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DE WITT'S  
ETHIOPIAN AND COMIC DRAMA.

**"MAKING A HIT."**

AN ETHIOPIAN FARCE,  
IN TWO SCENES.

By FRANK DUMONT,

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AS FIRST PERFORMED BY DUPREZ & BENEDICT'S MINSTRELS, AT THE MOBILE, ALA., THEATRE, SATURDAY, OCT. 30, 1875.

TO WHICH ARE ADDED,

A Description of the Costumes—Cast of the Characters—Entrances and Exits—Relative Positions of the Performers on the Stage and the whole of the Stage Business.

New York,  
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*✍ The figure following the name of the Play denotes the number of Scenes. The figures in the columns indicate the number of characters.—M. male; F. female.*

*\*\* Female characters are generally assumed by males in these plays.*

No.	M.	F.	No.	M.	F.
73.			44.		
6.			96.		
10.			101.		
11.			49.		
24.			22.		
40.			27.		
42.			30.		
43.			76.		
78.			9.		
79.			57.		
89.			65.		
35.			66.		
41.			87.		
12.			91.		
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95.			55.		
4.			81.		
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67.			13.		
98.			15.		
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88.			21.		
17.			16.		
31.			38.		
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58.			56.		
70.			59.		
77.			69.		
82.			72.		
83.			74.		
85.			100.		
3.			102.		
23.			5.		
48.			2.		
61.			34.		
68.			47.		
71.			54.		
33.			28.		
94.			62.		
1.			29.		
18.			32.		
36.			39.		
37.			75.		
60.			93.		
90.			97.		
8.			99.		
19.			85.		

# MAKING A HIT.

An Ethiopian Farce in Two Scenes.

By FRANK DUMONT,

AUTHOR OF

*"My Wife's Visitors," "The Midnight Intruder," "The Noble Savage," "The Lunatic," "Absent Minded," "The Clairvoyant," "The Polar Bear," etc.*

ORIGINALLY PRODUCED BY DUPREZ & BENEDICT'S MINSTRELS AT THE  
MOBILE (ALA.) THEATRE—MATINEE—OCT. 30TH, 1875.

TO WHICH ARE ADDED

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—ENTRANCES

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## CAST OF CHARACTERS.

*As originally performed at the Mobile (Ala.) Theatre, Oct. 30th, 1875.*

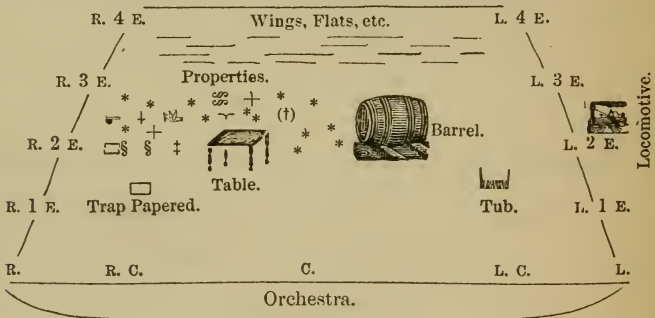
Manager Gnatbrain.....	Mr. J. T. GULICK
Pilgrim Budger.....	Mr. SAM PRICE
Zeb Doolittle.....	Mr. GEO. H. EDWARDS
"The Star".....	Mr. FRANK DUMONT

TIME OF REPRESENTATION—TWENTY MINUTES.

## SCENERY.

SCENE I.—A Street in 1st Grooves: door in Flat.

SCENE II.—Interior of Theatre; Wings and Flats in confusion about stage, supposed to be behind the curtain or in entrances; a Table c., with Bread, Property Onions, Bottle, Paper with White Sand: various properties scattered about; a Sword; Gun; Billiard Cue near Table; a Barrel with head and bottom knocked out, and Brown Paper pasted over one end; Tub on R. H.; a Trap at back, covered with Brown Paper.



## COSTUMES.

GNATBRAIN.—Black Coat; White Vest; Dark Pants; Black Hat.

BUDGER.—Costume similar to Robert Macaire—shabby genteel.

ZEB.—Dilapidated Coat, Vest, Pants, Hat, etc.

STAR.—Fantastic Theatrical Costume.

## PROPERTIES.

Table; Bread; Onions; Paper of Sand; Gun; Sword; Billiard Cue; Barrel with one end covered with Brown Paper; Tub; two MSS. Books for BUDGER and ZEB; Combat Sword for the STAR; any quantity of old Furniture, etc., or Properties, scattered about the stage; Bell; Railroad imitation, used in wing; a small tin Locomotive and Tender; the Locomotive used should be one of the toys sold at most any toy store, and run by clock work; after being wound up it will run across stage; piece of Chalk for ZEB; Old Valise for BUDGER and small Collar Box for ZEB; Loaded Pistol—sure fire—ready under stage at cue.

TMP96-007226

# MAKING A HIT.

SCENE I.—*A Street in 1st Grooves; Door in Flat.*

*Enter GNATBRAIN, the Manager, R. H.*

GNATBRAIN. If I lay my hands upon them there will be bloodshed. The idea of those scamps serving me in this manner—it is outrageous. Those two confounded actors ought to be shot. Here it is nearly time for the curtain to rise, and they have not made their appearance in the theatre. They're in some bar room drunk. I've searched every saloon on this square. It's too bad; this is my benefit night and the theatre is crowded, and to think that these two actors should do this. The California public won't stand this disappointment. My theatre will be ruined. I must find some one to take their place. I'll search a few more bar rooms before I give it up entirely.

*[Enters Door in Flat.]*

*(Enter PILGRIM BUDGER and ZEB DOOLITTLE, L. H. 1 E.; BUDGER with Carpet Bag; ZEB with Collar Box and very ragged garments; features emaciated, as if half starved.)*

BUDGER. Come on! you make me sick to look at you. Brace up, you're in California now. You've got to loom up. *(Slaps ZEB upon back.)*

ZEB. Ask a man to loom up that's been abused as I have.

BUDGER. What's the matter with you? Haven't I shown you the prairies and all of the country, and the beautiful scenery?

ZEB. I don't want to see any country. Show me some bread and molasses, that's the kind of scenery I like.

BUDGER. Didn't I bring you out here to California? Ain't you having good times?

ZEB *(sniveling)*. Good times? Do you call walking from New York to San Francisco good times? Look at them shoes, they've gone clean back on me. I wouldn't care if I had proper nourishment. I can't live on roots, leaves and berries. I want something that human folks eat. I ain't no animal.

BUDGER. Stop your growling or I'll send you home.

ZEB. I'll run away from you and go and be an Injun—I'll go and be an Injun just for my board. You roped me out here; you told me all the houses was built out of gold dollars; you kidnapped me from home, and now you want to shake me.

BUDGER. Well, why don't you stop complaining; you're always talking about eating; talk about something else.

ZEB. I can't; that's the most important thing in my mind. You get crazy reading about Injuns and trappers; I don't want to be Texas Jack and them fellers; I want to die peaceful; I ain't got any grudges against the Injuns.

BUDGER. Keep quiet; don't be acting like that.

*Enter GNATBRAIN from door, in time to hear BUDGER's last remark.*

GNATBRAIN (*aside*). Ah! two gentlemen talking about acting. Actors in hard luck. (*Aloud.*) I beg pardon, gentlemen, I overheard your last remark about acting—

ZEB. Yes, that feller's acting kinder mean to me.

GNATBRAIN. I'm in a terrible dilemma and I see you are actors. I can tell it by your dress and style. (*ZEB comes over to GNATBRAIN.*)

ZEB (*pointing to BUDGER*). Yes, we're both actors. Do you see that feller over there? well, he's looking rather bad but he's a good feller any way. Do you keep a boarding house?

BUDGER (*crossing over*). Silence, sir. (*To GNATBRAIN*). My friend is a practical joker; he mistakes you for a boarding house keeper. He's clean gone on the subject of eating.

ZEB. I should say I was clean gone on the subject of eating, and if I don't eat pretty soon there won't be any subject left.

GNATBRAIN. I am the manager of the theatre. Two of my actors have left me in the lurch—the heavy man and the juvenile. Will you take their places? I'll give you ten dollars apiece; I know you won't refuse me.

ZEB. No, we won't refuse—the ten dollars.

BUDGER (*throws ZEB aside*). Get out of the way. All right, sir, we accept your offer. (*To ZEB*). 'Sh—don't spoil it.

GNATBRAIN. All right, sir—this is my benefit night.

ZEB. When do I get a benefit?

BUDGER (*to ZEB*). Didn't I tell you to keep your mouth shut?

GNATBRAIN. I'll give you the parts to look over, and be careful about committing them, for the "Star" is in a terrible rage. Don't fail to give the proper cues, and, above all, be careful of your entrances and exits; failing to do this might result in something dangerous, for he's a terrible man.

ZEB (*coming over to GNATBRAIN*). Do you think it wise to act with this man? I might lose an arm or a leg, and I want my limbs, for I've got to walk back to New York.

BUDGER (*to ZEB*). Don't tell everybody we're busted; will you ever have sense?

ZEB. I wish I had a few cents; I'd buy a red herring and a cracker and I wouldn't give you a smell of it.

GNATBRAIN. One thing more, gentlemen, be careful about the traps in the stage. My property man has placed a number of torpedoes under the stage; should you have occasion to go beneath the stage be on your guard.

ZEB. I don't want to act in a powder mill.

BUDGER. Keep away from the traps and you'll be all right.

GNATBRAIN. It is late and time the curtain was raised. Come, remember ten dollars apiece when the drama is over—follow me. [*Exits R. H.*]

ZEB. Say! I never acted in my life.

BUDGER (*going*). That's all right, I'll do the acting—you just come on when you're told to, or when you get the cues. If I make a hit we'll stay here.

ZEB. Can't you hit into something to eat? Tell the manager to get a drama where there's plenty of eating in it; tell him I'm the actor that does the food act. (*BUDGER grabs ZEB and drags him off R. H. 1 E.*)



SCENE II.—*Interior of Theatre; Wings and Flats in confusion about Stage, supposed to be behind the curtain or in entrances; a Table c. with Bread, Property Onions, Bottle, Paper with White Sand; various Properties scattered about; a Sword, Gun, Billiard Cue, near Table; a Barrel with head and bottom knocked out, and Brown Paper pasted over one end; Tub on R. H.; a Trap at back covered with paper.*

*Enter GNATBRAIN L. H.; loud stamping, shouting and whistling heard as if an impatient audience was on R. H. of Stage—outside.*

GNATBRAIN. We're ten minutes late, but we can now proceed with the show. Where's those two actors? Ah! they come. (*Enter BUDGER and ZEB L. H.*) Quick, look over these parts, while I ring up the curtain. (*Gives parts to BUDGER and ZEB and rushes off R. H.; bell heard and shouts outside.*)

ZEB. Say, what will I do with this book?

BUDGER. Study your part, you get ten dollars for it—don't bother me. (*Studies part.*)

*Noise heard L. H.; the STAR rushes out L. H. and seizes ZEB.*

STAR. Out of my path! miserable supe. (*Hurl's ZEB to the floor and exits R. H., and the audience outside is heard to hail his appearance.*)

ZEB (*rises*). Say, I'm too delicate to be handled that way. I ain't had enough solid food to stand it. (*Going R. H.*)

BUDGER. Where are you going?

ZEB. I'm going to get some of that soup.

BUDGER. What soup?

ZEB. He said they had some miserable soup. I'll eat it—I don't care how miserable it is.

BUDGER. Come back! Why didn't you tell that actor who you were?

ZEB. He was in a hurry and didn't give me a chance.

STAR (*outside*). Where is he? It is long since I have seen my dear brother.

*GNATBRAIN rushes in from R. H.*

GNATBRAIN (*to BUDGER*). That's your cue, sir. Quick, go on and do the best you can. (*BUDGER exits tragically R. H.*)

ZEB. When do I go on?

GNATBRAIN. Wait for your cue; dare to go on before it and the Star will annihilate you. (*Exits R. H.*)

ZEB. Wait for the cue! I wonder what that is! Well, I'll skirmish around for something to eat. (*Goes to table.*) Oh! bread (*eats*) and good strong onions. Who wouldn't be an actor? I wonder where those traps are that the manager said were in the floor. I guess he meant rat-traps. What nice flavor these onions have got (*eats*). I'm going to come here and board; actors live high!

STAR (*outside R. H.*). Where did you leave him? I would look upon his face again. Where is he?

ZEB. He wants to know where I am. I'm eating my dinner. I've got to bring the cue to him. I wonder where it is? (*Looks around.*) I'll bring this gun to him and fetch the cue the next time I go out to act. Now it's my turn to act.

STAR (*outside*). Did you find him?

ZEB. Yes, I've got one. (*Runs off R. H. 1 E. as BUDGER enters at back R. H.*)

BUDGER. I've made a hit. Where's Zeb? (*Loud crash and shouts outside; ZEB tumbles in from l. e.; coat in tatters; face whitened; gun and bread thrown in after him.*)

ZEB. If that's what they call acting, I'm sick. I've got enough.

BUDGER. What have you been doing?

ZEB. I went out there with the cue and that soup feller pitched into me and nearly killed me.

BUDGER. It's a wonder he didn't murder you.

ZEB. I didn't stay there long enough.

BUDGER. You went on too soon.

ZEB. I didn't come off too soon.

BUDGER. Why didn't you wait for the cue?

ZEB. I brought it to him; that's why he got mad.

GNATBRAIN enters R. H. 3 E., very angry.

GNATBRAIN. What do you mean by such acting? I discharge you. You're no good; go and hang yourself. Get out of this theatre. (*Exits R. H.*)

BUDGER. Ha! ha! you're discharged.

ZEB. That's rough. What are we going to do?

BUDGER. What are *we* going to do? I'm not discharged. I've made a hit. You're no good. You're no actor. I don't know you. Get out of the theatre. Go and hang yourself. Quit my sight.

ZEB. Hang myself? Say, pard—

BUDGER. I don't know you, sir. Go and learn to act, you ragamuffin. We discharge you. Go and drown yourself.

ZEB. Bring me 'way out in California and ask me to commit suicide. I'll go and eat first. (*Goes to table.*) Ah! here's some sugar. (*Opens paper of sand and eats some.*)

BUDGER. You confounded fool, let that alone, it's red fire. Do you want to poison yourself?

ZEB (*spits out stuff*). Oh, dear! why didn't you tell me.

BUDGER. Look out for the locomotive. They use one in the piece. If you happen to be in the way it will run right over you.

STAR (*outside*). See, the villain bears the maiden to yonder cliff. Quick, brother to the rescue!

BUDGER. There's my cue. (*Rushes off R. H. and audience is heard to applaud.*)

ZEB. The next time I go out you bet I'll make a hit. He said the railroad was coming in. I don't see any tracks—maybe they want me to make some. (*Gets piece of chalk and draws line across stage.*) This is the narrow gauge. Now let me see, what next?

STAR (*outside*). Let him come, I will forgive him—I will forgive him.

ZEB. He's sorry he hurt me and wants to beg my pardon. I must get the right cue this time. Oh! here it is. (*Gets billiard cue.*) Now look out for me. Here's where I make a hit. [*Exits R. H. 1 E.*]

GNATBRAIN enters from R. H. 3 E.

GNATBRAIN. Where's that idiot? The Star swears he'll kill him for spoiling the piece. The fool may be under the stage prowling among the torpedoes. I must see to this. [*Exits L. H.*]

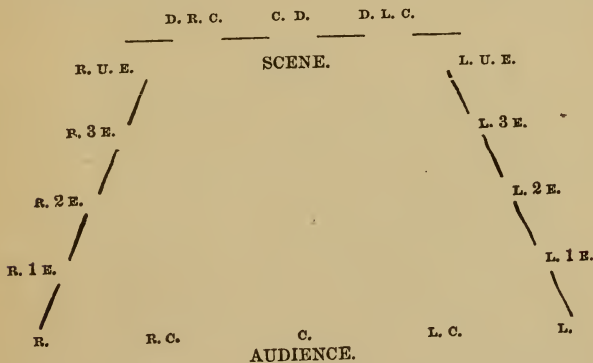
(*Crash R. H.; ZEB falls in from R. H.; the STAR follows with sword; ZEB runs around table with STAR after him, cutting at him with sword; ZEB'S*

foot slips through papered trap; pistol shot heard under stage; ZEB crawls through barrel and staggers backward into the tub, rises and grapples with the STAR, takes sword from him and runs him through the body; STAR falls across the chalk line; GNATBRAIN rushes in from L. H.; ZEB stabs him; GNATBRAIN falls on top of the STAR; BUDGER runs in from R. H.; ZEB grabs him and runs sword through him; BUDGER falls on top of rest; railroad imitations heard on R. H.—whistle, etc.; ZEB stabs himself and falls on top of the others, as a small toy locomotive and tender runs on from R. H.; just as it is about to strike the group ZEB reaches over and lifts it over the pyramid of the slain and the little locomotive keeps on its way across the stage towards L. H.)

CLOSE IN.

EXPLANATION OF THE STAGE DIRECTIONS

The Actor is supposed to face the Audience




- L. Left.
- L. C. Left Centre.
- L. 1 E. Left First Entrance.
- L. 2 E. Left Second Entrance.
- L. 3 E. Left Third Entrance.
- L. U. E. Left Upper Entrance  
(wherever this Scene may be).
- D. L. c. Door Left Centre.


- C. Centre.
- R. Right.
- R. 1 E. Right First Entrance.
- R. 2 E. Right Second Entrance.
- R. 3 E. Right Third Entrance.
- R. U. E. Right Upper Entrance.
- D. R. C. Door Right Centre.



# DE WITT'S ACTING PLAYS.

 Please notice that nearly all the *Comédies, Farces and Comediettas* in the following list of DE WITT'S ACTING PLAYS are very suitable for representation in small Amateur Theatres and on Parlor Stages, as they need but little extrinsic aid from complicated scenery or expensive costumes. They have attained their deserved popularity by their droll situations, excellent plots, great humor and brilliant dialogues, no less than by the fact that they are the most perfect in every respect of any edition of plays ever published either in the United States or Europe, whether as regards purity of the text, accuracy and fulness of stage directions and scenery, or elegance of typography and clearness of printing.


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No.	M.	F.	No.	M.	F.
75. Adrienne, drama, 3 acts.....	7	3	21. Dreams, drama, 5 acts.....	6	3
114. Anything for a Change, comedy, 1	3	3	186. Duchess de la Valliere, play, 5 acts..	6	4
167. Apple Blossoms, comedy, 3 acts... 7	3		47. Easy Shaving, farce, 1 act.....	5	2
93. Area Belle (The), farce, 1 act.....	3	2	13. Everybody's Friend, comedy, 3 acts.	6	5
40. Atchi, comedietta, 1 act.....	3	2	200. Estranged, an operetta, 1 act.....	2	1
89. Aunt Charlotte's Maid, farce, 1 act..	3	3	103. Faust and Marguerite, drama, 3 acts,	9	7
192. Game of Cards (A), comedietta, 1	3	1	9. Fearful Tragedy in the Seven Dials,		
166. Bardell vs. Pickwick, sketch, 1 act.	6	2	interlude, 1 act.....	4	1
41. Beautiful Forever, farce, 1 act.....	2	3	128. Female Detective, drama, 3 acts....	11	4
141. Bells (The), drama, 3 acts.....	9	3	101. Fernande, drama, 3 acts.....	11	10
67. Birthplace of Podgers, farce, 1 act..	7	3	99. Fifth Wheel, comedy, 3 acts.....	10	2
36. Black Sheep, drama, 3 acts.....	7	5	145. First Love, comedy, 1 act.....	4	1
160. Blow for Blow, drama, 4 acts.....	11	6	102. Foiled, drama, 4 acts.....	9	3
70. Bonnie Fish Wife, farce, 1 act.....	3	1	88. Founded on Facts, farce, 1 act... 4	2	
179. Breach of Promise, drama, 2 acts..	5	2	74. Garrick Fever, farce, 1 act.....	7	4
25. Broken-Hearted Club, comedietta, 1	4	8	53. Gertrude's Money Box, farce, 1 act. 4	2	
24. Cabman, No. 93, farce, 1 act.....	2	2	73. Golden Fetter (Fettered), drama, 3	11	4
1. Caste, comedy, 3 acts.....	5	3	30. Goose with the Golden Eggs, farce,		
69. Caught by the Cuff, farce, 1 act.....	4	1	1 act.....	5	3
175. Cast upon the World, drama, 5 acts.	10	5	181. Go to Putney, farce, 1 act.....	4	3
55. Catharine Howard, historical play,			28. Happy Pair, comedietta, 1 act.....	1	1
3 acts.....	12	5	151. Hard Case (A), farce, 1 act.....	2	
80. Charming pair, farce, 1 act.....	4	3	8. Henry Dunbar, drama, 4 acts.....	10	3
65. Checkmate, comedy, 2 acts.....	6	5	180. Henry the Fifth, historical play, 5	38	5
68. Chevalier de St. George, drama, 3	9	3	19. He's a Lunatic, farce, 1 act.....	3	2
76. Chops of the Channel, farce, 1 act. 3	2		60. Hidden Hand, drama, 4 acts.....	5	5
149. Clouds, comedy, 4 acts.....	8	7	187. His Own Enemy, farce, 1 act.....	4	1
121. Comical Countess, farce, 1 act.....	3	1	174. Home, comedy, 3 acts.....	4	3
107. Cupboard Love, farce, 1 act.....	2	1	64. Household Fairy, sketch, 1 act....	1	1
152. Cupid's Eye-Glass, comedy, 1 act... 1	1	1	190. Hunting the Slipper, farce, 1 act... 4	1	1
52. Cup of Tea, comedietta, 1 act.....	3	1	191. High C, comedietta, 1 act.....	4	2
148. Cut off with a Shilling, comedietta,			197. Hunchback (The), play, 5 acts....	14	2
1 act.....	2	1	18. If I Had a Thousand a Year, farce,		
113. Cyrill's Success, comedy, 5 acts....	10	4	1 act.....	4	3
199. Captain of the Watch (The), come-			116. I'm Not Meself at All, original Irish		
dietta, 1 act.....	4	2	stew, 1 act.....	3	2
20. Daddy Gray, drama, 3 acts.....	8	4	129. In for a Holiday, farce, 1 act.....	2	3
4. Dandelion's Dodges, farce, 1 act....	4	2	159. In the Wrong House, farce, 1 act... 4	2	
22. David Garrick, comedy, 3 acts.....	8	3	122. Isabella Orsini, drama, 4 acts.....	11	4
96. Dearest Mamma, comedietta, 1 act, 4	3	3	177. I Shall Invite the Major, comedy, 1	4	1
16. Dearer than Life, drama, 3 acts....	6	5	100. Jack Leng, drama, 2 acts.....	9	2
58. Deborah (Leah) drama, 3 acts.....	7	6	139. Joy is Dangerous, comedy, 2 acts... 3	3	
125. Deerfoot, farce, 1 act.....	5	1	17. Kind to a Fault, comedy, 2 acts....	6	4
71. Doing for the Best, drama, 2 acts..	5	3	86. Lady of Lyons, play, 5 acts.....	12	5
142. Dollars and Cents, comedy, 3 acts..	9	4	72. Lame Excuse, farce, 1 act.....	4	2

## DE WITT'S ACTING PLAYS (Continued).

No.	M. F.	No.	M. F.
144. Lancashire Lass, melodrama, 5 acts.	12 3	61. Plot and Passion, drama, 3 acts.	7 2
34. Larkins' Love Letters, farce, 1 act.	3 2	138. Poll and Partner Joe, burlesque, 1 act.	10 3
137. L'Article 47, drama, 3 acts.	11 5	110. Poppleton's Predicaments, farce, 1 act.	3 6
111. Liar (The), comedy, 2 acts.	7 2	50. Porter's Knot, drama, 2 acts.	8 2
119. Life Chase, drama, 5 acts.	14 5	59. Post Boy, drama, 2 acts.	5 3
165. Living Statue (The), farce, 1 act.	3 2	95. Pretty Horse-Breaker, farce, 1 act.	3 10
48. Little Annie's Birthday, farce, 1 act.	2 4	181 and 182. Queen Mary, drama, 4 acts.	38 8
32. Little Rebel, farce, 1 act.	4 3	157. Quite at Home, comedietta, 1 act.	5 2
164. Little Ruby, drama, 3 acts.	6 6	196. Queerest Courtship (The), comic op	
109. Locked In, comedietta, 1 act.	2 2	eretta, 1 act.	1 1
85. Locked In with a Lady, sketch, 1 act.	1 1	132. Race for a Dinner, farce, 1 act.	10 10
87. Locked Out, comic scene.	1 2	183. Richelieu, play, 5 acts.	16 2
143. Lodgers and Dodgers, farce, 1 act.	4 2	38. Rightful Heir, drama, 5 acts.	10 2
189. Leap Year, musical duality, 1 act.	1 1	77. Roll of the Drum, drama, 3 acts.	8 4
163. Marcoretta, drama, 3 acts.	10 3	13. Ruy Blas, drama, 4 acts.	12 4
154. Maria and Magdalena, play, 4 acts.	8 6	194. Rum, drama, 3 acts.	7 4
63. Marriage at Any Price, farce, 1 act.	5 3	195. Rosemi Shell, travesty, 1 act, 4 scenes.	6 3
39. Master Jones' Birthday, farce, 1 act.	4 2	158. School, comedy, 4 acts.	6 6
7. Maud's Peril, drama, 4 acts.	5 3	79. Sheep in Wolf's Clothing, drama, 1 act.	7 5
49. Midnight Watch, drama, 1 act.	8 2	37. Silent Protector, farce, 1 act.	3 2
15. Milky White, drama, 2 acts.	4 2	35. Silent Woman, farce, 1 act.	2 1
46. Miriam's Crime, drama, 3 acts.	5 2	43. Sisterly Service, comedietta, 1 act.	7 2
51. Model of a Wife, farce, 1 act.	3 2	6. Six Months Ago, comedietta, 1 act.	2 1
184. Money, comedy, 5 acts.	17 3	10. Snapping Turtles, duologue, 1 act.	1 1
108. Mr. Scroggins, farce, 1 act.	3 3	26. Society, comedy, 3 acts.	16 5
188. Mr. X., farce, 1 act.	3 3	78. Special Performances, farce, 1 act.	7 3
169. My Uncle's Suit, farce, 1 act.	4 1	31. Taming a Tiger, farce, 1 act.	3 3
130. My Wife's Diary, farce, 1 act.	3 1	150. Tell-Tale Heart, comedietta, 1 act.	1 2
92. My Wife's Out, farce, 1 act.	2 2	120. Tempest in a Teapot, comedy, 1 act.	2 1
193. My Walking Photograph, musical duality, 1 act.	1 1	146. There's no Smoke Without Fire, comedietta, 1 act.	1 2
140. Never Reckon Your Chickens, etc., farce, 1 act.	3 4	83. Thrice Married, personation piece, 1 act.	6 1
115. New Men and Old Acres, comedy, 3 acts.	8 5	42. Time and the Hour, drama, 3 acts.	7 3
2. Nobody's Child, drama, 3 acts.	8 3	27. Time and Tide, drama, 3 acts and prologue.	7 5
57. Noemie, drama, 2 acts.	4 4	133. Timothy to the Rescue, farce, 1 act.	4 2
104. No Name, drama, 5 acts.	7 5	153. 'Tis Better to Live than to Die, farce, 1 act.	2 1
112. Not a Bit Jealous, farce, 1 act.	3 3	134. Tompkins the Troubadour, farce, 1 act.	3 2
185. Not So Bad as We Seem, play, 5 acts.	14 3	29. Turning the Tables, farce, 1 act.	5 3
84. Not Guilty, drama, 4 acts.	10 6	168. Tweedie's Rights, comedy, 2 acts.	4 2
117. Not Such a Fool as He Looks, drama, 3 acts.	5 4	126. Twice Killed, farce, 1 act.	6 3
171. Nothing Like Paste, farce, 1 act.	3 1	56. Two Gay Deceivers, farce, 1 act.	3 3
14. No Thoroughfare, drama, 5 acts and prologue.	13 6	123. Two Polts, farce, 1 act.	4 4
173. Off the Stage, comedietta, 1 act.	3 3	198. Twin Sisters (The), comic operetta, 1 act.	3 1
176. On Bread and Water, farce, 1 act.	1 2	162. Uncle's Will, comedietta, 1 act.	2 1
90. Only a Halfpenny, farce, 1 act.	2 2	106. Up for the Cattle Show, farce, 1 act.	6 2
170. Only Somebody, farce, 1 act.	4 2	81. Vandyke Brown, farce, 1 act.	3 3
33. One too Many for Him, farce, 1 act.	2 3	124. Volunteer Review, farce, 1 act.	6 6
3. £100,000, comedy, 3 acts.	8 4	91. Walpole, comedy, 3 acts.	7 2
97. Orange Blossoms, comedietta, 1 act.	3 3	118. Wanted, a Young Lady, farce, 1 act.	3 2
66. Orange Girl, drama, in prologue and 3 acts.	18 4	44. War to the Knife, comedy, 3 acts.	5 4
172. Ours, comedy, 3 acts.	6 3	105. Which of the Two? comedietta, 1 act.	2 10
94. Our Clerks, farce, 1 act.	7 5	98. Who is Who? farce, 1 act.	3 2
45. Our Domestics, comedy farce, 2 acts.	6 6	12. Widow Hunt, comedy, 3 acts.	4 4
155. Our Heroes, military play, 5 acts.	24 5	5. William Tell with a Vengeance, burlesque.	8 2
178. Out at Sea, drama in prologue and 4 acts.	16 5	136. Woman in Red, drama, 3 acts and prologue.	6 6
147. Overland Route, comedy, 3 acts.	11 5	161. Woman's Vows and Mason's Oaths, 4 acts.	10 4
156. Peace at Any Price, farce, 1 act.	1 1	11. Woodcock's Little Game, farce, 2 acts.	4 4
82. Peep o' Day, drama, 4 acts.	12 4	54. Young Collegian (Cantab.), farce, 1 act.	3 3
127. Peggy Green, farce, 1 act.	3 10		
23. Petticoat Parliament, extravaganza, in one act.	15 24		
62. Photographic Fix, farce, 1 act.	3 2		



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