slouch hat; chin whiskers; steel spectacles; large tin star on vest. Carries large revolver or pistol in hip pocket. Speaks in slow, Yankee drawl. About 40 years old.

FETCHEM—Light color suit, much too small; red necktie, white shirt and collar; smooth face. Carries a stuffed club in hip pocket. Wears a tin star on vest. Speaks in Yankee dialect, quickly and in marked contrast to Yankem. Makeup to represent a man of about 25.

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.; 1 E., first entrance; U. E., upper entrance, etc.; D. F., door in flat or scene running across the back of the stage; 1 G., first groove, etc. The actor is supposed to be facing the audience.

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TWO JAY DETECTIVES.

SCENE: *Bedroom in the Skinner Hotel. Two single beds made up with sheets, pillows, etc., R. and L. of stage. One chair alongside of each bed; washstand with bowl and pitcher against back flat. Door R. or L.*
At rise of curtain there are no characters on stage.

LANDLORD (*heard off stage*). There's your room. Number 13. Don't be scared of the number. There ain't nothin' the matter at all with the room, even if it is number 13. There have been two or three folks found dead in it and things like that; and some say that they do be ghosts in it and things like that.

Enter LANDLORD and YANKEM.

LANDLORD (*sets small lamp on table*). But who's scared of ghosts, and a room where folks die sudden like? Be you?

YANKEM (*looking doubtfully about*). No—o—o, I ain't scared—but ain't you got a leetle pleasanter place fer a feller to bunk?

LANDLORD. Nope. Only room left. Better give me all the money you got and other valuables, 'cause you might not want to use it any more after you sleep here.

YANKEM (*sits on one of the beds*). I only got six dollars; that ain't much to tempt a person.

LANDLORD. Well, it'll help some. Fork over.

YANKEM (*pulls out a couple of bills and hands them to landlord*). Here ye be. (*Looks about.*) Don't look like there was anything' the matter with this room.

LANDLORD (*pocketing money and chuckling*). Oh, there

ain't—*much!* That bed you're sittin' on is where four folks have been found murdered.

YANKEM (*jumping to feet wildly*). Wow! Why didn't ye say so?

LANDLORD. I did.

YANKEM (*sits on other bed*). Yaas, after I'd squatted on it you did. Anythin' the matter with the bed I'm settin' on now? Any folks found murdered on this one?

LANDLORD. Nope.

YANKEM. I'm glad of that.

LANDLORD. No, that bed you're settin' on is all right—except that folks have a habit of committin' suicide on it. (*YANKEM jumps up quickly*). Seems to me there has been nine suicides on it—nine or ten, I ain't quite sure which. But there appears to be somethin' the matter with it. Everyone who lays down on it gets a quick desire to jump up and kill themselves. (*YANKEM trembling sits on chair*.) But I reckon you'll be all right. You look like a good, level-headed chap—but you can't always sometimes tell by the looks. Now, that chair you're settin' in is a innocent lookin' piece of furniture, but lawse me! (*YANKEM jumps up*.) It is a hoodoo chair if there ever was one. Appears like when folks set in it they get a desire to commit murder—

YANKEM. Say, you and your hotel kin go plumb to glory. I'm goin' to get right out of here (*starts for door*). I don't want to hear no more. I've heard enough now to keep me awake all night (*at door*).

LANDLORD (*significantly*). Oh, you'll sleep all right; and you'll sleep sound. In case I can't wake you in the mornin', you may know that somethin' happened durin' the night to you. You kin take your choice of them two beds. They're both very comfortable. Good night and pleasant dreams. (*Laughs in ghastly manner and exit*.)

YANKEM (*coming down stage and glancing fearfully around*). Waal, I'll be gosh swiggled. Appears like I'd arrived in a nice quiet place. (*Looks at beds*.) I kin take my choice of them beds, kin I? Waal, he's all-fired kind. If I lay down on one I'll commit suicide; and if I lay on t'other, I'll git murdered. I guess the best thing for me to

do is to stand up all night and let my feet hang over. (*Forgets himself and sits on chair, then immediately jumps up again.*) Gee whiz! I clean forgot. That's that hoodoo cheer. I'm liable to commit somethin' if I set down on it. He didn't say there was anythin' the matter with that other cheer. (*Looks at other chair.*) So I guess it must be all right. Anyhow, I got to squat somewhere. (*Sits in chair, then glances about uneasily. Slight pause, then*) Don't seem to feel nothin'. Guess it must be all right. (*Looks at star on vest, smiles.*) Gosh, I clean forgot that star. (*Takes out handkerchief and polishes star.*) I'm a regular real detective, I am. I ain't a-goin' to be scared of ghosts and things like that either, ye bet yer boots. (*Crash sounds off stage; he jumps up and glances uneasily about.*) What was that, I wonder. If some folks don't behave I'll arrest the hull caboodle on em. (*Sits down, pulls out a small book from inside pocket.*) Let's see what the Detective School of Correspondence sez to do when you hear a suspicious noise. (*Looks over two or three pages.*) Oh, yes, here it is (*reads*): "When you hear a suspicious noise, follow the footprints until noise is reached, then grab noise around the neck firmly and handcuff it." (*Speaks*) Humph! I guess it must be all right, but how in thunder kin a feller grab a noise and handcuff it! (*Reads from book again*) "At first' glance this may appear difficult, but if you practice a hundred years, goin' without food or sleep while so doin', it will then become much easier." (*Speaks*) Humph! If I practice a hundred years without food or sleep I'd be a secondary consideration to a streak of sunshine. But it's in the instructions and must be so. (*Pulls out a legal-looking paper.*) This is some important paper. A warrant for the arrest of Kid Kiddo, the Kidnaper. If I arrest this Kid Kiddo I get \$4.00 reward cash down. I'm on his trail and he can't escape me. (*Polishes star with his handkerchief, then reads again*) "Description of Kid Kiddo. Man about as high as he is old; wears clothes on the street" (*speaks*) Kinder funny place to wear 'em. I wear my clothes on my body. (*Chuckles, then reads again*) "When last seen he was wearin' a red necktie." (*Speaks*) Huh!

Fust it says he wears clothes, then it says he only wears a red necktie. Waal, anyhow, I got to look for clues. 'Tain't likely he'll come in here and git ketched. I'll take a look in another room (*rises and tiptoes off stage*).

LANDLORD (*off stage*). There's yer room. Number 13. Nicest room in the house. Nothin' to disturb you but ghosts and things like that. Walk right in and make yourself to home. If you don't feel at home now you will wish yourself there before morning. Good night and pleasant dreams.

Enter FETCHEM. *He has a dark lantern in right hand and stuffed club in left.*

FETCHEM (*calling back to landlord*). Good-night, Mr. Landlord.

LANDLORD (*off stage*). Good-night.

(*"Good-night" is repeated by FETCHEM and LANDLORD several times, each time fainter by LANDLORD as if he were walking away, the last time it is barely heard by the audience. FETCHEM shows nervous manner about the fourth time good-night is called by LANDLORD, glances apprehensively over his shoulder, etc.*)

FETCHEM. This is the dad-gondest place I ever struck. It makes the chills play tag up and down my spinal column. But I ain't scared—not me. Detectives never get scared. (*Flashes light on star. Groan sounds from off stage.*) Gee whiz! what's that? (*Trembles.*) He said somethin' about ghosts. I wonder if that was a regular ghost? (*Groan noise again.*) Holy pumpkins, that's awful! (*Knees knock together, etc.*) Let's see what the Detective School of Correspondence sez to do when you hear a ghost groan. (*Pulls out book and reads*) "When a ghost groans follow the groans carefully in a balloon until the ghost gets tired, then stick a pin in it and let the gas out." (*Speaks*) Gee whiz, I wonder if they mean stick a pin in the ghost or the balloon. (*Groans sound again.*) Oh, dear me! Why did I ever send a dollar to get to be a detective? I'm goin' to get out of this place (*runs to door, tries to open it, but door is locked. Runs around stage trying to escape and then finally*

runs to bed designated by LANDLORD, as the "murder" bed, crawls under sheet, leaving only top of head visible).

Enter YANKEM.

YANKEM (*looking over his shoulder apprehensively*). I wish I was out out of this place.

FETCHEM (*groans*). So do I.

YANKEM (*looking at bed frightened*). What's that? (*Shakes with fright*). Dog-dad if there ain't a dead man in that bed already. (*Looks wildly around*). Now, I'll be arrested for committing suicide—I mean bigannie. (*FETCHEM groans*). Gee flop, I wonder what my book sez to do when I find a live murdered man. (*Pulls out book and reads*) "When you find a murdered man ask him his name and address and how his appetite is. Then take his temperature." (*Closes book and approaches FETCHEM*.) Say, be you dead?

FETCHEM (*raises head*). Sure I am.

YANKEM. Then I got to ask your name and address and also take your temperature. Will you hand it over peaceable like or will I use force?

FETCHEM. No, I like grape-nuts better. But I ain't got no temperature. The landlord took everythin' I had a little while ago—temperature and all. (*Sits up in bed; stuffed club in one hand and dark lantern in other*.)

YANKEM (*looks at FETCHEM closely. Aside*). By jinks! If that ain't Kid Kiddo I'm a heifer. (*Pulls out paper, reads*) "Man about as high as he is old. When last seen wore a red necktie." (*To FETCHEM*) You're the feller all right.

FETCHEM (*aside*). This feller's plumb crazy.

YANKEM (*pulls out pistol and points it at FETCHEM's head*). You're captured, Kid Kiddo; you're captured—understand?

FETCHEM. Say, be you goin' to hold that pistol in my face all night?

YANKEM. By jinks, I never thought of that. Excuse me while I look in my book and see what to do when a desperate criminal is captured. (*Lays pistol on floor, takes*

out book and reads) "When a criminal is captured, take away his arms." (*To FETCHEM*) Hear that? I got to take and saw off your arms.

FETCHEM. You ain't goin' to saw off nothin'. You're the craziest loon I ever seen. If you don't look out I'll arrest you.

YANKEM. Arrest me? You can't arrest me. I'm a real regular detective. (*Shows star.*)

FETCHEM (*jumps out of bed*). I'll show you who's a regular detective, gol darn you! (*Pulls out stuffed club and hits YANKEM over the head. YANKEM drops to floor.*) There! I guess you'll not be disturbin' honest folks any more. (*YANKEM lies quiet. FETCHEM looks down on him.*) Gee whiz, I hope he ain't a goner! Wonder what my book sez to do when you hit a man in the head? (*Pulls out book, reads*) "When you hit a man on the head, rub his hands. If it's a woman rubber boots." (*Speaks*) If it's a woman, rubber boots. Oh, gosh!

YANKEM (*sitting up, feeling his head and looking at FETCHEM*). Say, where was you when the buildin' fell down?

FETCHEM. Say, I'm glad you ain't a goner.

YANKEM. So am I. But a real regular detective never gets killed. But ain't you Kid Kiddo?

FETCHEM. No; I'm Hank Fetchem, a detective. (*Shows star.*)

YANKEM. And I'm Silas Yankem, a detective. (*Shows star.*) But, by jinks I thought I had you captured and \$4.00 reward to boot.

FETCHEM. We both been foolish. Let's go to bed.

YANKEM. Go to bed? Say, if we git in them beds we'll never wake up agin.

FETCHEM. Oh, gosh, that's all bosh. I'm goin' to bed. I'm sleepy as the dickens. (*Jumps into bed and covers himself with sheet.*)

YANKEM (*lies down in other bed*). Waal, I got my pistol and you got your club. If there's any ghosts come snoopin' around, I'll shoot 'em.

FETCHEM. Yaas, and if you miss 'em I'll soak 'em with my club. Good-night.

YANKEM. Good-night.

LANDLORD (*off stage, yells*). Good-night. (YANKEM and FETCHEM *both sit up and look wildly around.*)

FETCHEM. What was that? (*Trembling.*)

YANKEM. I don't know. Soak it with your club.

FETCHEM. It's a ghost. Go and look for it.

YANKEM. I ain't lost any ghost. Go look for it yourself.

FETCHEM. I'm sound asleep; I can't. (*Covers up in bed.*)

(LANDLORD, *after short pause, in which FETCHEM and YANKEM both snore loudly, comes in in white sheet. He stands between the two beds, touching first one on the face and then the other. Each time he touches them they knock off his hand and continue to snore. LANDLORD at last slaps FETCHEM on face, then YANKEM. They both sit up in bed, yell at sight of ghost and jump out of bed. LANDLORD laughs loudly, then YANKEM and FETCHEM grab LANDLORD, throw him over the back of a chair; FETCHEM takes stuffed club and beats seat of LANDLORD'S trousers to descending curtain. A very funny effect is produced by having a quantity of flour sprinkled on the sheet, and when the club comes in contact with it, clouds of flour dust will arise.*)

CURTAIN.

The Old School at Hick'ry Holler

By LUTIE FITZ GERALD.

Price, 25 Cents

Comic entertainment in 3 scenes, 12 m., 9 f. Time, about 1 h. 15 m. Scenes: On the way to school, the schoolroom, classes, recess, etc. The last day. Characters: Teacher, scholars, school director and visitors. It represents the old-fashioned school of 20 or 30 years ago, and abounds with the fun and pranks of our youthful days. It is the same style of a school which a poet so well describes in the following lines:

"The schoolhouse stood on Sandy Hill, a noisy, old-time knowledge mill,

Where Yankee masters came to teach and wield the thought-inciting beech."

If characters are taken by prominent or elderly people it will add to its success. The funniest old school entertainment published.

"The Old School at Hick'ry Holler' proved a success."—Marie M. Rotz, Bay, Mo.

The Brookdale Farm

By ROBERT J. BENTLEY.

Price, 25 Cents

Rural drama, 4 acts; 7 m., 3 f. Time about 2 h. 15 m. Scenes: Easy rural, 1 exterior, 3 interiors. Characters: Squire Brooks, owner of the farm. Mrs. Brooks, his wife. Marion, their daughter. Nan Cummings, adopted daughter, who combines mischief with work. Gilbert Dawson, a nephew and an unprincipled rogue. Roy Harte, in love with Marion. Ephraim Green, not as green as he looks. Dick, a tramp, a "true heart 'neath ragged coat." Samuel Hunter, sheriff. Ben Holy, hotel proprietor.

SYNOPSIS.

Act I.—The Old Homestead. Ephraim makes a discovery. Mrs. Brooks takes a hand in the game. The love match. The plot. Squire falls into the trap. The quarry is sold. Ephraim finds granite. "Too late." Roy to the rescue. Gilbert foiled.

Act II.—Good news. Ephraim's sad experience. The deed is safe. Ephraim's jealousy. The surprise party. Roy's father in jail. Squire murdered. Roy accused.

Act III.—Ephraim's experience with the miners. Mrs. Brooks displeased. Roy explains. Gilbert's offer. Roy drugged. The robbery. Ephraim takes a hand. The money is safe.

Act IV.—The intended elopement. Sheriff Hunter's hard luck. The bribe. Dick relates a story. The deed is destroyed. Roy's return. The Sheriff's duty. The accusation. The arrest. Retribution.

T. S. DENISON, Publisher

163 Randolph Street, CHICAGO

The Face At The Window

By W. C. PARKER.

Price, 25 Cents

Drama, 3 acts; 4 m., 4 f. Time, about 2 h. **Scenes:** Easy, 1 interior, 1 exterior. **Characters:** Reginald Spofford, One of New York's 400. Chester La Grange, alias "Second Story Bill," of unsavory reputation. Mose (negro), who refuses to work. Swartwood, a detective. Vera Stanley, wronged but forgiving. Mrs. Spofford, mother of Reginald. Lillian, her niece. Dinah, wife of Mose and boss of her family.

SYNOPSIS.

Act I.—The unprotected home. The rejected suitor. The secret of a life. The attempted robbery. The recognition. The fight against odds. Reginald to the rescue.

Act II.—Continued persecution. The reformed burglar. The heiress. Plot and counter plot. Reunited school girls. Courting under difficulties. The interrupted murder of the wrong party. "The Face at the Window."

Act III.—The lonely rocky pass. Raking up old occurrences. Seeing things in a new light. The explanation. The clandestine meeting. The rejected proposal. The use of force. The right wins. "Free at last."

After The Game

By LINDSEY BARBEE.

Price, 25 Cents

A college comedy, 2 acts; 1 m., 9 f. The male character is not prominent and can be played by a girl. Time, 1¼ h. **Scenes:** 2 interiors—Nan's room, and a "den" in the club house. **Characters:** Nan and Betty, grave and reverend Seniors. Kit and Polly, gay and festive Juniors. Dixie and Trixie, lighthearted and loquacious Sophomores. Flora and Dora, meek and submissive Freshmen. Jane, the maid. Jack, half-back on the Varsity team.

SYNOPSIS.

Act I.—After the dance. Nan prepares for a chafing dish party. The Sophomores interrupt. Dixie bewails the lack of romance in every-day life. Betty proves the contrary. A Hallowe'en stunt. Nan offers herself for the crucial test. An exciting story and a football shoe. Nan tells of her quarrel with Jack. The girls depart. "I've broken my promise—lost his friendship."

Act II, Scene I.—Same as Act I. After the game. Nan nervously awaits the result. The girls come from the game. Great noise and hilarity. Jack's accident and misfortune are related. Nan makes up her mind. "He needs you—won't you go to him?" Scene II.—"Den" in the Club House. After the man. The shoe fits. Cinderella finds her Prince.

T. S. DENISON, Publisher

163 Randolph Street, CHICAGO



Denison's Vaudeville Sketches

Price, 15 Cents Each, Postpaid.

Nearly all of these sketches were written for professionals and have been given with great success by vaudeville artists of note. They are essentially dramatic and very funny; up-to-date comedy. They are not recommended for church entertainments; however, they contain nothing that will offend, and are all within the range of amateurs.

DOINGS OF A DUDE.—Vaudeville sketch, by Harry L. Newton; 2 m., 1 f. Time 20 m. *Scene:* Simple interior. Maizy Von Billion of athletic tendencies is expecting a boxing instructor and has procured Bloody Mike, a prize fighter, to "try him out." Percy Montmorency, her sister's ping pong teacher, is mistaken for the boxing instructor and has a "trying out" that is a surprise. A whirlwind of fun and action.

FRESH TIMOTHY HAY.—Vaudeville sketch, by Harry L. Newton; 2 m., 1 f. Time 20 m. *Scene:* Simple rural exterior. By terms of a will, Rose Lark must marry Reed Bird or forfeit a legacy. Rose and Reed have never met and when he arrives Timothy Hay, a fresh farm hand, mistakes him for Pink Eye Pete, a notorious thief. Ludicrous lines and rapid action.

GLICKMAN, THE GLAZIER.—Vaudeville sketch, by Harry L. Newton and A. S. Hoffman; 1 m., 1 f. Time 25 m. *Scene:* Simple interior. Charlotte Russe, an actress, is scored by a dramatic paper. With "blood in her eye" she seeks the critic at the office, finds no one in and smashes a window. Jacob Glickman, a Hebrew glazier, rushes in and is mistaken for the critic. Fun, jokes, gags and action follow with lightning rapidity. A great Jew part.

THE GODDESS OF LOVE.—Vaudeville sketch, by Harry L. Newton; 1 m., 1 f. Time 15 m. *Scene:* Simple exterior. Aphrodite, a Greek goddess, is a statue in the park. According to tradition a gold ring placed upon her finger will bring her to life. Knott Jones, a tramp, who had slept in the park all night, brings her to life. A rare combination of the beautiful and the best of comedy. Novel, easy to produce and a great hit.

HEY, RUBE!—Monologue, by Harry L. Newton; 1 m. Time 15 m. Reuben Spinach from Yapton visits Chicago for the first time. The way he tells of the sights and what befell him would make a sphinx laugh.

IS IT RAINING?—Vaudeville sketch, by Harry L. Newton; 1 m., 1 f. Time 10 m. Otto Swimorebeer, a German, Susan Fairweather, a friend of his. This act runs riot with fun, gags, absurdities and comical lines.

MARRIAGE AND AFTER.—Monologue, by Harry L. Newton and A. S. Hoffman; 1 m. Time about 10 m. A laugh every two seconds on a subject which appeals to all. Full of local hits.

ME AND MY DOWN TRODDEN SEX.—Old maid monologue, by Harry L. Newton; 1 f. Time 5 m. Polly has lived long enough to gather a few facts about men, which are told in the most laughable manner imaginable.

AN OYSTER STEW.—A rapid-fire talking act, by Harry L. Newton and A. S. Hoffman; 2 m. Time 10 m. Dick Tell, a knowing chap. Tom Askit, not so wise. This act is filled to overflowing with lightning cross-fires, pointed puns and hot retorts.

PICKLES FOR TWO.—Dutch rapid-fire talking act, by Harry L. Newton and A. S. Hoffman; 2 m. Time 15 m. Hans, a German mixer. Gus, another one. Unique ludicrous Dutch dialect, interspersed with rib-starting witticisms. The style of act made famous by Weber and Field.

THE TROUBLES OF ROZINSKI.—Jew monologue, by Harry L. Newton and A. S. Hoffman; 1 m. Time 15 m. Rozinski, a buttonhole-maker, is forced to join the union and go on a "strike." He has troubles every minute that will tickle the ribs of both Labor and Capital.

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Betsy Baker, 45 min.....	2 2
Blind Margaret, musical, 30 m.	3 3
Borrowed Luncheon, 20 min...	0 5
Borrowing Trouble, 25 min....	3 5
Box and Cox, 35 min.....	2 1
Breezy Call, 25 min.....	2 1
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Is the Editor in? 20 min.....	4 2
John Smith, 30 min.....	5 3
Just My Luck, 20 min.....	4 3
Kansas Immigrants, 20 min....	5 1
Kiss in the Dark, 30 min.....	2 3
Larkin's Love Letters, 50 min..	3 2
Lend Me Five Shillings, 40 min.	5 2
Llmerick Boy, 30 min.....	5 2
Little Black Devil, 10 min.....	2 1
Love and Rain, sketch, 20 min.	1 1
Lucky Sixpence, 30 min.....	4 2
Lucy's Old Man, sketch, 15 m.	2 3
Madame Princeton's Temple of Beauty, 20 min.....	0 6
Mike Donovan, 15 min.....	1 3
Misses Beers, 25 min.....	3 3
Mistake in Identity, 15 min....	0 2
Model of a Wife, 25 min.....	3 2
Mrs. Gamp's Tea, sketch, 15 m.	0 2
My Jeremiah, 20 min.....	3 2
My Lord in Livery, 45 min....	4 3
My Neighbor's Wife, 45 min....	3 3

	M. F.
My Turn Next, 50 min.....	4 3
Narrow Escape, sketch, 15 m...	0 2
Not at Home, 15 min.....	2 0
Obstinate Family, 40 min.....	3 3
On Guard, 25 min.....	4 2
Only Cold Tea, 20 min.....	3 3
Outwitting the Colonel, 25 m..	3 2
Patsy O'Wang, 35 min.....	4 3
Pat the Apothecary, 35 min....	6 2
Persecuted Dutchman, 35 min.	6 3
Pets of Society, 30 min.....	0 7
Played and Lost, sketch, 15 m.	3 2
Pull-Back, 20 min.....	0 6
Quiet Family, 45 min.....	4 4
Realm of Time, musical, 30 min.	8 15
Regular Fix, 50 min.....	6 4
Rejected, 40 min.....	5 3
Rough Diamond, 40 min.....	4 3
Row in Kitchen and Politician's Breakfast, 2 monologues...	1 1
Silent Woman, 25 min.....	2 1
Slasher and Crasher, 1 hr. 15 m.	5 2
Taming a Tiger, 20 min.....	3 0
That Rascal Pat, 35 min.....	3 2
To Oblige Benson, 45 min.....	3 2
Too Much for One Head, 25 m..	2 4
Too Much of a Good Thing, 50 min.....	3 6
Treasure from Egypt, 45 min..	4 1
Trick Dollar, 30 min.....	4 3
Turn Him Out, 50 min.....	3 3
Twenty Minutes Under Umbrella, sketch, 20 min.....	1 1
Two Bonnycastles, 45 min....	3 3
Two Gay Deceivers, 25 min....	3 0
Two Gents in a Fix, 20 min....	2 0
Two Ghosts in White, 25 min..	0 8
Two of a Kind, 40 min.....	2 3
Two Puddifoots, 40 min.....	3 3
Uncle Dick's Mistake, 20 min..	3 2
Very Pleasant Evening, 30 min	3 0
Wanted: a Correspondent, 1 hr.	4 4
Wanted; a Hero, 20 min.....	1 1
Which Will He Marry? 30 min.	2 8
White Caps (The), musical, 30m.	0 8
Who is Who, 40 min.....	3 2
Who Told the Lie? 30 min,....	5 3
Wide Enough for Two, 50 min.	5 2
Woman Hater (The), 30 min....	2 1
Wonderful Letter, 25 min.....	4 1
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