

25 Cents

# The Baby Elephant

43

THE  
COMIC DRAMA



THE DRAMATIC PUBLISHING COMPANY

CHARLES H. SERGEL, PRESIDENT

# 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.**

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

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Address Orders to

THE DRAMATIC PUBLISHING COMPANY,  
CHICAGO.

THE  
BABY ELEPHANT.

A Negro Sketch, in Two Scenes.

BY J. O. STEWART,

AUTHOR OF

*"Last of the Mohicans," "Tricks," "Hemmed In," "Eh, What is It?" "The  
Two Black Roses," etc., etc.*

AS FIRST PERFORMED AT THE ATHENEUM, 585 BROADWAY, N. Y., OCT. 13, 1872.

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.



CHICAGO:

THE DRAMATIC PUBLISHING COMPANY.

Entered according to Act of Congress, in the year 1875, by ROBERT M. DE WITT, in  
the office of the Librarian of Congress at Washington.

## CAST OF CHARACTERS.

Atheneum, 585 Broadway,  
New York, Oct. 13, 1872.

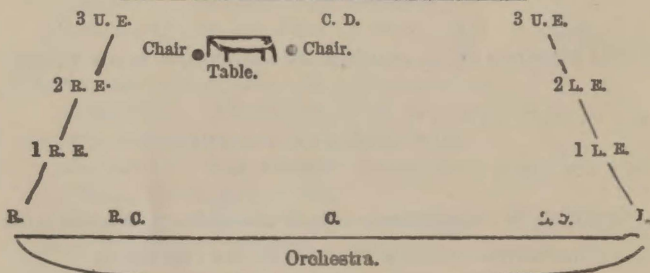
Mr Growler,.....	J. C. STEWART
Cuff,.....	CHARLES WHITE
Pete,.....	J. LANG
Mr. Barnum,.....	GEO. H. COES
Capt. Rifle.....	LUKE SCHOOLCRAFT
Smithers,.....	J. K. CAMPBELL
Rose,.....	MISS MADALINE HARDY
Policeman,.....	By anybody.

TIME OF PLAYING—TWENTY-FIVE MINUTES.

## SCENERY.

SCENE 1.—Street in 1st grooves, with practical door in R. F.

SCENE 2.—C. D. chamber in 3d grooves.



## COSTUMES.

MR. GROWLER.—A nice modern plain old gentleman.

CUFF. } —Both in clean servants' attire, with or without jackets.

PETE. }

MR. BARNUM.—Modern style, with dress coat. Any decent hat.

CAPT. RIFLE. } —Ordinary business style of clothing.

SMITHERS. }

ROSE.—Neat girlish make up.

POLICEMAN.—Local.

## PROPERTIES.

Table and two Chairs (all covered); Pistol on Table; Letter for Girl; White Pocket Handkerchief for BARNUM; Woman's Dress and Bonnet; Feather Duster and Sweeping Broom; a dummy Policeman; An Elephant Dress or Cover, made large enough for two persons to get under, with a pair of Leggings for each person, with a drawing string to tie above the knee; a Stuffed Stick for the Elephant's Trunk. Make the Elephant's Dress of some colored Flannel.

# THE BABY ELEPHANT.

SCENE 1st—Street in 1st grooves. Practical door in flat.

*Enter* CAPT. RIFLE, followed by SMITHERS, who is dressed as a woman, L. 1 E.

RIFLE. Now, Smithers, my boy, see if you can make a better job of this than you did of the last. Give the letter to the girl. You needn't be afraid of being discovered, for the old man is very near sighted; in fact, almost blind.

SMITHERS. Well, he wasn't so blind this morning but that he saw me and kicked me out.

RIFLE. Never mind, make any excuse you please, as long as you give the girl the letter.

SMITHERS. Well, Captain, I'll try it this time; but if I fail you'll never catch me in that house again.

RIFLE. All right. I'll stand in the hall-way and watch you. (*Exit both into door in flat.*)

*Enter* BARNUM, L. 1 E.

BARNUM. Was there ever a man in this world in such hard luck as I am? I've been in all sorts of speculations, from manager of a first class menagerie to a cork burner of a minstrel show. No matter what I undertake, I fail in everything. My last speculation was that of a Headless Rooster. I'd have got along first rate if it hadn't been for Bergh, who had me arrested for cruelty to animals; and this morning, to add to my troubles, my landlady informed me if I didn't pay my rent I'd have to leave. I've not tasted food for 24 hours. Oh! what would I not give for a good square meal? (*Noise heard in house.*) Hello! what's the matter? Something wrong in there. I'll stand aside and see what's going on. (*Goes behind wing, R. 1 E.*)

*Enter* SMITHERS from House, followed by RIFLE and old GROWLER. SMITHERS runs off L. 1 E.

GROWLER. An old blind fool, am I? Let me inform you, Captain Rifle, that I'm not so blind but that I can see through you and your little games.

RIFLE. But, my dear sir, consider.

GROWLER. I have considered; and I tell you, once for all, that you can never be my son-in-law.

RIFLE. But I'm a rising young man.

GROWLER. Yes! And if I ever catch you in my house I'll rise you higher than a kite. (*Exit into house.*)

RIFLE (*looking off and calling* SMITHERS, who enters L. 1 E., with woman's dress under his arm and bonnet on his head). Now, you blockhead, see what you've done. Why did you expose yourself?

SMITHERS. I forgot who I was, and wanted a chaw of tobacco.

RIFLE. Why, you rascal, you've spoiled everything.

BARNUM (*who has been watching, unobserved, advances between them, slaps them both on shoulder*). Excuse me, gentlemen, but from what I've just heard and seen I should suppose you were in a little trouble. Now, I'm an old showman; I've been in a good many tight places, and I've no doubt if you'll let me into your secret that I can help you out. You know the old adage that two heads are better than one. Three must be better than two.

RIFLE. Well, you seem to be an honest sort of a fellow; I don't mind letting you into the secret. In the first place, you must know that old Mr. Growler, that occupies this house——

BARNUM. Growler, Growler. I've heard of him before. He's passionately fond of curiosities, wild animals in particular.

RIFLE. The same, sir. I see you know him. Well, sir, this person has a beautiful daughter, whom I'm deeply in love with, and I've reason to believe my love is reciprocated. Now, sir, the old man has taken a dislike to me for some reason, and has actually forbid me the house. I've made several attempts to get in, but each time I've been defeated—the last you were an eye witness to. I would give a hundred dollars to get five minutes' interview with the young lady.

BARNUM. A hundred dollars!

RIFLE. Yes; and \$500 to get her ten miles from the house.

BARNUM (*rubbing his hands*). \$500! I'm your man. Do you know where I can borrow a horse blanket?

SMITHERS. Yes, sir; I know where there is a livery stable.

BARNUM. Then, gentlemen, come with me; I've a little piece of strategy to put into operation, and I've no doubt it will succeed.

RIFLE. All right, sir. Come along, Smithers. (*Exit with BARNUM, L. 1 E.*)

SMITHERS. Well, if he don't succeed any better than I did we'll have to burn the house down. (*Exit L. 1 E.*)

SCENE 2d—C. D. Chamber in 3d grooves. Table and two chairs R. C.

CUFF and PETE discovered dusting and sweeping, one with feather duster the other with broom. Pistol on table.

PETE. Say, Cuff, has the old man found out dat his pet bear is dead?

CUFF. I don't know. Is the bear dead?

PETE (*laughing*). Oh, is the bear dead? Well, that's a good one. Of course you don't know anything about it. But I told you not to give the bear them marbles.

CUFF. Well, if I did give the bear marbles, I didn't tell him they were gum drops, did I?

PETE. Well, it's none of my business; I didn't kill it.

CUFF. Has the old man found out who broke his spectacles?

PETE. I don't know; is the spectacles broke?

CUFF. Oh, are they broke? I didn't see you when you stepped on them, then chucked them into the stove.

PETE. Well, don't you say anything about the bear and I won't say anything about the specs.

CUFF. All right. Hush! Here comes the old man.

*Enter GROWLER, C. D.*

GROWLER. The scoundrel! To call me an old blind fool to my very face. Where was you, boys, when I was calling so loudly?

CUFF. I was.

PETE. So was I.

CUFF. Only a good deal more so.

GROWLER. Are you aware that I have had the pleasure of kicking Capt Rife and his servant, Smithers, into the street again? That's four times in twenty-four hours. Now, I tell you I'm getting tired of this. I'm not going to keep dogs and do all the barking myself.

CUFF. Where is he now?

GROWLER. Why, I kicked him out.

BOTH. Oh, where is he? Show him to us!

GROWLER. Oh, yes, you are very smart when there is no need for it. Now, boys, I want you to listen to me. In the first place, you must know this Captain Rife has been coming to my house for some time with my consent, but I've heard bad stories about him, therefore I've ejected him from the house. Now, I've an idea he comes here with a view to matrimony—

CUFF. What kind of money is dat?

PETE. Greenbacks, ain't it?

CUFF. No it isn't; it's gold.

PETE. No; I know it's nickels.

GROWLER. What are you boys talking about?

BOTH. Money.

GROWLER. Why, I didn't say anything about money. I said matrimony—marriage.

CUFF. Oh, there is no money in dat.

PETE. Not a cent.

GROWLER. Listen to me. As I said before, I think he comes here with a view to matrimony. Now, I've an idea that he and my daughter are trying to concoct a plan—

CUFF. Well, boss, if Con. Conkling has got anything to do with it, it's gone.

GROWLER. I said nothing about Con. Conkling. I said if they could arrange matters amicably—

PETE. There, that settles it; if Amity has got anything to do with it—

GROWLER. Silence, I say! and listen to me. I've an idea that the Captain and my daughter are trying to elope, and if you see the Captain coming round here, I want you to inform me immediately. (*Knock heard at c. d.*) Cuff, go see who's at the door, and Pete, if you see my daughter making any preparations to leave the house, inform me.

*Enter CUFF, followed by BARNUM and Capt. RIFLE, who is disguised with humpback, c. d.*

CUFF (*who runs across to PETE, who is in R. corner*). Oh, Pete, call Rose. Look at the camel. Look at the hippopotamus. (*They both call ROSE. Bus. ad lib.*)

GROWLER. Silence, you scoundrels! How dare you make fun of that poor man; don't you see he is deformed? Don't ever make fun of a poor cripple. (*To RIFLE.*) What is your business, sir. (*RIFLE bows and points to BARNUM.*) Oh, whom have I the honor of addressing?

BARNUM. My name, sir, is Barnum. I believe you are Mr. Growler.

GROWLER. Yes, sir; my name is Growler. So you are Barnum, the great showman. I suppose, sir, you've heard of my wonderful collection, and come to purchase some of my animals.

BARNUM. No, sir. There you are mistaken. I have an animal I wish to dispose of—a wonderful trick elephant.

GROWLER. Very sorry, sir, but I've no place large enough to keep an elephant.

BARNUM. But, my dear sir, this is a diminutive elephant; I may say a baby elephant.

ROSE (*pointing to RIFLE*). Why, Pa, is that a baby elephant?

GROWLER. Silence, miss! (*Aside*.) How dare you show your ignorance before that gentleman.

ROSE. Oh, pa, buy me a baby elephant; buy me something to play with.

PETE AND CUFF. Oh, yes, buy her something to play with.

GROWLER. Silence! (*To BARNUM*.) Well, sir, what is there peculiar about this animal?

BARNUM. He can sing like a nightingale, dance like a sylph, understands everything you say to him, and speaks seven different languages.

GROWLER (*makes motion to PETE and CUFF*). Boys, Bounce! (*They run BARNUM out C. D., followed by GROWLER.*)

RIFLE (*straightening up*). My dear Rose, don't you know me?

ROSE. Why, Captain, what are you doing in this disguise?

RIFLE. This is the fourth time I've been in the house to-day, and each time been discovered and kicked out. Your father is very much opposed to me, and says I shall never be your husband. I've everything ready for our elopement. How long before you can be ready?

ROSE. I can be ready in half an hour. But how are you going to get into the house?

RIFLE. That is all arranged. But here comes your father; you had better get out of sight.

ROSE. Very well. I'll be ready in half an hour. (*Exit R. 1 E.*)

*Enter BARNUM, followed by GROWLER, C. D. RIFLE takes his old position, L. GROWLER, C. BARNUM, R.*

GROWLER. I beg your pardon, sir, but I really thought you were trying to make a fool of me. If the animal will do all you say, and is what you represent him to be, I'll purchase him. How long before you can have him here?

BARNUM (*crossing to RIFLE*). How long before I can have him here? (*RIFLE whispers, half an hour*). Let me see; I've got him down at the hotel. Say half an hour.

GROWLER. Very well, sir; I'll wait for you. By the way, who is this individual?

RIFLE (*aside*). Now for it.

BARNUM. Ah, yes, that is my valet-de-sham. He was on the Island of Ceylon, and during one of the recent earthquakes a brick house fell on him and crippled him as you see.

GROWLER. Poor fellow; how he must have suffered. Well, sir, go and get your animal.

BARNUM. Come along, Jack. You may expect me in half an hour. (*Exit, followed by RIFLE, who puts his finger to his nose, C. D.*)

GROWLER. It's very strange where my spectacles could have gone to; and that bear, too; he was all right this morning. (*Calls PETE and CUFF, who enter C. D.*)

CUFF. Here's me.

PETE. Me, too.

GROWLER. Which of you boys killed that pet bear?

PETE (*dancing*). 'Twasn't me.



CUFF (*crying*). 'Twasn't me.

GROWLER. I didn't say it was. Has either of you seen anything of my spectacles?

CUFF (*dancing lively*). 'Twasn't me, 'twasn't me.

PETE (*crying*). 'Twasn't me, neither.

GROWLER. Well, I didn't say that either of you knew anything about them. I've lost my spectacles, and I'm lost without them; without their aid I can't see a distance of five feet. Now, if you'll be good boys, I'm going to buy a pet elephant, and if you find my spectacles and keep your eye on Captain Rifle, you may eat and sleep with the elephant. (*Exit R. 1 E.*)

PETE. Say, Cuff, do you hear that. We may eat and sleep with the elephant. We don't get much to eat now—how will it be when that elephant comes?

CUFF. Now you hear me, this kind of work is getting played out. The old man thinks more of the monkeys now than he does of us, and the very minute that elephant brings his trunk in the house I pack my valise and get out. (*Noise heard outside. PETE and CUFF rush up to C. D. and look out; run down to R. 1 E., then back and forth, hallooing, Old man, Mr. Growler, here he is, etc.*)

*Enter GROWLER, with pistol in hand, followed by ROSE, R. 1 E.*

GROWLER. Where is he? Show him to me, 'till I blow his brains out. Where is this Captain Rifle?

CUFF. 'Tain't no Captain Rifle. 'Tis a whale on wheels.

PETE. The elephant, sir, is outside.

GROWLER. Show him in.

*Enter BARNUM, with RIFLE and SMITHERS, who are covered up to imitate elephant, C. D. They come down front and stand.*

GROWLER. Ah, Mr. Barnum, I see you are here. How remarkably small he is. (*Goes over and touches elephant. SMITHERS raises his foot and kicks GROWLER in stomach.*) Why, Mr. Barnum, I thought you said he was perfectly harmless?

BARNUM. So he is; but you must have tickled him. Now, if you will stand around on this side, I'll show you what the elephant can do. (*GROWLER crosses L. PETE and CUFF sit R. corner. ROSE stands R.*)

GROWLER. If I only had my spectacles now I'd be satisfied.

BARNUM. I'll ask him some questions. Does the elephant like long walks? (*Elephant shakes his head, No.*) Does the elephant like hard work? (*Elephant shakes his head, No.*) Does the elephant like whiskey? (*Elephant gives one screech.*)

CUFF. Here is two more elephants over here.

BARNUM. Now I'll make him lift up his right fore foot. (*Elephant lifts foot.*) Now I'll make him lift his left hind foot. (*Elephant does so.*) Now I'll show you how careful he is. I'll make him walk over me without injuring me. (*Speaks to elephant.*) Mile up, that means to go ahead; when I say Dut, that means to stop. (*Takes elephant L., tells him to stand still. Takes small handkerchief, places it on stage c., orders the elephant to walk over him, which he does elephant fashion, and goes to former position, L.*)

GROWLER. I'm perfectly satisfied, sir. Come in the other room and I'll give you the money. Boys, get out of this room. Go and feed the animals. (*Exit GROWLER, BARNUM, PETE and CUFF, C. D. CUFF immediately appears and sticks his head in C. D. RIFLE and SMITHERS throw off elephant cover.*)

RIFLE. Come, Rose, everything is ready. Let's be off.

ROSE. Oh, father will be in a dreadful passion when he hears of this.  
(*Exit with RIFLE, L. 1 E.*)

SMITHERS. That is the first time I ever played elephant, and I'll bet it will be the last. (*Exit L. 1 E. CUFF comes down, looks off after SMITHERS, then at elephant cover, laughs and calls PETE.*)

*Enter PETE, C. D.*

PETE. Cuff, where is the elephant?

CUFF. There he is.

PETE. How he's shrunk.

CUFF. That's his overcoat. That was no elephant. 'Twas Captain Rife and his servant, Smithers, and they've run off with Rose to get married.

PETE. Golly! the old man will kill us when he finds it out.

CUFF. What do you say, Pete? Let us play elephant and have some fun. Come on, I see how the fellow fixed it. (*Bus. ad lib. Finally get into cover and stand. Enter BARNUM, C. D., in a hurry.*)

BARNUM. Bless my soul, captain, what are you doing? You'll spoil everything. (*Flies cover.*)

*Enter GROWLER, C. D.*

GROWLER. Ah, Mr. Barnum, I see you are here with your animal; I suppose you hate to part with him. Here is your money, and you may stop in every day or two and see how I'm getting along.

BARNUM (*takes money*). Thank you, sir. I'll bid you good day.  
(*Exit C. D.*)

GROWLER. Now I've got a few leisure moments I might as well practice the elephant. I wonder where those boys of mine are. (*Goes through the same performance as BARNUM. Lays down. Elephant, instead of walking over him, dances on his stomach. Old man jumps up in rage, rushes to table for pistol.*) Confound the animal! I'll shoot him. (*Turns and discovers CUFF and PETE, who have thrown off the elephant cover, and are kneeling in L. corner and imploring for mercy.*) You infernal rascals! Where is my elephant?

PETE. He has stepped out without paying his board, but here is his trunk.

CUFF. That was no elephant, boss. It was Captain Rife and his servant, Smithers, and they've taken Rose and run off to get married.

*Enter Captain RIFLE and ROSE, C. D.*

RIFLE. What he says is true, and here we are to claim you for our father-in-law.

GROWLER. A very nice trick. But answer me one question, what part of the elephant did you play?

RIFLE. I played the head, sir, and my servant, Smithers, played the other part.

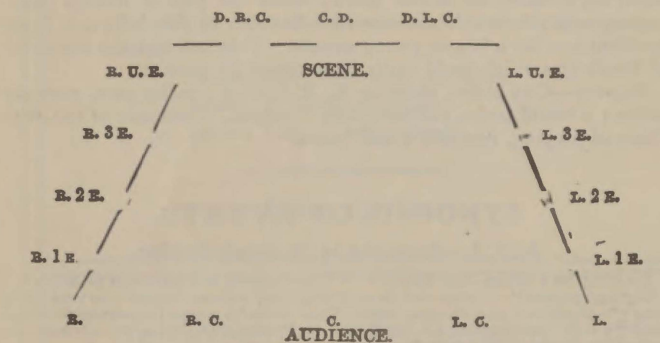
GROWLER. Then it was to Smithers I'm indebted for that kick I got. I'll give 25 dollars to anybody to find Smithers for me. (*All look round for SMITHERS, who is discovered sitting in one of the upper stage boxes. They tell him to come down and he refuses. GROWLER calls POLICEMAN on stage, and tells him he'll give him \$25 to bring that fellow out of the box. POLICE-*

MAN calls him down, and he refuses. POLICEMAN goes up to box and is discovered fighting with SMITHERS in box. Excitement kept up on stage. POLICEMAN slips out of sight; SMITHERS throws Dummy Policeman out of box on to the stage. They pick him up quick and rush up the stage with him and fan him, etc.)

QUICK CURTAIN.

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.

# JOE RUGGLES

OR,

## THE GIRL MINER.

A COMEDY-DRAMA IN FOUR ACTS. BY FRANK J. DEAN.

PRICE 25 CENTS.

Nine male, three female characters. A vigorous, stirring play, depicting peculiar types of life in a large city and in the mining districts of the West. The parts of Joe Ruggles, the miner, Hans Von Bush (Dutch dialect), and Richard Hamilton, the scheming villain, all afford opportunity for clever work; while the part of Madge (soubrette), who afterwards assumes the character of Mark Lynch, is an excellent one for a bright young actress. This last, and the character of Bessie (juvenile) could easily be assumed by youths.

Scenery—City street, showing R. R. Station; rocky pass, with set cabins; a wood scene, and two plain interiors. Costumes of the day. Time of playing, two and a half hours.

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### SYNOPSIS OF EVENTS.

#### ACT I.—Entrance to Railroad Station.

Looking for a victim—Joe Ruggles—"Them galoots is worse than grizzlies"—"Morning papers"—Madge and Bess plying their trades—"Can't you sing Joe a song?"—Hamilton and his pal confer—Tom Howarth gains important information—"Don't you dare to lay hands on us!"—Hamilton tries to maintain his authority—"Who? Old Joe!"

#### ACT II.—Doomsday's Hotel, Dare-devil's Gulch, California.

The landlord secures a guest—Hans disappointed—"Dot is a misdake"—A ghost story—The "Kid and his sister"—"Did I hurt your highness?"—Hans and Doomsday have another talk—Kate Laurel meets the young miner—"Yah dot vas vot I t'inks!"—Madge's disguise penetrated—She recognizes an old enemy—"Now, George Smith, take your choice"—Joe Ruggles as a tramp—"Ef yer think yer can pick on me because I'm han'some ye'll find me ter hum"—Hamilton appears—"Those two youngsters are mine"—The tramp takes a hand.

#### ACT III.—Wood Scene.

A lively ghost—Hamilton and Smith plan more villainy—Old Joe thinks of turning detective—Kate Laurel again—"There is a secret connected with my life"—Kate's confession—"What do you mean, sir?"—Tom Howarth once more—"Vos you looking for a hotel?"—Planning an abduction—Old Joe as an Irishman—"Phat does yez want wid me?"—Undertakes to be a detective—Takes a hand in the abduction—"Do it at your peril!"

#### ACT IV.

Hans hears, and tells, the latest news—"I nefer pelieved dot spook peesness"—Kate Laurel astonished—Hamilton attempts flight—"De poys haf got Mr. Hamilton, und dey vill gif him a necktie barty"—Arrest of Smith—"Get out mit my bay, I vas de Unided States Mail"—Tom meets his old friend under new circumstances—"Do you want me, Tom?"—Old Joe gives consent—A happy ending.

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## TWO NEW PLAYS

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A ONE ACT PLAY

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Taken from the story "Her First Appearance"

Played by Mr. Hilliard for three seasons in the leading theatres of America.

CHARACTERS : Three male, one female.

SCENE : A bachelor apartment.

ACTING TIME : Twenty minutes.

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Taken from his story of the same title.

This play was written for Mr. E. H. Sothern, and by whose permission it is now published. It is a strong drama of Western life and offers exceptional opportunities for straight and character acting.

CHARACTERS : Eight male, one female.

SCENE : A western court-room.

ACTING TIME : Thirty minutes.

Price, 25 Cents

# BROKEN FETTERS.

## SYNOPSIS OF EVENTS.

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### ACT I.

#### *HOME OF THE LELAND'S IN NEW YORK CITY.*

The wife and sister.—Anxiety.—The false friend.—Some points on politics.—Teall and Potter.—“And there I have the best of you.”—Mr. and Mrs. Grimes.—The “refined laundress.”—A quiet friend.—A confession.—The promise.—Bates arrives.—War declared.—“Within a year I will send your husband to a drunkard’s grave.”—Forging the fetters!

### ACT II.

#### *A PRIVATE ROOM IN “THE LITTLE BERLIN SALOON.”*

A brutal wretch.—Finnigan in trouble.—Ludwig astonished.—A knock-down blow.—Fixing the fetters!—The downward path.—A cunning scoundrel.—Grimes on a “bender.”—“We wont go home till—er—morning!”—Some strange visitors.—A brave wife—To the rescue!

### ACT III.

#### *THE HOME IN POVERTY FLAT.*

Hum and ruin.—Potter in a new role.—“Triumphant boodle.”—News from Teall.—Grimes learns a lesson.—The drunken husband.—Bound by the fetters!—Ruined at last.—The forgery.—“I have him now!”—Tempted.—The loyal wife.—A friend in need.—The promised thrashing.—Making love in a hurry.—The bargain.—“Now for Ludwig’s dive!”

### ACT IV.

#### *THE “DEAD ROOM IN LUDWIG’S DIVE.”*

Finnigan on deck.—“Lie low, Finnigan, lie low!”—Planning a murder.—The witness.—Teal in danger.—The row.—Loosening the fetters!—Some plain talk—On the brink of eternity.—A plucky man.—The struggle for life.—American grit triumphs.—You’ve learned a “Yankee” trick!—Tableau.

### ACT V.

#### *SITTING ROOM IN TEAL’S COUNTRY HOME ON THE HUDSON.*

Grimes and Potter.—A reformed inebriate.—A new scheme.—Mrs. Grimes’ suspicions.—Political success.—Reviewing the past.—Finnigan’s memory.—A villain with nerve.—“Which shall it be?”—Teall’s answer.—An interesting story.—The new officer.—The arrest.—The fetters are broken at last!—Finale.

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—OR—  
WIDE-AWAKE NELL

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## SYNOPSIS.

ACT I. The Meeting—"You are after justice, are you?"—Reminiscences—The forged receipts—"Mabel shall never be your wife!"—Clarence and Kirby grapple—Violence averted by Burton—"You shall not leave me!"—"Help! Help!"—Nell to the rescue—"The papers in the desk"—"Can this be the assassin?"—The actor obtains an engagement—Strategy—At the stockade—"I am the victim of your plot!"—The last chance for freedom—Mabel's visit—"A rope! A rope!"—The strategists appear—The parson has his say—"Who, in Heaven's name, are you?"—"Wide-Awake Nell!"

ACT II. "Help! or I perish!"—Tracking the fugitive—Accidentally betrayed—Nell arrives in time—The escape from the window—"Where is the tailor?"—"Fire upon her, fire!"—Powhattan plays his part—Guffy appears as a new recruit—Nell asks Tom Bascom to leave the gang—"You are not my father!"—"To do or die!"—Guffy's plight—Friends arrive—The Indian—"To-morrow you become Mrs Kirby!"—Mabel's struggle—The Indian to the rescue.

ACT III. The regulators aroused—"She is now my wife!"—Clarence surrounded by outlaws—Capt in Nell on the trail again—Kirby confesses—Trouble brewing—Nell confronts Kirby—"Vengeance is mine!"—The plot fails—"Hurrah for our side!"

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