

Price, 25 Cents

SCHOOL PLAYS, Number 10

# TIT FOR TAT

BY  
MARJORIE BENTON  
COOKE

THE DRAMATIC

COMPANY

BRADLEY DES



# PRACTICAL INSTRUCTIONS

FOR

## PRIVATE THEATRICALS

By W. D. EMERSON.

Author of "A Country Romance," "The Unknown Rival," "Humble Pie," etc.

Price, 25 cents.

Here is a **practical** hand-book, describing in detail all the accessories, properties, scenes and apparatus necessary for an amateur production. In addition to the descriptions in words, everything is clearly shown in the numerous pictures, more than one-hundred being inserted in the book. No such useful book has ever been offered to the amateur players of any country.

### CONTENTS.

Chapter I. **Introductory Remarks.**

Chapter II. **Stage, How to Make, etc.** in drawing-rooms or parlors, with sliding or hinged doors. In a single large room. The Curtain; how to attach it, and raise it, etc.

Chapter III. **Arrangement of Scenery.** How to hang it. Drapery, tormentors, wings, borders, drops.

Chapter IV. **Box Scenes.** Center door pieces, plain wings, door wings, return pieces, etc.

Chapter V. **How to Light the Stage.** Oil, gas and electric lights. Footlights, Sidelights, Reflectors. How to darken the stage, etc.

Chapter VI. **Stage Effects.** Wind, Rain, Thunder, Breaking Glass, Falling Buildings, Snow, Water, Waves, Cascades, Passing Trains, Lightning, Chimes, Sound of Horses' Hoofs, Shots.

Chapter VII. **Scene Painting.**

Chapter VIII. **A Word to the Property Man.**

Chapter IX. **To the Stage Manager.**

Chapter X. **The Business Manager.**

---

Address Orders to

**THE DRAMATIC PUBLISHING COMPANY,**

**CHICAGO.**

# TIT FOR TAT

A PLAY FOR LITTLE FOLKS

INDIANA UNIVERSITY  
LIBRARIES  
BLOOMINGTON

BY  
MARJORIE BENTON COOKE

PS  
3505  
.0564  
T4

COPYRIGHT, 1906, BY THE DRAMATIC PUBLISHING COMPANY

*eh*  
CHICAGO AND NEW YORK  
THE DRAMATIC PUBLISHING COMPANY

*W2*

## CHARACTERS.

BOBBY.	THE SPARROW.
BESSIE.	THE CAT.
ARABELLA—a wax doll.	THE WITCH.
MAMMY JANE—a black doll.	THE CROCUS.
LORD FAUNTLEROY—a boy doll.	THE VIOLET.
THE RABBIT.	THE MOUSE.

## COSTUMES.

BOBBY and BESSIE in simple childish clothes.

ARABELLA—An elaborate blond doll, with silk dress and big hat.

FAUNTLEROY—Dressed in a Lord Fauntleroy suit, with sash and hat.

MAMMY JANE—Calico dress, red bandanna handkerchief, face blacked.

THE RABBIT—Pajama suit of white cotton flannel, with long ears.

THE SPARROW—A sort of bag-like garment, made of gray paper cambric, gathered in at the knees, like bloomers. Paper muslin wings attached to the arms, and a long beak put on over the nose, if possible. The beak is not necessary.

THE MOUSE—Gray paper cambric pajama suit, with long tail.

VIOLET—Violet dress, with artificial violets on it. Wreath of violets in the hair.

CROCUS—Yellow dress. A big tissue paper crocus worn as a hat.

THE CAT—White domino suit, with long tail.

WITCH—Long black cloak, big pointed shoes. She should have scraggly gray hair, and carry a broomstick wand.

1-19-81

## TIT FOR TAT.

---

[SCENE I.—*Playroom of Bobby's and Bessie's home. There is a window at the left, where Bobby stands, looking out. The room is littered with toys. There is a door at the back of the stage.*]

**Bob.** Ah, say—will you look at it rain? It always rains on Saturday. We have good weather all week, and then it goes and pours all day Saturday and Sunday!

**Bessie.** Why don't you read or practise your scales?

**Bob.** Read! Practise! What do you take me for? Come on—put up your old duds and let's have some fun.

**Bessie.** You always play such rough games.

**Bob.** Come on—we'll play something quiet—like Indians.

**\*Bessie.** [*Jumps up.*] I fen to be Minnehaha—Laughing Water.

**Bob.** All right. I'll be Rain-in-the-Face and capture you.

**Bessie.** I'll get out all my dolls, so you can have a nice massacre. [*She takes her dolls out one by one, and ranges them in a row.*] Here's Arabella. Now, Bobby, promise you'll tomahawk Arabella gently, she's my Sunday best doll. [**Bob begins to build tent with chairs and a table cover.**]

**Bob.** All right.

**Bessie.** Lord Fauntleroy's wig is a little loose, so don't jerk it.

**Bob.** Nope.

**Bessie.** Mammy Jane's all right. She's only rag, anyway, so you can scalp her as hard as you like.

**Bob.** I'll scalp her all right.

**Bessie.** Shall I put the Rabbit out too? You might shoot him for a rabbit pie!

**Bob.** Sure—put him out. I'll get the cat and we'll dress her up. [**Bob runs out to get cat. Bessie wraps blanket about her and puts on an Indian head-dress. Bob rushes in with the cat.**] Here she is—now, you fix her up. [**Bessie takes cat and**

*dresses her in baby doll's dress, with cap and shawl. Bob puts on feather head-dress and gets tomahawk. He sees a sparrow on the window ledge, as he is picking up Indian bow and arrow. He draws bow and takes shot—hits bird, gives wild yell and rushes to window and looks out. Bessie jumps at his howl, and drops the cat.]*

**Bessie.** Mercy sake, Bob, what is it?

**Bob.** Sparrow. I hit him with the arrow. [*Bessie runs to window.*]

**Bessie.** Did you kill him?

**Bob.** Sure. See him lying there on the sidewalk. He never knew what struck him! Come on now. You and your papoose are sitting in front of the wigwam, [*Bessie holding the cat, sits in front of tent.*] You and these squaws are all alone here, when I attack the camp.

**Bessie.** I think I'll be catching the Rabbit when you see me. [*She seizes stick and beats rabbit. With wild yell Bob descends upon the camp. Bessie retires to wigwam door, while he begins with Arabella.*] Be careful now, Bob, that's Arabella! [*He tosses her aside and seizes Fauntleroy, pulling off his wig.*] Oh, Bob, now look what you've done! [*He beats Mammy Jane fiercely, and then approaches Bessie.*]

**Bob.** Minnehaha—Laughing Water—come forth. 'Tis Chief Rain-in-the-Face who calls thee.

**Bessie.** Spare me, O Chief!

**Bob.** Come on out here and meet your doom!

**Bessie.** Oh, no, Rain-in-the-Face, I don't want to.

**Bob.** Then hand out your papoose.

**Bessie.** Never! She is my only child.

**Bob.** Then you both shall die.

**Bessie.** Well, here she is then, but let me go.

**Bob.** All right. [*He takes cat, scalps her, and drops her from window.*] I've dashed her brains out. Another redskin bit the dust! [*He stalks up stage.*]

**Bessie.** Now, that horrid Indian has gone, I'll come out. [*With yell Bob descends upon her.*] That's not fair, I didn't know you were coming.

**Bob.** Down on your knees, woman. Gee—what's that? It's a mouse! [*Pretends to see mouse and runs after it, whacking floor with tomahawk. Bessie gets on chair.*]

**Bessie.** Did you get it? Is it gone?

**Bob.** I hit him all right. I'll drop him out the window. [*Goes to window and drops mouse out.*]

**Bessie.** My—he might have bitten you.

**Bob.** How could he, when he was dead, silly? Come on, now, and get scalped.

**Bessie.** No, I don't want to. You always hurt me. [*He pulls her onto floor.*]

**Bob.** Farewell forever—Laughing Water.

[*He begins to scalp her roughly, and she cries. Enter by door at back Old Witch. Children start in terror.*]

**Witch.** [*Points at Bob.*] So—this is the way you treat your little sister, is it? And who killed all these Indian women? [*Points to dolls.*]

**Bob.** [*Frightened.*] I did.

**Witch.** And who gave them to you to scalp?

**Bessie.** I did, but I told him to be careful.

**Witch.** Ha! Who killed the sparrow a little while ago?

**Bob.** I did—but——

**Witch.** Who dressed the cat up and made her miserable?

**Bessie.** I did—but——

**Witch.** Who killed the rat that ran across the floor?

**Bob.** I did—but——

**Witch.** Ha—you're a pretty pair, you are, spending your holiday making harmless things suffer, and teasing one another. What have you to say for yourselves?

**Bob.** We didn't have anything to do.

**Bessie.** We were only playing.

**Witch.** So—that's all you can think of to excuse your cruelty. Is there any reason why you shouldn't be punished for this?

**Both.** Oh, don't punish us, good kind Witch, and we'll never do it again.

**Witch.** I'll set the rat to gnaw you.

**Bob.** Oh no!

**Witch.** I'll set the cat to scratch you!

**Bessie.** Oh no!

**Witch.** I'll set the sparrow to peck you!

**Both.** Oh no!

[*Witch waves her arms.*]

**Witch.**

And now, fire bubble, water flow,  
Off these wicked children go:  
To a place where they can see  
What comes of just such cruelty.

[*She circles slowly about them. Slowly they begin to stiffen up, their arms straight out from their sides, their eyes glassy. The Witch backs up to door and they hop stiffly after her.*]

Come—come—come—  
Far from your home.  
Come—come—come—with me  
And I'll show you, in a wink,  
How boys and girls who never think—  
Pay for thoughtless cruelty.

### CURTAIN.

---

[SCENE II.—*Same room. At C., a large arm-chair, where the Witch is enthroned. Bobby and Bessie are tied to the arms of her chair with ropes.*]

**Witch.** [*In loud voice.*] Behold a boy and girl caught in the act of cruelly maltreating dolls, kittens, birds, mouse, and one another. Behold a boy and girl, who snap and snarl about the weather, and pout because it rains. You never thought, I suppose, about the flower-children and their needs. Come forth, Crocus and Violet—appear. [*Witch strikes wand and 2 or 4 little girls, dressed as Crocuses and Violets appear and bow before her. Witch taps them with wand.*] Welcome, my pretties, welcome. Tell us, flowers, what you wish for most in your kingdom?

**Crocus.** O, Witch, we wish for rain—for if there is none, we all must die.

**Bob.** Why must they die?

**Witch.** Tell this ignorant boy, Violet, why you need rain.

**Violet.** Rain is our food and drink. If we do not have it, we cannot grow.

**Witch.** Rain is to the flowers, just what meat and potatoes are to you, Boy. Do you want all the trees and grass to die?

**Bob.** No, of course not.

**Witch.** Well, just think of that next time you grumble about the rain. [*Flowers sit at R. and L. of throne.*] And now, I summon to this court, all the creatures that these two have treated cruelly. Come Arabella, Fauntleroy and Mammy Jane. [*Enter three children, dressed as the dolls. They line up before throne.*] Here you are. Bessie, stand forth. [*Bessie faces them.*] Do you know this little girl?



**Dolls.** Yes.

**Bessie.** My—how you've grown !

**Witch.** Arabella, what do you charge her with ?

**Arabella.** Well, she's better to me than she is to the others, because I'm her Sunday best, but she often leaves me upside down in my box, and she takes off my clothes and leaves me to freeze, and worse than that, she lets Bob scalp me with a tomahawk.

**Bessie.** You wicked ungrateful Arabella ! Why, Witch, she has the loveliest clothes, and I always take her when I go out to spend the day, and I hardly ever let her be scalped.

**Witch.** Silence ! Lord Fauntleroy, what have you to say ?

**Fauntleroy.** My wig has been off for two weeks, and she won't even glue it on, so I have a cold in my head all the time. And every once in a while she takes off my boy's clothes and puts me in long baby clothes. This is an insult no gentleman can bear.

**Bessie.** But, he's such a cute baby doll !

**Witch.** Silence ! Mammy Jane, what have you to say ?

**Mammy Jane.** Ma' goodness, the way dat chile maltreats me is a shame. She throws me on de flo'—she lets de cat play wid me, she beats me, an' she lets dat Bob boy mos' pound de life outen me, 'cause I'se nuthin' but a rag doll.

**Witch.** You've heard the accusations. What is your will, O Dolls ?

**Dolls.** Let us play with her for about an hour.

**Arabella.** I'll stand her upside down !

**Fauntleroy.** I'll pull her wig off.

**Mammy Jane.** I'll beat her black an' blue !

**Bessie.** O kind Witch, please don't let them.

**Witch.** Dolls, at the end of the trial she is yours. You'll see there are two sides to most things, Miss Bessie. I summon the cat. [*Enter little girl dressed as kitten.*] Speak, Kitty, what have you to say against these children ?

**Kitty.** Bessie dresses me up in baby clothes and makes me lie on my back for hours so I can hardly breathe, and Bob pulls my tail and jumps at me in the dark.

**Witch.** What punishment shall I order for this cruelty ?

**Kitty.** Let me play with them for an hour. I'll scratch them and jump at them !

**Witch.** Good. At the end of the hour they are yours. I summon the Sparrow. [*Enter boy dressed as Sparrow.*] Sparrow, what have you to say against these children ?

**Sparrow.** The boy Bob shot me with an arrow and nearly

killed me. Our life is one long horror, because there are so many boys to kill us. They poke out our nests and steal the eggs and kill our young. Oh, it would be a happy world if there were no bad boys in it.

**Witch.** What punishment shall I order for this boy?

**Sparrow.** Let me ruin his home, and take his things, and shoot at him, and chase him from place to place.

**Bob.** Oh—no—no, good Witch, don't let him.

**Witch.** At the end of this hour—he is yours. I summon the Mouse. [*Enter child dressed as mouse.*] Speak, Mouse, what have you to say about this boy?

**Mouse.** He killed my brother this morning, who was not doing any harm to anybody. He just went into the playroom to see if he could find some crumbs for our mother, who is old and sick. This boy saw him and killed him and threw him out the window just for fun.

**Witch.** What punishment shall I order?

**Mouse.** O, let me take him home to the mouse village and we'll tease him and gnaw him, and kill him, as he does us.

**Witch.** Good—at the end of this hour, he is yours. I summon the Rabbit. [*Enter child dressed as Rabbit.*] Speak, Rabbit. What do you know against these children?

**Rabbit.** I lead a most miserable life, Bob shoots me and Bessie makes me into rabbit pie, and the cat chews my ears, and once Bessie cut out my pink button eyes to sew on Arabella's dress, so I am blind.

**Witch.** Terrible. What punishment shall I order?

**Rabbit.** Let me nibble them, and poke them and punch out their eyes!

**Witch.** At the end of this hour they are yours. Now, we have heard the whole story—what have the prisoners to say?

Bob—speak.

**Bob.** If you please, Mrs. Witch and everybody, I am very sorry for all these things I've done, but I have never thought. I just did them for fun, and I didn't know they were so mean. If you would let me off this time I'd never do a cruel thing again—never.

**Witch.** Bessie—speak.

**Bessie.** [*Crying.*] Oh, if you please, kind Witch, I never knew that dolls had feelings, just like mine, and I didn't know it hurt the kitty to dress her up, because she lies so still and never scratches, and I thought the rabbit was just cotton. I never would have hurt them, if I'd thought. I suppose I ought to be punished, but what will our mother do, if we are gnawed, and

beaten and shot and pinched and cooked? She has only just Bob and me. Oh, Mr. Mouse, your mother has such lots of children, and so has yours, Mr. Rabbit and yours, Mr. Sparrow. Could you let us off this time, if we promise never to do it again?

**Witch.** You've heard their silly excuses. What do you say?  
[*All confer together—Bessie and Bob crouch down crying.*]

**Rabbit.** Witch, these children have homes, and brains, and education, and we have not, but we think they're pretty silly anyhow. However, for their mother's sake, we are going to let them off this time, if they will hold up their right hands and swear to be kind to flowers, mice, birds, rabbits, cats and dolls forever and ever.

**Witch.** Humph—very foolish of you, I think. I'd make them suffer. Hold up your hands, you two.

**Bob and Bessie.** We swear to be kind to flowers, mice, birds, rabbits, cats and dolls forever and ever—Amen. And thank you all, dear kind people.

**Witch.** If you break your word, I'll come and get you and let these creatures finish you up. Begone! Begone! [*Witch unties rope, and backs slowly toward door. All the creatures back out after her. Bobby and Bessie lie at foot of throne. They begin to scratch and yawn, then they sit up in terror.*]

**Bessie.** Oh, Bob!

**Bob.** Oh, Bess! [*Puts his arms about her. They get up and gaze about.*]

**Bessie.** They've gone!

**Bob.** We're saved. But we had a close call. Let's go tell mother. [*They start to go out, hand in hand.*]

CURTAIN.

# BECAUSE I LOVE YOU

## Drama in Four Acts

By JOHN A. FRASER

Author of "A Woman's Honor," "A Noble Outcast," "A Modern Ananias," "Santiago," etc.

Price, 25 Cents

Eight male, four female characters. Plays two hours. Modern costumes. This is probably the strongest drama written of the modern romantic style. It is a pure love story and its sentiment and pathos are of the sterling, honest kind which appeals to every man and woman with a human heart. The stage business will be found extremely novel, but easily accomplished. The climaxes are all new and tremendously effective. One climax especially has never been surpassed.

### CAST OF CHARACTERS

Imogene Courtleigh. Wilful, wayward and wealthy.....Juvenile lead  
Ginger. A Gypsy waif .....Soubrette  
Nance Tyson. Her supposed mother .....Character  
Prudence Freeheart. A poor relation .....Old maid comedy  
Horace Verner. An artist and accidentally a married man..Juvenile lead  
Dink Potts. His chum and incidentally in love with Ginger.....  
..... Eccentric comedy  
Ira Courtleigh. Imogene's guardian .....Heavy  
Buck Tyson. A Gypsy tinker .....Character comedy  
Elmer Van Sittert. Anglomaniac, New Yorker..... Dude comedy  
Major Duffy. County Clerk and Confederate veteran.....Irish comedy  
Squire Ripley. A Virginia landlord .....Character old man  
Lige. A gentleman of color .....Negro character  
Note: Squire Ripley and Van Sittert may double.

### SYNOPSIS OF SCENES

Act 1. "The George Washington," a country tavern in old Virginia. An impromptu wedding. "When I was on the boards at old Pott's theater." "Horace has fallen in love and has done nothing but rave about her ever since." "The marriage ceremony performed, I depart, and you will make no attempt ever to see me again." "Except at your own request, never!"

Act 2. Lovers Leap, a Blue Mountain precipice. A daring rescue. "Gold does not always purchase happiness, lady." "Do you ever feel the need of a faithful friend?" "I do, I do, I'm thinking of buying a bulldog." "Look at the stride of him, and Imogene sitting him as if he were a part of herself." Within twenty feet of certain death. "Gone? Without even my thanks for such a deed of desperate heroism?"

Act 3. The Courtleigh Place. A woman's folly. "And you say his father was a gentleman?" "I have already refused to sign the document." "Stand back, she is my wife."

Act 4. The "Mountain Studio." "You're too good to let that French girl get you." "I struck him full in the face and the challenge followed." "You will not meet this man, dear love?" "It shall, at least, be blow for blow." "I release you from your promise. Fight that man." "I'm the happiest man in old Virginia, because you love me."

Address Orders to

**THE DRAMATIC PUBLISHING COMPANY**  
CHICAGO

# THE OUTCAST'S DAUGHTER

## A Drama in Four Acts

Price, 25 Cents

By MARION EDDY

Ten male, five female and one child characters. Plays two and one-half hours. Modern costumes. Three interior, one exterior scenes, all easily arranged where there is any scenery at hand. No stronger melodrama has been given the play-loving public. Full of the strongest appealing heart interest, intense, pathetic, real life, where joy and laughter are mingled with pathos and suffering, but all ending happily. A melodrama without a villain or the use of fire arms. Amateurs may play it successfully, it plays itself, and it is adapted to strong repertoire companies.

### CAST OF CHARACTERS

Carl Faber .....	An ex-convict
Howard Ross .....	A manufacturer
Dennis Hogan .....	Servant to Ross
Abel .....	Gardener to Ross
Judge Havens .....	Of the police court
Recorder .....	Of the police court
Lettner .....	Clerk of police court
Second Court Clerk .....	Clerk of police court
Two policemen .....	
Little Hugo .....	Agatha's child
Agatha Steme .....	Ross' book-keeper
Ida Rheinhold .....	A retired singer
Mrs. Wilmuth .....	A washer woman
Katie .....	Factory girl
Frances .....	Factory girl

### SYNOPSIS OF SCENES

**Act 1.** Ross' private office. "What has given me the honor of this visit?" "I will never sing again. My life has been a sad failure." "Good God! My mother!" "I have done wrong, I confess, but when a mother asks, a child must forgive. Oh, Mr. Ross, help me." "You, my rich and famous mother, to you I was nothing, and you—you are nothing—nothing to me." "Agatha! Agatha! My child! My child!"

**Act 2.** Agatha's attic. "My poor father. So young and strong. How I could have loved him." "Yes, Katie is right, I have nothing but bread for my sweet child." "Madam, I would lie, if I say she was anything but a lady." "On the other side, towards the garden, there are a few rooms I have never used. If you will take them—" "You do not look like a man who could commit murder. How was it?" "I was a weak man and many misfortunes made me desperate." "My picture! I must be mad." "You are good, child, but you shall not call me father." "Father! Father!"

**Act 3.** Ross' Garden. "He is so good to me, but I cannot forget my poor unhappy father." "The picture was taken when I was young. He shall have it." "Stay here and be my wife." "That suspicious old man is in the garden." "For her I sacrificed everything." "Do you want to go to prison again?" "My father needs me to defend and comfort him."

**Act 4.** A Police Court. "Do not ask me, your honor—I am an ex-convict." "Your silence will not help you." "It was dark und Mrs. Steme was that scared, she was faint." "I hope, sor, yer honor believes in a future life, sor." "He wished to see his child; I am his child." "Grandfather, we love you." "I am his wife. Do not condemn him."

Address Orders to

**THE DRAMATIC PUBLISHING COMPANY**  
CHICAGO

# DIAMONDS AND HEARTS

## A Comedy Drama in Three Acts

By EFFIE W. MERRIMAN

Price, 25 Cents.

This new play has bounded at once into a wide popularity. The good plot, the strong "heart" interest, and the abundant comedy all combine to make a most excellent drama. "Bub" Barnes is a fine character of the Josh Whitcomb type, and his sister is a worthy companion "bit." Sammy is an excruciatingly funny little dorky. The other characters are good. Fine opportunity for introducing specialties. The play has so many good points that it never fails to be a success.

### CAST OF CHARACTERS.

BERNICE HALSTEAD, a young lady of eighteen, with an affection of the heart, a love for fun and hatred of arithmetic .....  
AMY HALSTEAD, her sister, two years younger, fond of frolic.....  
INEZ GRAY, a young lady visitor, willing to share in the fun.....  
MRS. HALSTEAD, a widow, and stepmother of the Halstead girls....  
HANNAH MARY BARNES, or "Sis," a maiden lady who keeps house for her brother .....  
DWIGHT BRADLEY, a fortune hunter and M. S. Halstead's son by a former marriage .....  
DR. BURTON, a young physician .....  
SAMMY, the dorky bell-boy in the Halstead house .....  
ABRAHAM BARNES, or "Bub," a yankee farmer, still unmarried at forty—a diamond in the rough .....  
ATTORNEY; SHERIFF .....

Time of playing, two hours.

Two interior scenes. Modern costumes.

### SYNOPSIS OF INCIDENTS.

Act 1. Parlor of the Halstead home. The young doctor. The three girls plot to make his acquaintance. An affection of the heart. "Easy to fool a young doctor," but not so easy after all. The stepmother and her son. The stolen diamonds. The missing will. Plot to win Bernice. "I would not marry Dwight Bradley for all the wealth the world contains." Driven from home.

Act 2. Kitchen of the Barnes' farm house. Bub takes off his boots. The new school ma'am. "Supper's ready." "This is our nephew and he's a doctor." Recognition. A difficult problem in arithmetic. The doctor to the rescue. "I'm just the happiest girl in the world." "I've come to pop the question, an' why don't I do it?" Brother and sister. "If it's a heifer, it's teh be mine." The sheriff. Arrested for stealing the diamonds. "Let me knock yer durned head off." The jewels found in Bernice's trunk.

Act 3. Parlor of the Halstead home. "That was a lucky stroke—hiding those diamonds in her trunk." The schemer's plot miscarries. Abe and Sammy join hands. The lawyer. "Bully for her." Bradley tries to escape. "No, ye don't!" Arrested. "It means, dear, that you are to be persecuted no more." Wedding presents, and a war dance around them. "It is no trick at all to fool a young doctor."

Address Orders to

**THE DRAMATIC PUBLISHING COMPANY**  
CHICAGO

# A WOMAN'S HONOR

## A Drama in Four Acts

By JOHN A. FRASER

Author of "A Noble Outcast," "Sanitago," "Modern Ananias," etc., etc.

Price, 25 Cents

Seven male, three female characters. Plays two hours. For intense dramatic action, thrilling climaxes, uproarious comedy and a story of absorbing romantic interest, actors, either professional or amateur, will find few plays to equal "A Woman's Honor." With careful rehearsals they will find a sure hit is made every time without difficulty.

### CAST OF CHARACTERS

General Mark Lester. A Hero of the Cuban Ten Years War.....	Lead
Pedro Mendez. His half brother .....	Heavy
Dr. Garcia. Surgeon of the Madaline .....	Straight
Gilbert Hall, M. D. In love with Olive .....	Juvenile
Robert Glenn. A Wall Street Banker.....	Old man
Gregory Grimes. Lester's Private Secretary .....	Eccentric Comedy
Ebenezer. Glenn's Butler .....	Negro Comedy
Olive } Glenn's }	Juvenile lead
Sally } Daughters }	Soubrette
Maria. Wife of Pedro .....	Character

NOTE.—Glenn and Garcia may double.

Act 1. The Glenn Mansion, New York City.

Act 2. The Isle of Santa Cruz, off San Domingo. One month later.

Acts 3 and 4. Lester's home at Santa Cruz. Five months later. Between Acts 3 and 4, one day elapses.

### SYNOPSIS OF INCIDENTS

Act 1. Handsome drawingroom at Glenn's. Sally and Ebenezer. "I isn't imputtinent, no, no, Missy." "Papa can't bear Gregory Grimes, but I'm going to marry him, if I feel like it." "Going away?" "I was dizzy for a moment, that was all." "This marriage is absolutely necessary to prevent my disgrace." "General Lester, you are a noble man and I will repay my father's debt of honor." "Robert Glenn is dead."

Act 2. Isle of Santa Cruz. "Mark brings his American bride to his home today." "You and I and our child will be no better than servants." "How can I help but be happy with one so good and kind?" "It means I am another man's wife." "Dat's mine; don't you go to readin' my lub lettahs in public."

Act 3. Sitting-room in Lester's house. "What has happened? Is my husband safe?" "Break away, give your little brother a chance." "To tell the truth, my heart is breaking." "Debt of duty! and I was fool enough to think she loved me."

Act 4. "The illness of the general has an ugly look." "The gossips have it she would rejoice to be rid of her husband." "The Gilbert Hall I loved is dead." "Standing on the brink of the grave, my vision is clearer." "Forgive, and I will devote my life to making you happy in order to repay the debt I owe you—a debt of honor."

Address Orders to

**THE DRAMATIC PUBLISHING COMPANY**  
CHICAGO

# TOMPKIN'S HIRED MAN

## A Drama in Three Acts

Price, 25 Cents

By EFFIE W. MERRIMAN

This is a strong play. No finer character than Dixey, the hired man, has ever been created in American dramatic literature. He compels alternate laughter and tears, and possesses such quaint ways and so much of the milk of human kindness, as to make him a favorite with all audiences. The other male characters make good contrasts: Tompkins, the prosperous, straightforward farmer; Jerry, the country bumpkin, and Remington, the manly young American. Mrs. Tompkins is a strong old woman part; Julia, the spoiled daughter; Louise, the leading juvenile, and Ruth, the romping soubrette, are all worthy of the best talent. This is a fine play of American life; the scene of the three acts being laid in the kitchen of Tompkin's farm-house. The settings are quite elaborate, but easy to manage, as there is no change of scene. We strongly recommend "Tompkin's Hired Man" as a sure success.

### CHARACTERS

**Asa Tompkins**—A prosperous farmer who cannot tolerate deceit.

**Dixey**—The hired man, and one of nature's noblemen.

**John Remington**—A manly young man in love with Louise.

**Jerry**—A half-grown, awkward country lad.

**Mrs. Tompkins**—A woman with a secret that embitters her.

**Julia**—A spoiled child, the only daughter born to Mr. and Mrs. Tompkins.

**Louise**—The daughter whom Mr. Tompkins believes to be his own.

**Ruth**—Mr. Tompkin's niece, and a great romp.

Plays about two hours.

### SYNOPSIS

**Act 1.** Sewing carpet rags. "John and I are engaged." "Well, you can disengage yourself, for you'll never be married." "Mrs. Clark, she's took worse." Who makes the cake? Julia declines to sew carpet rags. "It would ruin my hands for the piano or my painting." Dixey to the rescue. "You take the rags a minute, child, and I'll just give that fire a boost." Dixey's story. "It breaks his heart, but he gives her away, an' he promises never teh let her know as how he's her father." Enter Jerry. "Howdy." John gets a situation in the city. Farewell. "It's a dandy scheme, all the same. We'll have our party in spite of Aunt Sarah." "Oh, I'm so happy." The quartette. Curtain.

**Act 2.** Chopping mince meat. The letter. Louise faints. "How dare you read a paper that does not concern you? "You have robbed me of my father's love." The mother's story. Dinner. "I swan, I guess I set this table with a pitchfork." "Now, Lambkin, tell Dixey all 'bout it, can't yer?" "It looks zif they'd got teh be a change here purty darned quick, an' zif I'm the feller 'lected teh bring it 'bout." "None o' my bizness, I know, but—I am her father!" "It's love the leetle one wants, not money." "If I'd been a man, I'd never give my leetle gal away." "I'm dead sot on them two prop'sitions." Curtain.

**Act 3.** Dixey builds the fire. "Things haint so dangerous when everybody's got his stummick full." The telegram. "It means that Louise is my promised wife." "By what right do you insinuate that there has been treachery under this roof?" "A miserable, dirty, little waif, picked up on the streets, and palmed off upon my father as his child!" "Oh my wife, your attitude tells a story that breaks my heart." "Yeh druve her to do what she did, an' yeh haint got no right teh blame her now." "Friend Tompkins, a third man has taken our leetle gal an' we've both got teh larn teh git along without her. We kin all be happy in spite o' them two sentimental kids." Curtain.

Address Orders to

**THE DRAMATIC PUBLISHING COMPANY**  
CHICAGO



# UNCLE RUBE

## An Original Homestead Play in Four Acts

By CHARLES TOWNSEND

The Finest Rural Drama Ever Published

Price, 25 Cents

---

### CHARACTERS

RUBEN RODNEY, (Uncle Rube) Justice of the Peace, School Trustee, and a Master hand at "swappin' hosses".....Character lead  
SIMON SMARLEY, a smooth and cunning old villain..Character heavy  
MARK, his son, a promising young rascal .....Straight heavy  
GORDON GRAY, a popular young artist .....Juvenile lead  
UPSON ASTERBILT, an up-to-date New York dude..Character comedy  
IKE, the hired man. "I want ter know!" .....Eccentric  
BUB GREEN, a comical young rustic .....Low comedy  
BILL TAPPAN, a country constable .....Comedy  
MILICENT LEE, "the pretty school teacher" .....Juvenile lady  
MRS. MARTHA BUNN, a charming widow.....Character comedy  
TAGGS, a waif from New York .....Soubrette

Time—Mid Autumn.

Place—Vermont.

Time of Playing—Two hours and a quarter.

### SYNOPSIS

ACT I. The Old Homestead. Uncle Rube arrives.  
ACT II. The Constable's office. The plot to ruin Uncle Rube.  
ACT. III. Evening at the old farm. Uncle Rube is arrested.  
ACT IV. The Constable's office again. The old farmer wins!

This play was written by one of the most popular of American dramatists, whose works have sold by the hundreds of thousands. One of the best plays of its class ever written. Splendid characters. Powerful climaxes. Bright wit. Merry humor. Very easy to produce. Requires only three scenes. No shifts of scenery during any act. Costumes all modern. No difficult properties required.

### THE AUTHOR'S OPINION

MR. TOWNSEND says of this drama, "I consider that 'Uncle Rube' is far superior to any play depicting country life that I have yet written."

---

This is the play for everybody—amateurs as well as professionals. It can be produced on any stage, and pleases all classes, from the most critical city audiences to those of the smallest country towns. Printed directly from the author's acting copy, with all the original stage directions.

Address Orders to

**THE DRAMATIC PUBLISHING COMPANY**  
**CHICAGO**

# CAPT. RACKET

## A Comedy in Three Acts

By CHARLES TOWNSEND

Price, 25 Cents

---

This play by Mr. Townsend is probably one of his most popular productions; it certainly is one of his best. It is full of action from start to finish. Comic situations follow one after another, and the act endings are especially strong and lively. Every character is good and affords abundant opportunity for effective work. Can be played by five men and three women, if desired. The same scene is used for all the acts, and it is an easy interior. A most excellent play for repertoire companies. No seeker for a good play can afford to ignore it.

### CHARACTERS

CAPT. ROBERT RACKET, one of the National Guard. A lawyer when he has nothing else to do, and a liar all the time....Comedy lead  
OBADIAH DAWSON, his uncle, from Japan, "where they make tea."  
..... Comedy old man  
TIMOTHY TOLMAN, his friend, who married for money and is sorry for it. .... Juvenile man  
MR. DALROY, his father-in-law, jolly old cove.....Eccentric  
HOBSON, a waiter from the "Cafe Gloriana," who adds to the confusion ..... Utility  
CLARICE, the Captain's pretty wife, out for a lark, and up to "anything awful" ..... Comedy lead  
MRS. TOLMAN, a lady with a temper, who finds her Timothy a vexation of spirit .....Old woman  
KATY, a mischievous maid ..... Soubrette  
TOOTSY, the "Kid," Tim's olive branch .....Props.

### SYNOPSIS

Act I. Place: Tim's country home on the Hudson near New York. Time: A breezy morning in September. The Captain's fancy takes a flight and trouble begins.

Act II. Place: the same. Time: the next morning. How one yarn requires another. "The greatest liar unhung." Now the trouble increases and the Captain prepares for war.

Act III. Place: The same. Time: Evening of the same day. More misery. A general muddle. "Dance or you'll die." Cornered at last. The Captain owns up. All serene.

Time of playing: Two hours.

Address Orders to

**THE DRAMATIC PUBLISHING COMPANY**  
CHICAGO

# HAGEMAN'S MAKE-UP BOOK.

By MAURICE HAGEMAN

Author of "What Became of Parker," "Prof. Robinson," "Hector," "Mrs. Mulcahy," "The First Kiss," "By Telephone," "To Rent," etc.

Price, 25 cents.

The importance of an effective make-up is becoming more apparent to the professional actor every year, but hitherto there has been no book on the subject describing the modern methods and at the same time covering all branches of the art. This want has now been filled. Mr. Hageman has had an experience of twenty years as actor and stage-manager, and his well-known literary ability has enabled him to put the knowledge so gained into shape to be of use to others. The book is an encyclopaedia of the art of making up. Every branch of the subject is exhaustively treated, and few questions can be asked by professional or amateur that cannot be answered by this admirable hand-book. It is not only the *best make-up book* ever published, but it is not likely to be superseded by any other. It is absolutely indispensable to every ambitious actor.

## CONTENTS.

Chapter I. General Remarks.

Chapter II. Grease-Paints, their origin, components and use.

Chapter III. The Make-up Box. Grease-Paints, Mirrors, Face Powder and Puff, Exora Cream, Rouge, Liquid Color, Grenadine, Blue for the Eyelids, Brilliantine for the Hair, Nose Putty, Wig Paste, Mascaro, Crape Hair, Spirit Gum, Scissors, Artists' Stomps, Cold Cream, Cocoa Butter, Recipes for Cold Cream.

Chapter IV. Preliminaries before Making up; the Straight Make-up and how to remove it.

Chapter V. Remarks to Ladies. Liquid Creams, Rouge, Lips, Eyebrows, Eyelashes, Character Roles, Jewelry, Removing Make-up.

Chapter VI. Juveniles. Straight Juvenile Make-up, Society Men, Young Men in Ill Health, with Red Wigs, Rococo Make-up, Hands, Wrists, Cheeks, etc.

Chapter VII. Adults, Middle Aged, and Old Men. Ordinary Type of Manhood, Lining Colors, Wrinkles, Rouge, Sickly and Healthy Old Age, Ruddy Complexions.

Chapter VIII. Comedy and Character Make-ups. Comedy Effects, Wigs, Beards, Eyebrows, Noses, Lips, Pallor of Death.

Chapter IX. The Human Features. The Mouth and Lips, the Eyes and Eyelids, the Nose, the Chin, the Ear, the Teeth.

Chapter X. Other Exposed Parts of the Human Anatomy.

Chapter XI. Wigs, Beards, Moustaches, and Eyebrows. Choosing a Wig, Powdering the Hair, Dimensions for Wigs, Wig Bands, Bald Wigs, Ladies' Wigs, Beards on Wire, on Gauze, Crape Hair, Wool, Beards for Tramps, Moustaches, Eyebrows.

Chapter XII. Distinctive and Traditional Characteristics. North American Indians, New England Farmers, Hoosiers, Southerners, Politicians, Cowboys, Miners, Quakers, Tramps, Creoles, Mulattoes, Quadroons, Octaroons, Negroes, Soldiers during War, Soldiers during Peace, Scouts, Pathfinders, Puritans, Early Dutch Settlers, Englishmen, Scotchmen, Irishmen, Frenchmen, Italians, Spaniards, Portuguese, South Americans, Scandinavians, Germans, Hollanders, Hungarians, Gipsies, Russians, Turks, Arabs, Moors, Caffirs, Abyssinians, Hindoos, Malays, Chinese, Japanese, Clowns and Statuary, Hebrews, Drunkards, Lunatics, Idiots, Misers, Rogues.

Address Orders to

THE DRAMATIC PUBLISHING COMPANY,

CHICAGO, ILLINOIS.

# PLAYS.

**B**EING 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 144-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, scene 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.**