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AMES' Series of
STANDARD AND MINOR DRAMA.

No. 68.

THE SHAM PROFESSOR.

A FARCE

IN ONE ACT,

—BY—

F. L. CUTLER,

AUTHOR OF,

That Boy Sam, Hans, the Dutch J. P., Etc.

WITH CAST OF CHARACTERS, ENTRANCES AND EXITS, RELATIVE
POSITIONS OF THE PERFORMERS ON THE STAGE, DE-
SCRIPTION OF COSTUME, AND THE WHOLE OF
THE STAGE BUSINESS, AS PERFORM-
ED AT THE PRINCIPAL AMER-
ICAN AND ENGLISH
THEATRES.

CLYDE, OHIO.

A. D. AMES, PUBLISHER.

OUR PLAYS MAY BE ORDERED FROM EVERY NEWS-DEALER AND BOOKSELLER IN THE WORLD.

AMES' STANDARD AND MINOR DRAMA.

FIFTEEN CENTS PER COPY.

1. *MR. AND MRS. PRINGLE*, A comic interlude in one act, 7 male, 4 female characters. A very funny afterpiece. A light plot hinging upon the fact that Mr. Pringle who has a horror of children, marries as he supposes a widow of about fifty, without any. The situations as the children appear one by one, are very funny. Scene, a drawing room. Time of performance 45 minutes.
2. *A DESPERATE GAME*, A comic drama in one act, by John Madison Morton, 3 male 2 female characters. Scenery, simple in-door sets. It is very funny and since its publication has been performed often and with great success. Time of performance 45 minutes. Every company should have it.
3. *THE LADY OF LYONS*. Nothing need be said in praise of this play. It is by Bulwer, and has 12 male and 2 female characters. A favorite with all great players. It abounds in eloquent declamation. Time of playing, 3 hours.
4. *RICHELIEU*. A play in 5 acts, by Bulwer. 12 males and 2 females. Time in representation, about 3 hours.
5. *WHEN WOMEN WEEP*. A comedieta in 1 act, by J. Newton Gotthold. 3 males, 2 females. It is an old saying that if women will weep, their husbands or lovers will grant any favor. This shows how it is done. Scene a parlor. Time of performance 30 minutes.
6. *THE STUDIO*. An Ethiopian farce in 1 act for 3 males. Very funny. Some very amusing experience in artist's studio is given. Just the farce for amateur minstrels. Easily produced. Time of performance 20 minutes.
7. *THE VOW OF THE ORNANI*. A drama in 3 acts, by J. Newton Gotthold, 7 males, 1 female. Capital parts for leading man, two old men, and leading lady. Will be found a good drama in every respect. One hour.
8. *THE BETTER HALF*. A comedieta in 1 act, by Thos. J. Williams, 5 male 2 females. Time, present, costumes modern. "Julia" in this play is always a favorite character with actresses. We have also a fop, a pouty old fellow, a husband who is not half as much of a man as his wife, etc. A tiptop play. Time of performance 50 minutes.
9. *LADY AUDLEY'S SECRET*. A drama in 2 acts by Wm. E. Suter, 6 male 4 females. In addition to being a favorite stock play with the profession, it is always in good demand from amateurs. The character of Lady Audley is one of the best for leading lady. It has leading men, old man, and two first-class comedy parts. All who have read the celebrated novel by the same name will want the drama. Time of representation 1 hour and 40 minutes.
10. *STOCKS UP AND STOCKS DOWN*. A dialogue in 1 act, 2 male characters. Costumes exaggerated, evening, and dilapidated. Scene a street. Extremely ridiculous. Time of performance, 10 minutes.
11. *JOHN SMITH*. A farce in 1 act by W. Hancock, 5 male 3 females. This farce must not be confounded with "John Schmidt," as there is no similarity, this one being much more laughable. The character of "Old John Smith" is immensely funny, and will keep an audience in roars of laughter whenever he appears. A favorite farce, every character good. Costumes simple. Scenery plain room. Time of playing, 40 minutes.
12. *A CAPITAL MATCH*. A comic drama in one act, 3 males, 2 females. This is one of John Madison Morton's best pieces, is very neat and easily produced. The scenery is simple, can be played in a parlor if necessary. Time 35 minutes.
13. *GIVE ME MY WIFE*. A farce in one act by Wm. E. Suter, 3 male, 3 female characters. Easily produced, costumes modern. A dreadful misunderstanding in this farce which the name will imply. Order a copy and you will like it. Time of performance 30 minutes.
14. *THE BRIGANDS OF CALABRIA*. A Melo-Drama, in one act, by Wm. E. Suter, 6 male, 1 female character. This is a capital play of the blood-and-thunder description, and abounds with sword combats, pistols, etc., etc. It also has a good comedy man, who always is very funny, and very hungry. This has always been a great favorite with all companies who have played it. Time of performance about 1 hour.
15. *AN UNHAPPY PAIR*. An Ethiopian Sketch for two characters. Is a favorite little sketch with all who play it. Costumes exaggerated. This is "Nigger all over," and ought to be in the hands of every minstrel company. Time of performance, 10 minutes.

The Sham Professor,

A FARCE

IN ONE ACT,

—BY—

F. L. CUTLER, ESQ.

With cast of Characters, Entrances and Exits, Positions of the Performers on the Stage, and the whole of the Stage business correctly marked from the prompt book.

*Entered according to Act of Congress in the year 1879 by
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THE SHAM PROFESSOR.

— PS 635
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CHARACTERS:

Professor.....A Music Teacher.
Joe.....His Brother.
Dick.....The Professor's Servant.
Cuff.....A Colored Pupil.

—

SCENE—A Cottage Interior.

—

PROPERTIES.

Table. Several chairs. A violin and bow on the table.

—

COSTUMES—To suit Characters.

—

Time of performance—twenty minutes.

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THE SHAM PROFESSOR.

ACT I.

SCENE—Cottage interior, with table and chairs, violin on table.

Enter Professor, R.

Prof. This beats anything I ever experienced. I've been paying rent for these rooms for two weeks, and have advertised the whole place, but have not got a scholar. I have either mistaken my calling, or else music is below par in this place. I wonder where Dick is. (*calls*) Dick, Dick.

Enter Dick, L.

Dick. What'll you hab massa?

Prof. I want you to go down to the Post Office, at once and see if there's any mail for me.

Dick. (*going*) All right massa. (*exit L.*)

Professor seats himself R. F., takes up violin and plays slowly.

Enter Dick, L.

Dick tiptoes up behind Professor, who stops at the end of the second strain.

Dick. (*aside*) Gracious, dat's nice!

Prof. (*looking around*) I thought I told you to go to the office.

Dick. (*with a sigh*) Yes, I'se a goin.' (*exit, L.*)

Professor plays hornpipe.

Enter Dick, L.

Dick begins to dance. Professor jumps up, seizes Dick by collar, shakes him.

Prof. (in a rage) What does this mean, you black rascal. Be gone with you!

Dick. (trembling) I know, Massa, but when you strike dat tune, dis nigger's hyar, an no where else.

Prof. (releasing him) Well, be off with you.

Exit Dick, L.

Prof. It's some consolation to think that there's one person in this place that appreciates your music, even if it is a nigger. Well, I believe that while Dick is gone I'll run down to the restaurant and get some dinner.

Enter Joe, L.

Joe. So this is where my brother, the Professor, holds forth. The dear old innocent, he thought I could get no trace of him, in this out-of-the-way place, but let me alone for that. I wonder how many scholars he's got, and whether he's making any money. *(knock off L.)* Wh o's that now I wonder? *(calls)* Come in.

Enter Cuff with carpet-bag and banjo.

Cuff. Is dis de place whar de Professor holds out?

Joe. I believe this is the place, sir.

Cuff. Well, you see I cum all de way from Hooksack, spressly to see de Professor. Is you de man?

Joe. (aside) This old nigger is evidently a new customer. Why not have some fun? Here goes. *(aloud)* Certainly sir, what can I do for you?

Cuff. Wal you see Professor, I cum down to learn a little on de music.

Joe. (very important) Oh, I see. You wish to be instructed in the art of producing harmonious sounds from the different varieties of musical instruments now extant on this mundane sphere. Am I correct?

Cuff. (scratching his head) Um—well—yes—I gess dat's it.

Joe. Well I suppose you have decided which instrument you wish to learn to manipulate?

Cuff. Wa—wa—wat's dat?

Joe. Well, in other words, to better impress my meaning on your weak intellect, what branch of music do you wish to learn?

Cuff. (quickly) I don't want to learn no branch. I want to learn to play on dis. *(holds up banjo.)*

Joe. Very well, have you had any previous experience.

Cuff. Any what?

Joe. I mean have you in the past, allowed yourself to experiment in producing musical harmonies.

Cuff. (*perplexed*) I—I—don't tink I hab, massa.

Joe. Well then, we will commence by testing your nerve. For you see it is necessary for you to have perfect control of your nervous system, before we can proceed. You must not allow anything to excite you in the least, and you must do everything I tell you, without hesitation. Will you do this?

Cuff. (*quickly*) Yes, I'll do eberyting you tell me.

Joe. Well then, lay down your bag and banjo, and stand on this chair. (*places chair at back of stage c.*)

Cuff. (*astonished*) Stand on dat cheer! Wat's dat for?

Joe. This is just a preliminary examination, and must be done in all cases. Come, get on the chair!

Cuff gets on chair.

Joe. Now you must repeat all that is said to you, do you understand?

Cuff. (*on chair*) Yes, I'll do it.

Joe. Now then already, commence: "Music is a combination." Say that.

Cuff. (*repeats*) Music is a condemnation.

Joe. (*aside*) What'll I do next—let me see, if I can find that old pistol of the Professors, I can wake him up with that. I'll go and look for it. (*exit L.*)

Cuff. Well, wat next?

Enter Professor, R.

Prof. Well, now I feel better.

Cuff. Well now I feel better.

Prof. (*discovers him*) What the dickens,

Cuff. Wat de dickens!

Prof. What are you doing up there?

Cuff. Wat you doin' up dar?

Prof. I say, that's about enough.

Cuff. I say, dat's bout nough.

Prof. Do you mean to insult me?

Cuff. Do you mean to 'sult me?

Enter Dick, L. with letter, is astonished, goes up L. F.

Prof. I shall go crazy!

Cuff. I shall die greasy.

Enter Joe with pistol, steps down behind Cuff.

Prof. Stop, I say!

Cuff. Stop, I say!

Prof. I'll knock him down.

Cuff. I'll knock him down.

Professor starts toward Cuff, when Joe shoots pistol. Cuff yells and jumps against Professor, knocking him down r. f., starts to run off l., but runs against Dick, who is running to his master's assistance. Both fall, Dick l. f., Cuff near c. Joe stands convulsed with laughter, in background.

CURTAIN.

AMES' STANDARD AND MINOR DRAMA.

40. *THAT MYSTERIOUS BUNDLE.* A Farce in one act, by Hattie Lena Lambla. 2 male, 2 female characters. Costumes, modern. Scenery, a plain room. A Variety piece, yet can be performed by Amateurs, etc. A Mysterious bundle figures in this farce, which contains a——. Time of performance, 20 minutes.

41. *WON AT LAST.* A Comedy Drama in 3 acts, by Wybert Reeve, 7 male, 3 female characters. Costumes modern. Scenery, drawing-room, street and office. Every character is good. Jennie Hight starred on the character of "Constance" in this play. Amateurs can produce it. Time of performance, 1 hour 45 minutes.

42. *DOMESTIC FELICITY.* A Farce in one act, by Hattie Lena Lambla, 1 male, 1 female character. Costumes modern. Scene, a dining room. The name fully describes the piece. Very funny. Time of performance, fifteen minutes.

43. *ARRAH DE BAUGH.* A Drama in 5 acts, by F. C. Kinnaman, 7 male, 5 female characters. Costumes modern. Scenes, exteriors and interiors. A most exquisite love story in a play, abounding in scenes of great beauty. The depth of woman's love is beautifully shown. Time of performance about two hours.

44. *OBEDIENCE, OR TOO MINDFUL BY FAR.* A Comedietta in one act, by Hattie Lena Lambla, 1 male, 2 female characters. Costumes modern. Scenes, plain room and bed room. An old fellow who thinks he is very sick, becomes vely peevish and particular. A plot is formed to break him of his foolishness. Very amusing. Time of performance twenty minutes.

45. *ROCK ALLEN THE ORPHAN, OR LOST AND FOUND.* A Comedy Drama in one act, by W. Henri Wilkins, 5 male, 3 female characters. Costumes modern. Scenes interiors. Time, during the Rebellion. This play represents the real "down east" characters to perfection. An old man and woman are always quarreling, and their difficulties are very amusing. Time of performance, one hour and twenty minutes.

46. *MAN AND WIFE.* A Drama in five acts, by H. A. Webber, 12 male, 7 female characters. Costumes modern. Scenery exteriors and interiors. This drama is one of intense interest and is a faithful dramatization of Wilkie Collins' story of the same name. This is said by competent critics to be the best dramatization published, and it should be in the hands of every dramatic company in the country. It has become a great favorite.

47. *IN THE WRONG BOX.* An Ethiopian Farce in one act, by M. A. D. Clifton, 3 male characters. Costumes, peddler's and darkey's dilapidated dress. Scene, a wood. Characters represented, a darkey, an Irishman and a Yankee. Time of performance twenty minutes.

48. *SCHNAPPS.* A Dutch Farce in one act, M. A. D. Clifton, 1 male, 1 female character. Costumes, burlesque German. Scene, a plain room. A neat little piece for two Dutch players, introducing songs and dances. Time of performance, 15 to 30 minutes, at the pleasure of the performers

49. *DER TWO SUBPRISES.* A Dutch Farce in one act, by M. A. D. Clifton, 1 male, 1 female character. Costumes, peasant's, and old man's and old woman's dress. Scene, a kitchen. A very neat little sketch, introducing songs and dances. Time of performance, about twenty minutes.

50. *HAMLET.* A Tragedy in five acts, by Shakespeare, 15 male, 3 female characters. Probably no other play by the immortal Shakespeare is produced as frequently as this one. It needs no description. Time of performance about two hours and thirty minutes.

51. *RESCUED.* A Temperance Drama in two acts, by Clayton H. Gilbert, 5 male, 3 female characters. This play visibly depicts the dangerous consequences of falling into bad company, the follies of the intoxicating bowl, and shows that even the pure love of a noble girl will be sacrificed to the accursed appetite. The solemn scenes are balanced by the funny portions, and all in all the play is a grand success. Costumes modern. Scenes, interiors some neatly and some handsomely furnished. Time of performance one hour.

52. *HENRY GRANDEN.* A Drama in three acts, by Frank Lester Bingham, 11 male, 8 female characters. This drama is sensational in a high degree, abounding in thrilling scenes among the Indians, hair breadth escapes, etc. It should be purchased by every dramatic company that wish something to suit the public. Costumes not hard to arrange. Time of performance two hours.

AMES' STANDARD AND MINOR DRAMA.

53. *OUT IN THE STREETS.* A Temperance Drama in three acts, by S. N. Cook, 6 male, 4 female characters. Wherever this drama has been produced it has been received with the greatest enthusiasm. Listeners have been melted to tears at the troubles of Mrs. Bradford, and in the next scene been convulsed with laughter at the drolleries of North Carolina Pete. Costumes modern. Scenes, interiors. Time of performance, about one hour.
54. *THE TWO T. J.'s.* A Farce in one act, by Martin Beecher, 4 male, 2 female characters. Costumes of the day; scene an ordinary room. This is a capital farce and has two male characters excellent for light and low comedians. Good parts also for old and young lady. Time of performance thirty minutes.
55. *SOMEBODY'S NOBODY.* A Farce in one act and one scene, by C. A. Maltby, 3 male, 2 female characters. Scene, interior. Lasily arranged in any parlor or hall, as it can be produced without scenery. Costumes modern with the exception of Dick Mizzle's which is hostler's and afterwards extravagant fashionable. This most laughable farce was first produced at the Drury Lane Theater, London, where it had a run of one hundred and fifty consecutive nights. It is all comic, and has excellent parts for old man, walking gent, low comedy, walking lady and chambermaid. Time of performance, 30 minutes.
56. *WOOLING UNDER DIFFICULTIES.* A Farce in one act and one scene, by John T. Douglass, 4 male, 3 female characters. Scene, handsomely furnished apartment. Costumes of the day. Probably no poor fellow ever wooed under more distressing difficulties than the one in this farce. It all comes about through a serious misunderstanding. A crusty old man, and a quarrelsome and very important servant go to make the farce extremely funny. Time of performance thirty minutes.
57. *PADDY MILES' BOY.* An Irish Farce in one act, by James Pilgrim, 5 male, 2 female characters. Scenes, exteriors and interiors. Costumes eccentric, and Irish for Paddy. Probably there is not an Irish farce published so often presented as this one, but it is always a favorite and is always received with great applause. Time of performance 35 minutes.
58. *WRECKED.* A Temperance play in two acts, by A. D. Ames, 9 male, 3 female characters. Scenes, drawing room, saloon, street and jail. Costumes modern. The lessons learned in this drama are most excellent. The language is pure, containing nothing to offend the most refined ear. From the comfortable home and pleasant fireside, it follows the downward course of the drunkard to the end. All this is followed by countering the death of the faithful wife caused by a blow from the hand of a drunken husband, and finally the death of the drunkard in the madhouse. Time of performance about one hour.
59. *SAVED.* A Temperance Sketch in two acts, by Edwin Tardy, 2 male, 3 female characters. Scenes, street and plain room. Nicely adapted to amateurs, Time of performance twenty minutes.
60. *DRIVEN TO THE WALL, OR TRUE TO THE LAST.* A Play in four acts, by A. D. Ames. 10 male and 3 female characters. For beauty of dialogue, startling situations, depths of feeling there is none on the American Stage superior to this one. The plot is an exceedingly deep one, and the interest begins with the first speech, and does not for a moment cease until the curtain falls on the last scene of the last act. The cast is small and the costumes easily arranged. It can be played on any stage. It has parts for Leading Emotional Lady, Juvenile Lady, Leading Man, Villain, Character Old Man, First Old Man, Comedy, etc.
61. *NOT AS DEAF AS HE SEEMS.* An Ethiopian Farce in one act. 2 male characters. Scene, a plain room. Costumes exaggerated and comic. Extremely ridiculous and funny. Time of performance 15 minutes.
62. *TEN NIGHTS IN A BAR-ROOM.* A Temperance Play in five acts, by Wm. W. Pratt, from T. S. Arther's novel of the same name—7 male, 3 female characters. This edition is rewritten, containing many new points, and is the best ever presented to the public. Nothing need be said in its praise, as it is too well known. It is often played, and always successfully. Time of performance about two hours.
63. *THREE GLASSES A DAY, Or, The Broken Home.* A grand Moral and Temperance Drama, in two acts, by W. Henri Wilkins, 4 male, 2 female characters. Costumes modern. Scenes, interiors. First-class characters for Leading Man, Villain, a genuine down-east Yankee, which is also very funny; also Leading Lady, and a tip-top Comedy Lady. If a company wishes something with an excellent moral, at the same time running over with genuine humor, buy this. Time of performance about one hour and thirty minutes.

AMES' STANDARD AND MINOR DRAMA.

16. *THE SERF*. A Tragedy, in five acts, by R. Talbot Esq.. 6 males, 3 female characters. Good parts for 1st and 2nd Tragedian, and Tragic lady. The character of Ossip is very powerfully drawn. The history of his early love—of his marriage—the indignities he is made to suffer, and the death of his wife, is highly wrought; and his sarcastic levity and deep revenge are unfolded with a terrible earnestness. Scene, apartments in castle. Time about 2 hours and a half.

17. *HINTS ON ELOCUTION AND HOW TO BECOME AN ACTOR*. This valuable work has just been published, and contains valuable instructions that amateur actors, and every one that ever expect to make a favorable appearance in public, cannot do without it. It teaches you how to become a good and efficient reader, reciter, debater, a good actor, how to hold an audience silent, and treats on every subject that is necessary to be acquired in order to become a good and pleasing actor.

18. *THE-POACHER'S DOOM*. A Drama in 3 acts, curtailed and arranged by A. D. Ames, 8 male, and 3 female characters. A thrilling drama, always a favorite. Leading man, villain, two comedies, old man, leading lady, comedy lady, etc. Costumes modern. The situations in this play, are most excellent. Time of performance, 1 hour and a half.

19. *DID I DREAM IT?* A Farce in one act by J. P. Wooler. 4 male, 3 female characters. Scene, drawing room. The question "Did I Dream it" is what the farce is founded upon. Very strange things happen, and a nice little love scrape helps to color the plot. A good piece. Costumes simple. Time of performance 45 minutes.

20. *A TICKET OF LEAVE*. A Farce in one act, by Watts Phillips, 3 male, 2 female characters. A play written by this author is sufficient guarantee of its excellence. Scene, a sitting room, plain furniture. Costumes modern. Time of performance, 35 minutes. This is an excellent farce.

21. *A ROMANTIC ATTACHMENT*. A Comedietta in one act, by Arthur Wood, 3 male, 3 female characters. A most excellent little play, well adapted for school exhibitions, lodges, amateurs, etc. The scenery is simple, being a plain room, is always a favorite with every company which plays it. Time of performance, 35 minutes.

22. *CAPTAIN SMITH*. A Farce in one act, by E. Berrie, 3 male, 3 female characters. This excellent little farce is equally well adapted for school exhibitions, etc., as No. 21. The dialogue is sparkling, not a dull speech from beginning to end. The plot simple, the piece easily performed. Scene, a plain room. Costumes modern. Time of performance, 30 minutes.

23. *MY HEARTS IN THE HIGHLANDS*. A Farce in one act, by William Brough and Andrew Halliday, 4 male, 3 female characters. Scene, exterior of house in the Highlands. Costumes, simple Highland. This farce is easily produced and very effective is full of fun, caused by the mishaps of two characters, who go from the city to the country, and do not know a pig from a roebuck, nor a turkey from an ostrich. Time of performance, 25 minutes.

24. *HANDY ANDY*. An Ethiopian Farce in one act, 2 male characters. Scene, a kitchen. Costumes, exaggerated and comic. The difficulties in procuring a good and suitable servant are most ludicrously set forth in this farce. Time of performance, 20 minutes.

25. *SPORT WITH A SPORTSMAN*. An Ethiopian Farce, in one act, 2 male characters. Costumes, exaggerated sportsman's dress, and boyish dress. Scene, a wood. Time of representation, 20 minutes. A tip top negro farce.

26. *THE HUNTER OF THE ALPS*. A Drama in one act, by William Dimond, 9 male, 4 female characters. Scene in-door and forest. Costumes, Swiss. Rosalvi, the hunter of the Alps leaves his home to procure provisions to keep his wife and children from starving, meets Felix, a lord, and demands, and finally implores of him money. Felix moved with compassion gives him money and goes with him to his hut, and there discovers they are brothers. There is some fine comedy in it. The story is beautifully told. Time of performance 1 hour.

27. *FETTER LANE TO GRAVESEND*. An Ethiopian Farce in one act, 2 male characters. Scene, plain room. Costume, exaggerated and comic. The two characters, Ike and Hystericks are very funny, and will keep an audience in roars of laughter. Short, easily produced, and a tip top farce. Time of performance 15 minutes.



AMES' STANDARD AND MINOR DRAMA.

28. *THIRTY-THREE NEXT BIRTHDAY*. A Farce in one act, by John Madison Morton, 4 male, 2 female characters. Scene, outside of hotel, easily arranged. Costumes to suit the characters. This farce should be read to be appreciated, and is a good one as are all of Madison Morton's plays. The comedy characters are excellent. Time of performance, 35 minutes.

29. *THE PAINTER OF GHEENT*. A Play in one act, by Douglass Jerrold. 5 male, 2 female characters. Scene in Ghent. Costumes of the country and period. This is a beautiful play of the tragic order. The character of the "Painter of Ghent" is one of grandeur and fine language. He becomes insane at the loss of children, and being a painter, paints their portraits from memory. A daughter whom he supposes dead, returns to him, and he recovers. A grand play. Time of performance, 1 hour.

30. *A DAY WELL SPENT*. A Farce in one act, by John Oxenford, 7 male, 5 female characters. Scenery simple. Costumes, modern. Two clerks in the absence of their "boss" conclude to shut up shop, and have a spree. They get into several scrapes with the females, have numerous hair breadth escapes, and have a terrible time generally. Very amusing. Time of performance, 40 minutes.

31. *A PET OF THE PUBLIC*. A Farce in one act, by Edward Sterling, 4 male, 2 female characters. Scene, parlor. Costumes, modern. In this farce, the lady assumes four distinct characters, either of which is good. For an actress of versatility, it is a splendid piece, and amateurs can also produce it without trouble. It can either be used for a principal piece, or an afterpiece. Time of performance, 50 minutes.

32. *MY WIFE'S RELATIONS*. A Comedietta, in one act, by Walter Gordon, 4 male, 4 female characters. Scene, plain apartments. Costumes, modern. A pleasing little piece well suited to amateurs, school exhibitions, etc. A fellow marries, her relatives comes to see her, are much more numerous than he has an idea of. The denouement is funny. Time of performance, 45 minutes.

33. *ON THE SLY*. A Farce in one act, by John Madison Morton, 3 male, 2 female characters. Scene, plain apartment. Costumes, modern. Husbands, don't never fall in love with your wife's dress makers—never squander your money foolishly, never do anything "on the sly," for your wives will be sure to find it out. This farce explains it all. Time of performance 45 minutes.

34. *THE MISTLETOE BOUGH*. A Melo Drama in two acts, by Charles Somerset, 7 male, 3 female characters. Scene, castle, chamber and wood. Costumes, doublets, trunks, etc. A most excellent Melo-Drama. Plenty of blood and thunder, with enough jolly, rollicking fun to nicely balance it. A great favorite with amateurs. Time of performance 1 hour and 30 minutes.

35. *HOW STOUT YOU'RE GETTING*. A Farce in one act, by John Madison Morton, 5 male, 2 female characters. Costumes, modern. Scene, a plain room. This is another of Morton's excellent farces. The comedy characters in it are nicely drawn, and it always is a favorite. Easily produced. Time of performance, 35 minutes.

36. *THE MILLER OF DERWENT WATER*. A Drama in three acts, by Edward Fitzball, 5 male, 2 female characters. Costumes, modern. Scenery, easily arranged. This is a touching little domestic drama, abounding in fine speeches, and appeals to the better feelings of one's nature. The "Miller" is an excellent old man. Two comedy characters keep the audience in good humor. Time of performance, 1 hour and 30 minutes.

37. *NOT SO BAD AFTER ALL*. A Comedy, in 3 acts, by Wybert Reeve. 6 male, 5 female characters. Costumes, modern. Scenery, simple and easily arranged. Every character in this comedy is in itself a leading character, and every one very funny. Probably there is not a play in the language in which every character is so funny as this. Time of performance, 1 hour 40 minutes.

38. *THE BEWITCHED CLOSET*. A Sketch in one act, by Hattie Lena Lambla, 5 male, 2 female characters. Scene, Parson Grime's kitchen. Costumes modern. A lover goes to see his sweetheart, hides in a closet. Old man appears on the scene, thinks the closet bewitched. They upset it. Old man is frightened—runs away. Everything right etc. Time of performance, 15 minutes.

39. *A LIFE'S REVENGE*. A Drama in 3 acts, by Wm. E. Suter, 7 males, 5 female characters. Costumes, French, period 1661. Scenery, palace, garden, prison. Can be arranged by amateurs but is a heavy piece. A fine leading man, heavy man, a glorious comedy, etc. Also leading lady, juvenile lady, comedy lady, etc. This drama was a favorite with Harold Forsberg. Time of performance, 2 hours and 15 minutes.