

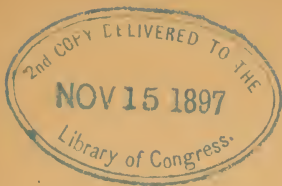
73033
Z 8914
15 CENTS

THE DARKEY & COMIC DRAMA

THE UNDERTAKER'S
DAUGHTER



Chicago.
THE DRAMATIC PUBLISHING COMPANY.



2nd COPY DELIVERED TO THE

NOV 15 1897

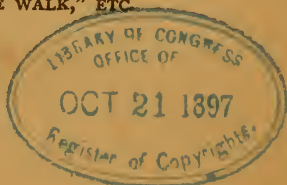
Library of Congress.

THE
UNDERTAKER'S DAUGHTER

ORIGINAL FARCE IN ONE ACT

BY
FRANK DUMONT

AUTHOR OF "OTHER PEOPLE'S TROUBLES," "FALSE COLORS," "THE
LADY BARBER," "THE CAKE WALK," ETC.



TWO COPIES RECEIVED

59879 022

CHICAGO
THE DRAMATIC PUBLISHING COMPANY

1897

PS 632
21-11891

ORIGINAL CAST OF CHARACTERS.

MELINDA—The Daughter.....*F. Wilson.*
HORACE—Policeman.....*L. Delmore.*
DR. PLATT—A Student.....*Alf. Gibson.*
PETE HEARSE.....*Larry Dooley.*

Plays twenty-five minutes.

Copyright, 1897, by the Dramatic Publishing Company, Chicago.

NOTICE.—The professional acting rights of this play are reserved by the publishers, from whom written permission must be obtained before performance. All persons giving unauthorized productions will be prosecuted to the full extent of the law. This notice does not apply to amateurs, who may perform the play without permission.

The Undertaker's Daughter.

SCENE.—*Plain chamber. Door R. flat. Window L. Table R. C. Two chairs. Trap down stage C. Two skids—one higher than the other; up stage against R. flat. Small pillow and sheet on the skids. Plates of cakes, bottle, knife, etc. "lunch" on table. The skids are, one foot high and one and a half foot high.*]

Melinda. [*Discovered.*] Some girls have lovers and some have none. Now I'm one of the lucky ones—I'm blessed with three ardent lovers and they seem deeply in love with me. However, because Pa is very wealthy, he wants me to marry one of the three. That, I shall never do—I have invited the three to spend the evening and take tea, and I shall put them all to a severe test and judge for myself who'll prove the best and bravest husband. [*Window opens and Pete Hearse comes through the window, stepping on small box placed there. He is singing "You do not love me, no—bid me good-bye and go" as he comes through window. Melinda down L. Pete turns and shuts the window getting his fingers caught in the side of it. Expression of pain, and he turns.*]

Melinda. Why didn't you come through the door?

Pete. I left that to go out of, in case the old man comes in unexpected.

Melinda. No danger, Pa has gone out of town to order a new funeral casket. Come, sit down, I want to talk to you. [*Pete sees the table, runs to it, and seeing the lunch, shouts joyfully.*]

Pete. You do the talking and I'll clear this table. [*Eats cake voraciously—stuffing his mouth and trying to speak. Eats ad lib.*]

Melinda. You know I told you to call to-night as I wanted a test of your affections.

Pete. Well, ain't I giving it to you? Look at my appetite.
[*Rams more cake into his mouth.*]

Melinda. No. I mean I want some proof. [*Emotional.*]
That—you—love—me.

Pete. [*Imitates.*] What—is—it?

Melinda. I want you to go up in the attic and there you'll find a burial casket, I want you to bring it down here and sleep in it all night.

Pete. Who? me? Oh, no!

Melinda. Oh, very well then, our engagement is at an end, and I don't believe you ever loved me.

Pete. Oh, yes I do. I'd sell my coat for you—pawn my watch for you—but when it comes to sleeping in a coffin all night I don't see where it comes in.

Melinda. Very well, I'm not over anxious to marry you anyway. Remember you have a few rivals, all fine-looking fellows—noble and brave, and they are *just dying* for me.

Pete. Well, let them all die. Then I'll be the only one left, and then you'll *have* to marry me.

Melinda. Oh, no. I'll never marry a coward. Come, will you do it?

Pete. Well, where is this casket.

Melinda. Up in the attic; go and get it, bring it down here and place it over there, and remember you have to sleep in it all night. Show no signs of fear no matter who enters the room. You do not see or hear them—you must not even breathe, for you are dead—dead as a smoked mackerel. Remember I'll be listening at the door. If I hear one word or one movement I'll never become your wife.

Pete. Ah, boys, this is what comes of courting an undertaker's daughter.

Melinda. Here, young man, I want you to understand my pa is not an undertaker. He's a funeral director.

Pete. Then I'm to be dead all night?

Melinda. Yes, and you don't come to life before to-morrow morning.

Pete. Well, if I'm going to be a corpse, I won't die hungry. I'll take these cakes. [*Takes cakes.*] Where's the coffin?

Melinda. Right up those stairs. [*Points R. U. E.*]

Pete. Well, if I'm going to die, I'll die eating cake, and I'll make a fat corpse. [*Ex. R. U. E.*]

Melinda. Lover number one, got rid of very nicely, but there are still two more in the field. [*Platt appears trap c. looking up.*]

Platt. Ah, there! [*Entirely up.*]

Melinda. How did you come in?

Platt. I didn’t come *in*, I came *up*. I slid down through the coal hole, up through the water pipes and here I am. I was bound to get here.

Melinda. Did you just leave college?

Platt. Yes, I just left college and came over here to see you. Oh, sweetest of larynx and vertebra membrane of my system, and articulated osfrontis of affection’s organic dispensatory!

Melinda. Then you do love me? But you’ll have to prove your love.

Platt. Put me to the test. Place me in the crucible, I am ready to be analyzed.

Melinda. There is a dead man in this house.

Platt. That’s nothing strange for an undertaker to have lying around the house.

Melinda. But what I want you to do is to remain in this room and watch the dead man as he lies in his casket. This is the task I ask of you to prove your love for me. Do this, and my hand at day-break is yours.

Platt. I’ll do it. Trot out the stiff. Where’s the defunct?

Melinda. He will be here and laid out when you return.

Platt. If he isn’t laid out when I return, I’ll have him laid out before morning. [*Melinda turns up stage and goes to table.*] This is a capital idea. Now I can go and get my surgical instruments and as I’m sitting up with the dead man, I can practise on him. I’ll have him dissected before morning. [*Turns to Melinda.*] I will be back inside of ten minutes. So farewell my sarsaparillian extract of materia medica. [*Embraces in a grotesque manner and starts down trap, talking “I’ll be back soon as possible.” A wood crash is heard L. 2 E. As Platt’s shoulders are even with stage, and his head disappears as if he had fallen to bottom of cellar. Melinda L. screams and runs to trap looking down.*]

Melinda. Oh! He’s fell in the coal cellar. [*At trap.*] Have you hurt you?

Platt. [*From under stage.*] No, I’ve only broken two legs.

Melinda. [*Shutting trap.*] Oh, I’m so glad there’s nothing serious. [*Laughs.*] Lover number two got rid of very nicely. But there is still one more and he must be given something to do. Now let me see. What will Horace do? [*Wood crash. Horace, a policeman tumbles in door R. rolling down stage to C. exclaiming “Oh! oh!” and rises.*]

Melinda. Well, you came in in a hurry, didn’t you?

Horace. Yes. I stepped on a banana peel and slid in here before I knew where I was. Oh, my dearest Melinda, I would endure falls like that sixty times a minute just to see you and gain one kiss from those ruby lips. [*Comes to embrace her.*]

Melinda. [*Checks him.*] Stop a minute! You remember I told you to call to-night for your final answer. I shall put you to a very severe test and if you prove to be a man of courage I will gladly become your wife.

Horace. Well, what is it? A policeman is the man to do anything for love.

Melinda. One of your rivals is to remain in this room all night beside a casket containing the body of a dead man—now, what I want you to do, is to contrive some means to frighten him out of here and prove to me that he is really a coward and my hand is yours. Remember, you'll have no trouble to frighten him for he is an awful coward, in fact, a much bigger coward than you are.

Horace. If he's as big a coward as I am, I'll have no trouble frightening him. But how am I to do it?

Melinda. I will provide everything necessary and tell you what you are to do—but just step down into the kitchen.

Horace. Ah! the kitchen. Before I go I'll take some of the spirits. [*Taking bottle from table.*] Pour some of the spirits down to keep my spirits up. I'll do anything before I lose Melinda. [*Ex. L. 1 E.*]

Melinda. [*Laughs.*] Well, I'm rid of the three at least, and what cowards they are. Now let me understand it correctly. Lover number one, is to represent a dead man lying in a casket; number two, is to watch beside the casket all night and show no sign of fear, and number three, is to contrive some means to frighten them out and prove to me that they are cowards. [*Laughs.*] Well, what a lucky thing it is for me that Pa is a funeral director, so I can give them all a good scare. Now to pack my trunk, see Horace, and elope. [*Laughs and runs off L. 1 E.* **Pete enters R. U. E. with board three feet wide and six feet long sides all around it, about four or five inches in height. This looks like a big tray painted black. He carries it in on one shoulder.]**

Pete. [*R. C.*] I couldn't find a burial casket so I got the body of a wagon. Oh, boys, never court an undertaker's daughter. Look at me. I've got to lay myself out. [*Goes up stage, puts down board C., places the skids in position, short one front, picks up pillow.*] Here's my pillow. I'll have something soft to die on. [*Fixes pillow.*] Now, I'll get in.

[Lies on plank; has bus. of covering himself with sheet pulling it off his feet. Looks at feet.] I wonder how they got in here? [Covers feet.] Now I'm supposed to be dead. [Pathetic.] And I died for l-o-v-e. [Lies down. Trap opens, **Platt** puts up the tinker's furnace in which is red hot soldering iron, places furnace on stage and reaches down for rest of his articles. Meanwhile **Pete** sits up and views the articles with mingled fear, astonishment, and doubt. **Platt** next puts up a coat in which is a lot of tools, hammer, old saw, chisel, tongs and old augur; next puts up a basket in which is a plate with slice of pie, a flask and tin can of flour. Then he comes up from trap and closes it. **Platt** looks around; sees the body on plank.]

Platt. Ah, there he is! [Turns and picks up coat bundle and opens it, allowing tools to rattle down to stage, then puts furnace over to L. C. and basket on table, fans the furnace. During all this **Pete** has bus. of watching tools on floor, looking at tools and then at **Platt**, trying in a funny way to fathom **Platt's** intentions, with fear and wonder. **Platt** returns to tools. **Pete** lies down.]

Platt. I've brought my instruments with me so I could practice on the body.

Pete. Not on this body.

Platt. [Picks up coat.] I've just returned from the bedside of a small-pox patient and by accident I took his coat and wrapped it around these tools. It's very dangerous to handle it. I'll throw it over here. [Throws it over **Pete's** legs. Then goes over to the furnace, examines it. This gives **Pete** a chance to sit up and with fear he throws the coat back again on floor C. and lies down as **Platt** returns. He sees coat on floor. Bus.]

Platt. Hello, how did that coat get on the floor? [Picks it up.] I don't want it around me. I'll put it on the dead man. It won't hurt a dead man, but it's sure death to a live one. [Throws coat on **Pete's** chest and face. **Platt** goes to basket, takes out can of flour, pie and flask, places them on table. Meanwhile **Pete** sits up and in great fear throws the coat off into R. 2 E. and lies down. **Platt** now goes behind table facing audience.]

Platt. I brought this liquor along with me, [Places flask to his R.] as a preventative of contagious diseases. [**Pete** tries to reach the flask, but **Platt** picks it up just in time to prevent **Pete** getting it. All this is done without **Platt** seeing **Pete's** actions.] After handling that coat or even having it around you, [Drinks.]

this is the only thing that will save a man. [*Places it R. Pete tries to get it, but Platt removes it just in time to have Pete miss grasping the flask.*] Yes, this will save a man. [*Drinks and instead of placing flask R. he places it over to L. of table. Pete is just reaching and disgusted and crushed he lies down not having been able to get his fingers on the flask. Platt goes down to furnace, takes the red hot soldering iron out of it. Tests it with finger L. C.*]

Platt. [L. C.] Now, what I propose to do is to burn the arteries after cutting off the dead man's head. [*Crash L. I E. Bass drum, sheet iron thunder, racket etc., kept up until mark.* Soon as crash takes place, Horace in skeleton suit and mask enters L. I E. Platt is just at side of "dead man" to his L. as Horace reaches C. Platt turns and seeing the "skeleton" utters a yell of fear, runs up and around head of man on board to his R. and crouches down. This is to allow Pete to sit up quick and utter a yell that scares Horace who darts back in alarm. Platt jumps up, Pete quickly lies down soon as he scares Horace. Platt rushes at Horace with red hot iron, saying "Trying to scare me, eh? Get out of here—get out of here." Horace runs up stage and jumps out of window followed by Platt who burns him with hot iron as he chases him out. Soon as both are out of window (* Stop racket.) Pete gets up, runs to table, takes the pie and the flask, runs back to board, lies down, covers himself and eats the pie and drinks from the flask. Short pause and Platt enters door in flat R., comes down C. laughing.*]

Platt. The idea of that fellow trying to come in here to scare me. I bet he won't bother me any more. I burned him all over the arms and oh, oh! [*He burns himself and throws the red hot iron on Pete's bosom or stomach. Pete yells "Oh." Grabs iron by hot part, squirms and throws iron off L. 2 E.; examines burned hand, eats pie and lies down again. Platt goes up to table, begins a search for the pie, looking on and under the table.*]

Platt. Strange, when I left this room I left a bottle on the table. Where is it?

Pe'e. [*Aside.*] Dead man's got it.

Platt. I also left a pie there. Now the pie is gone. That's strange.

Pete. Yes, it's strange.

Platt. Very strange.

Pete. Yes, very strange.

Platt. Passing strange.

Pete. Yes, passing strange. [*Eats voraciously.*]

Platt. [*Down L. C.*] Well, I don’t care. I didn’t want the pie myself. I kept that pie to poison cats. [**Pete** looks up, stops eating and allows bits to drop from his mouth to floor ; still looking towards **Platt.**] There is a deadly poison in it and over a quarter of a pound of arsenic in that pie. [**Pete** very sick etc., throws crust off R. 2 E. ; brushes his hands, spits out crumbs and looks very sick.]

Platt. There’s one peculiarity about that new poison. The minute a man takes a mouthful of it, decomposition sets in before the man dies. [*Goes to furnace, moves it back.*]

Pete. Oh, nail up the box and bury me. [*Lies down.*
Platt then looks around after bus. with furnace.]

Platt. What a strange odor there is in this room? [*Looks toward Pete.*] I wonder where it comes from? Ah, the dead man. I brought along some quick lime. [*Now at table.*] I’ll put some of it on him. [*Takes handful of flour from can and goes toward Pete.*] This will eat him up before morning. [*Throws flour on Pete’s face, then goes to table and gets knife.*] Now then, I’ll take off the dead man’s head and then cut out his heart. [*As he goes towards Pete, enter Melinda, hat, cloak and small trunk, also Horace in police uniform L. I E.*]

Melinda. [*L. C.*] Come Horace, quick before Pa returns. Let us elope! [**Melinda** and **Horace** run to door L. in flat. **Platt** turns.]

Platt. Hello! Where are you going?

Melinda. [*At door.*] We are going to elope.

Platt. But remember you belong to me!

Pete. [*Rising up extending arms shouts.*] No, she belongs to me. [**Platt** tumbles backwards L. C. with fright. **Horace** and **Melinda** at back, very frightened at apparition holding out sheet.]

CLOSE IN.

NEW PLAYS, 1897-98.

The First Kiss.

Comedy in One Act,

BY

MAURICE HAGEMAN.

Author "By Telephone," "A Crazy Idea," Etc.

One male, one female characters. Plays twenty minutes. Scene, a handsomely furnished room. Costumes, afternoon dress of to-day. This sketch presents an entirely new plot, with novel situations and business. The fun is continuous and the dialogue bright and refined. Price, 15 cents.

Bird's Island.

Drama in Four Acts,

BY

MRS. SALLIE F. TOLER.

Author of "Handicapped," Etc.

Five male (may be played with four), four female characters. One exterior, two interior scenes. Costumes, summer costumes of to-day. Plays two and one-half hours. This is one of the strongest dramas since "East Lynne." Thrilling situations abound and the comedy element is equally strong. The drama is strong in character parts, the plot including a blind man, an Englishman, who is not slow in every sense of the word, an Irishman, a Scotchwoman, a Creole maid and a charming soubrette, all of whom are star parts. The professional stage will find this a drawing and paying play—but amateurs can easily produce it. Price, 25 cents.

Hector.

Farce in One Act,

BY

MAURICE HAGEMAN.

Author of "First Kiss," "A Crazy Idea," Etc.

Six male, two female characters. Plays forty-five minutes. Costumes, one messenger boy's, man and woman servants, a dudish young man, a flashy Hebrew, and lady and gentleman's street dress. Scene, a well furnished reception room. This farce has been a great success among professionals. The situations are so funny they can not be spoiled by the most inexperienced actors. The dialogue keeps up a constant hurrah in the audience. Hector, the dog, forms the central idea of the plot of the play, but need not be seen at any time unless a suitable animal is at hand. Price, 15 cents.

NEW PLAYS, 1897-98.

Diamonds and Hearts,

Comedy Drama in Three Acts,

BY

EFFIE W. MERRIMAN.

Author of "Socials," "Pair of Artists," "Maud Muller," Etc., Etc.

Four male, five female characters. Plays two hours. Costumes of to-day for house and street. Three interior scenes. Each character in this play is original and life-like. The three pretty young ladies have each a marked individuality, as have also the young doctor and young villain. The bachelor farmer has no rival unless we except the leading roles in "Denman Thompson," and "Shore Acres." He is a homespun lovable man and the scene in his home with his equally attractive sister is one of the strongest in the play. The drama is full of comedy, pathos and country life of the most wholesome nature. The story possesses an intense dramatic interest. Price, 25 cents.

An American Harem,

Comedietta in One Act.

Two male, five female characters. Plays twenty minutes. Costumes are ordinary street dress, except travelling suit for one man and very elaborate house dress for the servant. Scene, a handsomely furnished parlor. Frank's young wife suddenly disappears from home in a fit of temper, at the same time that his old college chum as suddenly appears to pay him a visit. His Irish servant, his mother, his sister and his cousin, with the best intentions of helping him out of the scrape, present themselves as his wife and the fun that ensues is immense. The comic situations arising from these complications are unlimited and the way in which the bright and sparkling dialogue works them out, keeps the audience convulsed from first to last. It is a play which furnishes opportunity for the highest class of acting, but at the same time if the players simply walk through it, it will make a hit every time.

It is easily staged as no scenery is required and the costuming and properties are always at hand. Price, 15 cents.

NEW PLAYS, 1897-98.

A Modern Proposal,

Duologue in One Act,

BY

MARSDEN BROWN,

Author of, "A Bold Stratagem," "A Passing Cloud," Etc.

One male, one female characters. A drawing-room scene. Costumes should be ordinary evening dress. Plays fifteen minutes. The best performers will welcome this two part comedy with the greatest cordiality. It is entirely new and very novel in situation and dialogue. All the changes seemed to have been rung upon a "proposal" scene for a young man and woman but Mr. Brown surprises us with an entirely new one. The dialogue is the most refined comedy, under which is shown at times strong feeling. Price, 15 cents.

A Crazy Idea,

Comedy in Four Acts,

BY

MAURICE HAGEMAN,

Ten male, eight female characters. Costumes of to-day. One interior scene. Plays two and one-half hours. A jealous husband suddenly decides to put his house in the care of his nephew and take his wife and daughter to travel because he is possessed of the idea that his wife has a lover. The nephew is impecunious and a young colored friend persuades him to rent the house to roomers and take him for a servant. The fun then begins. Each lodger is a strong character part and they get themselves and their landlord and his servant into most amusing scrapes. However all ends well.

The one scene required makes it a play easily produced on any stage where there are sufficient exits. The dialogue is very strong and keeps every audience in roars of laughter from beginning to end. There is no better comedy written than "A Crazy Idea." Price, 25 cents.

NEW PLAYS, 1897-98.

All Due to the Management.

A Monologue for a Gentleman,

BY

HELEN M. LOCKE.

Author of "A Victim of Woman's Rights," Etc.

Plays fifteen minutes. Scene, a comfortable sitting-room with a writing table. Costume, first overcoat and hat, which when removed discloses a plain sack suit. A gentleman is left at home by his wife to keep house while she is in the country resting. He attempts to write a magazine article while attending to his household duties. The result is a wrecking of his self complacency, his work as an author and the tidiness of the house. He finally leaves to recuperate with his wife in the country. It is an A 1 monologue. Price, 15 cents.

A Pair of Lunatics,

A Dramatic Sketch in One Act,

BY

W. R. WALKES.

Author of "Villain and Victim," "Rain Clouds," Etc., Etc.

One male, one female characters. Plays fifteen minutes. Scene, a back parlor. Ordinary evening dress. This is among the most successful two-part sketches used at present. It is full of action and bright dialogue. The two characters mistake one another for lunatics and the fun that ensues is immense. This edition is well printed. Price, 15 cents.

A Passing Cloud.

A Monologue for a Lady.

BY

MARSDEN BROWN,

Author "Bold Stratagem," "A Modern Proposal," Etc.

Plays fifteen minutes. Handsome dinner costume and any pretty room. A handsome young woman is dressed for a dinner at her mother's house, and is waiting for her husband to return from business to accompany her. He is detained far beyond the time at which she expects him to arrive and she passes through a succession of emotions in consequence. This monologue can be presented before the most critical audiences with entire success. Price, 15 cents.

NEW PLAYS, 1897-98.

Conrad,
OR,
The Hand of a Friend.

Drama in Three Acts,

BY

FRANK DUMONT.

Author of "Undertaker's Daughter," "Too Little Vagrants," Etc.

Ten male, two female and one child characters. Plays two and one-half hours. Two exterior, one interior of hut scenes. Costumes modern and wild-western. This western drama is full of startling situations and thrilling incidents. It has been a most successful professional drama and pleases everybody and can be produced on a large or small stage. The book of the play gives the most minute stage directions, which have all been tried for several seasons on the regular professional stage. Repertoire companies will find this play a "winner," while amateurs will find it entirely free from anything objectionable in dialogue and a play that is easily produced. Conrad is a German character part which in the hands of a competent man may be made a star part, for he is given opportunity for much strong acting. However, there are six other strong characters. The Irish Servant and leading woman are good, and the Jew and the escaped convict, the half starved comedian are all excellent. Price, 25 cents.

By Telephone.

Sketch in One Act,

BY

MAURICE HAGEMAN.

One male, one female characters. Plays twenty minutes. Scene, a handsome room. Costumes of to-day, the gentleman any suit except evening dress; the lady, any elegant costume. This strong little comedy sketch is full of action and new business, full directions for which are given in the book of the play. The dialogue is refined and brilliant and will please all audiences. A wealthy young society man is introduced to the notice of a young woman with an income also, as a poor photographer. A mutual interest is developed and the scene played is when the young woman comes to his improvised studio to sit for her picture for which arrangements have been "by telephone." The situation it will be seen is new and novel and the dialogue is the most refined comedy. There is no finer twenty minute sketch for two people. Price, 15 cents.

1897--1898.

New Ethiopian Dramas.

Price, 15 cents each.

The following plays are all by the well known minstrel man Frank Dumont. Each one has been successful on the professional stage but now for the first time is presented in printed form. Full and minute stage directions accompany each book of the play, and Mr. Dumont has made them very complete in every respect. Several of these plays may be played white face.

Cake Walk. Farce in one scene by Frank Dumont. Fourteen characters, half of them in female dress. Plays fifteen minutes. The Cake Walk is one of the most characteristic darkey entertainments and this farce presents all of its ludicrous situations. The plain interior scene can be easily arranged and the properties are as simple. The "cake," "the bad coon," and the fat wench's antics are all side-splittingly funny.

False Colors. A black sketch in two scenes by Frank Dumont. Three male characters. Plays twenty minutes. A street and an interior scenes. One character appears in military dress with pistols and sword in belt, the remaining two characters are typical tramps at first and then disguise themselves in outlandish military uniforms. The fun is slow and dry but bursts into uproarious burlesque at the end.

How to Get a Divorce. Farce in one act by Frank Dumont. Eight male, three female characters, beside "a jury and other bits of judicial bric a brac." Plays fifteen minutes. This is a farce which is very funny played with white faces although originally written for minstrels. The scene is a court room and Judge Alimony separates three happy couples, before Mrs. Alimony breaks up the court proceedings.

Jack Sheppard and Joe Blueskin, or Amateur Road Agents. Melodramatic burlesque in one act, by Frank Dumont. Six characters. Plays twenty minutes. Landscape scene. This is done for minstrels. The two desperadoes, Jack and Joe are very funny and the piece acted with spirit is a sure hit. The dialogue gives opportunity for any amount of business and is full of genuine darkey humor.

NEW ETHIOPIAN DRAMAS.—Continued.

The Lady Barber. Sketch in one scene by Frank Dumont. Four characters, two of them appear in female dress. Plays twenty minutes. Scene—a barber shop. This is one of Mr. Dumont's strongest plays. The fun begins immediately when the proprietor induces the white-wash man to assume the dress of a lady and take charge of the customers and increases until the shop is cleared out in a fast and furiously funny manner.

Other People's Troubles. An eccentricity in one scene by Frank Dumont. Three male, two female characters. Interior scene. Plays fifteen minutes. This sketch may be played white or black face and has been successful on the professional stage, Lew Dockstader making a fine Zack. The play is a "screamer," full of smart sayings and funny situations. The end is a rattling climax of merriment.

The Serenade Party; or, The Miser's Troubles. A black sketch in one act, by Frank Dumont. Four characters, one in female dress. Plays twenty minutes. Interior scene. A popular professional sketch. The miser and his servant's efforts to deceive one another and their guests are uproariously funny. Here is great opportunity for fine business and full directions are given by the author in every book of the play.

Too Little Vagrants; or, Beware of Tramps. Farce in one act by Frank Dumont. Three male, one female characters. Plays twenty minutes. One exterior scene. May be produced white or black face. This play introduces two of the most comical of tramp characters. The position of one of them forced to stand as a scare crow is very funny. There is nothing offensive in the bright and rapid dialogue.

The Undertaker's Daughter. Farce in one act, by Frank Dumont. Three male, one female characters. Plays twenty-five minutes. Plain chamber scene. This play may be given white or black face, and has been successful each way on the professional stage. The motive, dialogue and action all very original, bring screams of laughter from all audiences. Full stage directions accompany the book of the play.



PLAYS.

BEING the largest theatrical booksellers in the United States, we keep in stock the most complete and best assorted lines of plays and entertainment books to be found in this country.

We can supply any play or book published. We have issued a 120-page catalogue of the best 1500 plays and entertainment books published in the U. S. and England. It contains a full description of each play, giving number of characters, time of playing, scenery, costumes, etc. This catalogue will be sent free on application.

The plays described are suitable for amateurs and professionals, and nearly all of them may be performed free of royalty. Persons interested in dramatic books should examine our catalogue before ordering elsewhere.

THE DRAMATIC PUBLISHING COMPANY,
CHICAGO.