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HOW TO PUT ON A MINSTREL SHOW

By
HAROLD ROSSITER

Contains Complete Practical Instructions
How to Handle Amateur and Professional
Talent—Also Complete Opening Overture
—Good Selection of End Men's Jokes and
Gags—Instructions How to Make Up—
List of Suitable Songs, Etc.

PRICE, ONE DOLLAR

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May I suggest that in order to secure a general understanding of an amateur minstrel show you read this book right straight through from beginning to end. After you have done this you can then take up the various parts and study them, but this first complete reading will give you a general understanding of the proposition in its entirety and enable you to more easily grasp the matter.

HAROLD ROSSITER.

HOW TO PUT ON A MINSTREL SHOW

In offering this book to the public I want to impress upon my readers that the material in this book is written from actual experience of more than ten years in "putting on" or producing minstrel-shows with amateur talent. It is not based upon some fancy theory but is from actual experience and if the reader will follow the instructions in this book absolutely to the letter, there is no reason why he or she cannot put on a successful minstrel show and one that could not be told from a professional show as far as smoothness of operation is concerned.

OBJECT FOR WHICH SHOW IS TO BE GIVEN

It is usually desirable to announce some set purpose for which the show is given as the public is more inclined to support or patronize a show when they know exactly for what purpose it is given. A minstrel-show is the one form of entertainment of which the public never seems to tire and a show can be safely produced at least every two years and in the larger towns or cities a show every year is not too often.

GENERAL DESCRIPTION OF MINSTREL SHOW

A minstrel show, as the term is generally used, consists of two parts, namely: the First Part or minstrel show proper and the Second Part or Olio.

The First Part (described in detail further along), consists of popular songs of the day, alternating with jokes

or gags between the Interlocutor and the end-men, and should run for about an hour and ten minutes.

Following the closing of the First Part should come an intermission of about ten minutes, just long enough to clear the stage and get those who are to take part in the Olio lined up and ready to "go on" without delay when their time comes. The intermission must positively not be longer than twelve minutes. During the intermission, the pianist or orchestra should play some snappy or lively overture.

Then comes the Second Part or Olio; for convenience it will be called Olio in this book. The Olio (described in detail further along), should consist of from five to seven vaudeville numbers and should run not more than forty-five minutes. This will make your show a little less than two hours, which is plenty long enough; in fact, if you can trim the show down to one hour and forty-five minutes so much the better. A great failing of amateur shows is to make the show too long. The natural tendency is to give the audience *more* than they want, which is wrong. Always try to leave your audience wanting more. The acts of the Olio should never exceed six or seven minutes each, and if ~~these~~ instructions are followed in this respect it should produce a show with vim and snap which is the desired effect.

HOW TO START

The very first thing to do is to select *some one person* to act as Director. This person should be the one best posted on music and theatricals and should be able to drill the company and teach them the songs and this person must have absolute control of the whole show and his or her decision must be final. A show cannot have two bosses. One person must be in supreme command, and in this book we will call this person the Director. For convenience we will speak of all the other members who take part as the Company. The Director may select his helpers, as many as he thinks necessary. I would suggest he select a committee of two to help

him select and assign the songs and jokes. These persons may be members of the company. Two persons to help him run the curtain and lights; these persons should not be members of the company as their duties would conflict. Another to look after the advertising and general publicity of the show. Another to have charge of the printing of the program and securing advertisements for the program; but all of the helpers must work in harmony with the Director and confer with him and keep him posted on the progress being made.

GETTING THE TALENT

Before selecting your talent it is, of course, necessary to decide whether to put on a male show, a female show, or a mixed show. I would strongly advise either an all male show or an all female show; do not try to mix the two, if you can help it. Another important point to bear in mind in selecting your talent is this: do not select your talent simply because you have heard or think they have "wonderful" voices. "Wonderful" voices are not necessary for a minstrel show. What you want are good strong voices of any calibre or age which are possessed by men or women who are willing to enter into the spirit of the game and work *with* the Director. Nine times in ten those persons who are reputed to have "wonderful" voices are so temperamental that you have to be very careful in handling them; they expect extra consideration and expect to do all the solo work in the show. One of this breed will upset the entire show and cause the Director more trouble than all the rest of the show put together.

Impress upon your members that you do not intend to play favorites but that you have selected your singers with the idea of putting on a show *as a show*, not as an individual exhibition of individual talent. The number required is about twenty-four or twenty-five people, if you can secure that many. A good show can be produced with from twelve people upwards, but of course, the more you can get the

better. It is not necessary that members of your show can read music or understand harmony or anything else of the technical nature of music. Simply explain to them that you want them there to help make a noise in the choruses and that you will tell them how to do the rest. I have often times seen men who have never been on the stage before in their lives make the biggest hit of the show in minstrel shows, and just as often have seen supposed wonderful soloists fall absolutely flat and dead in a minstrel show. It is the ability to forget themselves and enter into the spirit of the show which makes most for success in a minstrel show.

HOW TO TEACH THE SINGERS THE SONGS

At your first rehearsal get all the members together and explain to them that you want them all to sing the air or melody of the song which you are trying out. Explain to them that you *do not want any harmony work at present*, but that you will assign the harmony parts at a later rehearsal. This is important as you will always find a number of people who think themselves natural harmonists and who want to add the tenor and bass parts to every melody they hear. This only delays you in your work so make a point of being particularly emphatic in your request that all sing the melody until everyone is thoroughly familiar with it and can sing it without their music.

It is desirable, if possible, to have an accompanist at the piano at the rehearsals, but is not absolutely necessary, providing the man who is teaching the singing thoroughly knows the songs he is teaching so that he may sing them over to the chorus and impress the melody upon them. It is much easier work for all concerned, however, to have a good accompanist and one who can play the tunes without making numerous mistakes, which, of course, are only misleading to the singers.

Teach the songs along these lines and go over each song again and again, perhaps three or four times, before

you go on to the next one and proceed in this same manner with each song throughout the entire list of songs to be used. Don't try to learn any one song thoroughly at one or two rehearsals. By going over all of them several times at each rehearsal they will gradually learn them all without getting tired of them. Be careful that they learn the *time* of the various songs correctly as this is a very important point in chorus singing as otherwise the chorus work will sound ragged.

During the first rehearsal or perhaps first two rehearsals observe carefully who is doing the best work in the singing as these are the men on whom you will have to rely for your end-men and solo work.

If your singers will work with you earnestly and as they should you had better figure about ten rehearsals in which to prepare for the show itself. Of course, it is possible to use more rehearsals if necessary, but it is not advisable because those who have learned the songs more readily begin to get stale and lose their interest if the rehearsals are dragged out over too long a period. I would suggest one rehearsal a week for the first four or five weeks and then two a week for the last two weeks.

Again referring to the harmony parts or, in other words the harmonizing of the choruses of the various songs sung by the soloists, the most satisfactory way to do is to pick two or, at the most, three for each of the three parts other than the melody, namely, three top tenors, three first bass, and three second bass. Choose these from among your strongest voices to balance the rest of the chorus.

It is possible to get the quartette arrangement showing the harmony parts of the chorus of nearly all the songs you use, especially if the man selecting the songs bears this in mind when making his selection.

THE FIRST PART

The First Part is by far the most important of the evening's show; in fact it is the *principal* part, and the bal-

ance of the evening's entertainment, while it may be just as good as the First Part, is usually considered as a "filler" in order to fill out the evening's fun. As before stated, the First Part should run about one hour or one hour and ten minutes. This consists of all the members of the Company, sitting in a half circle, facing the front, with the end-men on either end and the interlocutor or middleman in the center at the back of stage, as shown in diagram.

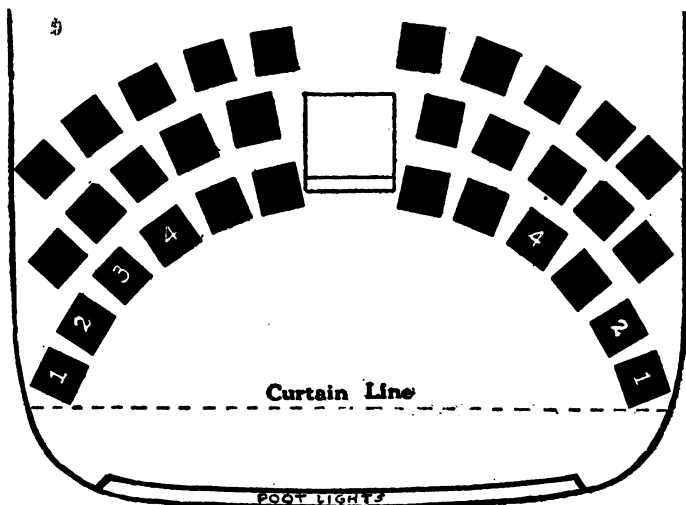


DIAGRAM.

After the opening overture the Interlocutor starts the performance with a set of jokes with one of the end-men. Then after these jokes are finished and the applause or laughter has subsided, the Interlocutor rises and announces clearly and slowly the first song number, as follows:

"Mr. Jack Smith will sing
'Asleep In the Deep'."

Interlocutor then sits down. Pianist immediately starts the introduction of song, during which soloist walks to

center of stage *right down in front*. Don't let the soloist stand four or five feet back from the foot-lights as if he were scared to death, but have him stand right over the foot-lights, just as if he had been doing it all his life.

The soloist sings first verse and one chorus by himself and then the Company repeats the chorus with him. The soloist remains in his position at front of stage while the Company is repeating the Chorus and sings with them, and during the last line or two gradually works back to in front of his chair and makes his bow from in front of his chair and sits down.

For encore the soloist repeats chorus and company also repeats the chorus after him as before. The soloist must practice coming in promptly on the encore. He will look to the Interlocutor for sign whether to take encore or not and he in turn nods to pianist who must be watching for the signal; the pianist starts playing the chorus without any introduction and soloist rises and starts to sing the chorus as he walks to his place at front of stage.

If a second encore is necessary do the same thing again. Don't use the second verse; keep using the chorus for as many encores as necessary.

After the applause for the song has subsided then comes another series of jokes between Interlocutor and end-man. Then another song, then more jokes and so on alternating the songs and jokes right through the First Part. Each song is announced by Interlocutor but no announcement is made for the jokes.

Impress upon the solo singers to sing out loud. Nearly all amateur singers are afraid to sing loud enough. Impress upon them that they *can't sing too loud*. *Permit no comedy by end-men during singing of ballads.*

AT CLOSE OF FIRST PART

One of the best closing songs for the first part that I have ever used is a song entitled "I'm Going Back to Carolina" and a very effective way to close the First Part is this:

NOTE—The song "I'm Going Back to Carolina," mentioned above may be obtained from the firm from whom you obtained this book at the following prices:

" Complete Piano Copy with Words.....	\$.50
Quartette Arrangement with Harmony Parts.....	.50
Orchestration (Pub. in following keys C-D-Eb-Bb-Ab)50

After the last song has been sung, or the last joke told, whichever happens to come last, the Interlocutor rises and says slowly and with expression the following little speech:

“And now, kind friends, as all good things must come to an end, so too must this part of our entertainment come to an end, and thanking you one and all we’ll say farewell, for we are going back to Carolina.”

Immediately after the last word “Carolina” the pianist starts in with the introduction for the closing song, “I’m going back to Carolina” and the entire company (entire company rises on first note of introduction) sing the first verse and two choruses. This must be sung with lots of “pep,” all voices in unison, (don’t try to sing harmony on this song), and on the second chorus the end-men use their tambos and bones, using plenty of motion and some noise to a red-hot finish.

If you have facilities for using red foot-lights or red flood-lights, have them flashed on at the beginning of the second chorus of this song. If you can’t use these, then have the two back-corner members or two outsiders behind the scenes touch off two red torches (one on each side) just at the beginning of the second chorus. This red fire is very effective and makes a wonderfully flashy finish.

The curtain should not start to drop until the last word of the last chorus has been sung and then should be dropped just as quickly as possible. The members of the Company must stand perfectly still in their respective places until the curtain has touched the floor. This closing number should really be the climax of the First Part and every member of the Company should put forth every ounce of effort he has left in the singing of the closing song. To use a popular phrase, the singing of the closing song should “raise the roof.”

ARRANGEMENT OF THE STAGE

See diagram on page 8. As shown in diagram, the singers are arranged in a semi-circle with two ends nearest

the front-stage at the foot-lights. The Interlocutor's chair is in the center at the back raised about twelve or fifteen inches above the level of the front row. His chair should be different from the others, preferably a high back arm-chair, such as is used in lodge rooms or churches and which can usually be borrowed for the occasion. If the stage will permit, it is best to have about twelve singers in the front row including the eight end-men.

The rest of the Company can be arranged in a second row behind the first on the same level with the Interlocutor.

If you have sufficient members to make a third row they may be placed to the right and left of the second row filling in the space at the back. This third row should also be raised about 12 or 15 inches above the level of the second row.

These various levels of stage can be easily arranged by planks laid across horses, and the front draped with a rug or bunting of some kind so that it looks well from the front.

While it is not necessary to have chair covers, they will greatly add to the appearance from the front and as the cost is only a small one I would advise renting the chair covers for this purpose. It lends a hundred percent to the appearance of the show from the front. A few big ferns or palms artistically placed in the background will also help "dress" the stage.

ARRANGING THE CIRCLE

The selecting of the end-men is a very important factor in the First Part. These men should be selected, not on account of their singing voices, but rather their talking voices, and must be men who will not lose their heads during the performance, but who can keep perfectly calm and self-possessed during the show. These are the men who tell the jokes and on whom, together with the Interlocutor, depends the success of the show.

An important point to bear in mind is that all of the

end-men need not necessarily sing solos. Of course, it is advisable to have the comic songs of the show sung by the end-men, but the ballads or sentimental songs can be sung by any member of the show, the only precaution being that he is placed in the front row so that he can get to the front of the stage without necessarily disturbing the other members of the Company.

Of equal importance to the selection of the end-men is the selection of the Interlocutor. This really is the *most* important of all because he must act as a balance-wheel for the entire show and keep the end-men and other members straightened in line, as it were, during the entire performance. This man must have a good speaking voice and be able to use it so that he can be heard distinctly and clearly in the furthest corner of the building in which the show is given. He must have a cool head and be able to give the announcements without the least seeming embarrassment.

All of the other members of the Company may be arranged in any manner desired, preferably, however, according to size or voice. If possible get the harmony parts together near the center but if this spoils the appearance on account of the tallness or shortness of any of the members, place them elsewhere and get the general effect so that it *looks* right from the front. The end-men, should be as near the same size as possible, but if this is impossible, try to get the ones sitting opposite each other nearly the same size. For instance, No. 1 on either side should be about the same height and No. 2 the same, etc. It looks best to use four end-men on either side, eight altogether.

SELECTION OF SONGS

The selection of songs is a very important item and will call for determination on the part of the Director in deciding what *not* to use. Every member of the show will have suggestions and will bring songs which he or she thinks "would be fine." I've had them bring Scotch songs, Irish songs, soubrette songs, and even songs from Grand Opera.

They seem to overlook the fact that it would seem at least unusual for a negro minstrel to sing a Scotch song a la Harry Lauder. These songs are all right for an act in the Olio but have no place in the First Part.

A Minstrel Show calls for a particular and perhaps you might say a peculiar type of song.

The end-men should handle the comic songs and these songs are of a class generally known as minstrel-songs. For your convenience there is a list of songs of this kind on page 44 of this book. Every song in this list has been tested and will positively "make good" if it is given any kind of chance by the singer.

The ballads should be picked from the popular songs of the day; something on the sentimental type so as to form a contrast to the comic songs. In selecting them be careful to *watch the words* so you will not have a husky black-faced man singing some song that is supposed to be sung by some love-sick maiden crying for her lost lover or something to that effect.

Also remember to pick out those songs having a chorus which is fairly easy to harmonize. Some songs are particularly hard to harmonize and do not lend themselves at all well to this purpose whereas others are just naturally harmony-numbers and one hardly needs the harmony written out to be able to sing the harmony parts. It is not absolutely necessary to harmonize the comic songs as they sound all right when sung in unison but it does help quite a bit on the ballads.

Also remember that when choosing your ballads from the popular songs of the day that a song that is just a little familiar with the audience will go better than a song they have never heard. There is such a thing as using a song that is *too new*.

PIANO ACCOMPANIMENT FOR THE SHOW

I would strongly advise the use of a piano only as an accompaniment for the show. There will undoubtedly be

members of the Company and outside friends, too, who will make suggestions that you use orchestra or three or four of the local "home boys" who will "help out the music" and several other suggestions along this nature. The Director should put his foot down immediately at the start that piano only will be used. This will lessen his worries and troubles about one million percent. It is bad enough to have the responsibility of an entire amateur show on his hands without an amateur orchestra, and if the pianist is a good one, he or she can furnish all the music that is necessary.

Another strong argument on this point is that very few amateur singers have a voice strong enough to be heard above an orchestra and you will find that with a real pianist alone many of the singers will have to exert themselves to be heard in a hall of any considerable size.

JOKES FOR MINSTREL SHOW

There is more time and more money wasted on this particular subject than all other parts of the show combined. Various members of the show will spend hours looking through joke-books and comic weeklies for suitable jokes and at the end of a few weeks time will bring in a lot of stuff that could not be used or rather if it were used would go absolutely flat. A minstrel-show joke is a peculiar thing and must be explained and worded in a particular way just for a minstrel-show purpose.

You will find on page 36 of this book jokes that will absolutely solve your troubles in this respect. Don't spend your money on any other book. This book will give you all the jokes you need and many to spare and, furthermore, they are arranged exactly as they should be told with just the right amount of material for each end-man.

In telling jokes insist upon the end-men talking slowly and loud. They should work up gradually louder and louder during the telling of their joke until they actually yell the finish or climax. A very important point to emphasize right here is this: don't let the end-men use too much negro dialect

in telling their jokes. The average amateur negro dialect is almost pitiful, and they nearly always overdo it with the result that the audience fails to understand a word they say and the joke goes flat. Have them use good, plain English and to *talk out loud*.

Don't have the end-men rehearse the jokes at the regular rehearsals. In fact it is just as well not to use the jokes in front of the Company until the final rehearsal the night before the show. Otherwise there are always some bright members who immediately start to tell the jokes all over town and by the time the show is given they are old. This may easily be avoided by getting the end-men and Interlocutor together in special rehearsals. The Company may laugh and applaud each other's songs and jokes. It helps start the audience.

HOW TO USE BONES AND TAMBOS

The end-men using the bones and tambos must be impressed with the idea that they are to make just as *much motion* with as *little noise* as possible. Motion is what you want more than noise although, of course, a certain amount of noise is necessary, but the idea is to make just as many grotesque *motions* while playing the instrument as possible. This feature can hardly be overdone; hitting the tambos on the head, on the foot, and shaking the bones under the legs, over the head, under the arms, and behind the chair all help to make a good flash, from the front.

The two outside end-men on either end (numbers 1 and 2) play the tambos and the two inside end-men on either end (numbers 3 and 4) play the bones. This brings two bones opposite two bones and two tambos opposite two tambos.

Be particularly emphatic in your instructions to the tambo-men not to break their tambos and impress upon them once more that it is *motion* you want more than noise. Use the bones with the little metal clappers on the side rather than the regular professional bones as they are much easier to use and produce just as good an effect.

COSTUMES FOR THE FIRST PART

There is naturally a vast field for difference of opinion on this subject but the idea is to get the best effect for the least expense and if you will follow the following instructions you will find it will give a wonderfully pleasing effect at a very slight cost:

The end-men, usually four on either side, should be dressed in bright colored dress-suits. Either plain solid colors such as bright red, bright green, bright blue, etc., or else striped materials of some kind. Have the suits match if possible; that is No. 1's on either side wearing the same color, the No. 2's another color, etc.

The Interlocutor can wear a regular black dress-suit. A very pretty effect can be obtained by Interlocutor wearing the old time colonial costume; brocaded silk or satin coat and knickerbockers of light colors, silk stockings, buckle slippers with white wig, etc. The Interlocutor is not blacked up; he always performs his part white-face.

The most effective dress for the rest of the circle that I have ever used is: Dark trousers, black socks and black shoes, white negligee shirts, high-band turn-down collar, no coat and with a very large red bow-tie, one that will measure nine or ten inches across. Everybody in the show wears white cotton gloves. This eliminates the necessity of blacking the hands and makes it much easier for the members. It also adds greatly to the appearance against the black trousers. Every member in the Company, of course, wears black wig.

The red bow-ties mentioned above can be made of paper-cambric cut into strips about six inches wide. They can be fastened around the collar with elastic or tape.

Every member of the show must sit in the same position, namely: feet flat on the floor and one hand on each knee. This position must be maintained throughout the entire show with the exception of the end-men when they are using the bones or tambos or are telling their jokes, when any amount of liberty is allowed. The Director should

watch this particularly during the rehearsals and from the first insist upon the members keeping their feet flat on the floor; don't let them cross their legs as the earlier you start making this ruling the easier it will be for them to get into the habit. Of course, they cannot keep their hands on their knees while they are holding the music at rehearsals, but as soon as they have memorized the songs make them do so.

HELP FOR INTERLOCUTOR DURING SHOW

If necessary, the Interlocutor may have a slip of paper giving him the "cues" of the various jokes and songs in the order in which they occur and which slip of paper may be laid flat on the broad arm of his chair, which can easily be done without the audience seeing it.

Another good plan in the event of the Interlocutor wearing the Colonial costume, is for him to hold in his hands a large folding fan and on each of the folds of the fan he can have these same "cues" laid out in their proper order. This plan makes it unnecessary for him to memorize the routine of entire performance which would be quite a task.

In talking the jokes the Interlocutor will always call the men by their proper names, such as Mr. Robinson, or Mr. Browne, or Mr. Smith, as the case may be; *not* Mr. Bones or Mr. Tambo. The end-men, likewise, always address the Interlocutor by his own name. A little fun can be injected into the performance along this line by one or two of the end-men mispronouncing the Interlocutor's name when they address him. Don't let more than two end-men do this as it would then be overdone and spoil the effect.

STARTING SHOW PROMPTLY

Whatever you do be sure that your show starts on the minute that it is advertised to start. One of the features of an amateur show that is nearly always abused is the starting. If you advertise that curtain is to rise at eight o'clock see that it rises exactly at eight o'clock, not eight-five or eight-

ten, but eight o'clock exactly. If the show is advertised to start at eight-fifteen see that the curtain rises at eight-fifteen, not eight-twenty. This can be done if you will make up your mind to do it.

TIME FOR THE MEMBERS TO ARRIVE AT HALL

You must impress upon every member of the show that he must positively be there one hour before the time the curtain is advertised to rise. If the curtain is to rise at eight-fifteen every member must be in the dressing-room at seven-fifteen. The reason for this rule is that it takes considerable time for all of the men to "make up" and there are always several little unexpected things that turn up at the last moment that take longer than you expect them to take and one hour is none too long to get everything ready for the curtain to rise. You may perhaps find one or two members who think that because they have been in some show before they do not have to be there as early as the others, but you must insist upon everyone being there at the same time.

MAKE-UP MATERIAL THAT THE DI- RECTOR SHOULD HAVE READY FOR THE MEMBERS OF THE COMPANY

It is always advisable for the Director to see that the burnt-cork and cold-cream is furnished in sufficient quantity for the entire Company. Don't let the members bring their individual burnt-cork or cold-cream. One pound of burnt-cork is plenty for twenty men and it is best to get it in two half-pound cans instead of a one-pound can as it is more easily handled by a number of men.

I would suggest a pound of cold-cream for each ten men as this is used both for putting on the burn-cork and in taking it off.

The Director should also furnish one stick of light flesh-colored grease-paint and one stick of carmine grease-paint. This is used for making the grotesque lips for the end-men.

There should be two or three tables, (the ordinary kitchen tables or card tables will do), to put this make-up material on and placed so that four or five men can get around each table at the same time. Don't furnish chairs; the men can stand in making up.

MATERIAL FOR EACH INDIVIDUAL MEMBER TO BRING

Each member should bring for his own personal use, one or two old towels or one or two pieces of cheese-cloth which are used for wiping off the black after the show and for wiping his hands off after he has blacked up before the show. He should also bring a small hand-mirror such as is used in shaving so he can use it when making-up. This is really all the individual members have to bring for their own use. It is advisable, however, to bring an extra collar in case one gets soiled too badly to use. This does not very often happen but once in a while it does happen, and it is better to be on the safe side and have an extra collar with you.

It is also well to bring a few safety-pins, and a few regular pins and perhaps a piece of string, just to be prepared in case of emergency.

HOW TO MAKE UP

By the term "make-up" we mean in this case, how to put on the burnt cork. If you will follow these instructions carefully you will find it is not at all hard, and will not cause you much inconvenience. Whereas, if you do not follow them you are liable to be rubbing burnt-cork out of your face for several days.

First of all take about a small teaspoonful of cold cream and rub it over both hands and then rub the cold cream all

over the face covering every portion of the skin that is to be blacked up. Rub it well into the pores of the skin and then take your towel or cheese-cloth and wipe it off carefully. Don't rub it off too hard, but wipe all the surplus cream off the face so it looks fairly dry, not oily. •

Next take a *small* amount of the burnt-cork and rub it over your fingers and then apply very carefully over the face. First of all go carefully around the eyes and lips so as to get smooth edges. Before putting the burnt-cork on try on your wig and mark where it comes on your forehead so you will know how high up you have to black. The black should only just go under the wig about one-quarter or one-half inch. The men of the circle need not black behind their ears as they do not stand with their backs to the audience at all during the show and therefore this is not necessary.

The end-men and all soloists, however, should black behind their ears as they do turn away from the audience. Only the end-men should paint up the *large* mouths with either carmine or the light-flesh paint. The circle men, if they so desire, can put carmine on their lips to make them a little redder, but this is really not necessary and does not make much difference one way or the other.

Be careful to put the burnt-cork on *thin and smooth* as otherwise it has a blotched appearance. Don't try to make it too black; it will look plenty black enough even if you put it on thin.

Now to take off the burnt-cork. First, take off your gloves, wig, collar, tie, and shirt. Then take more cold cream just as you did before, and after you have it rubbed on your hands rub it all over your face wherever there is burnt-cork. Rub it in well until you get the burnt-cork and cream thoroughly mixed. Then simply take your towel or cheese-cloth and wipe it off carefully. You will find it will come right off very easily and your face will be almost as clean as it was before you put it on.

Under no circumstances ever try to wash off the burnt-cork with water before you have taken it off with cold cream

as just explained. This method will take it off quite clean; enough so that you can go home and then wash with good warm soap-suds, and what little did not come off with the cold cream will come off very easily with the hot soap-suds.

THE OLIO, OR SECOND PART

The Olio should consist of from five to seven, or eight, vaudeville numbers or acts, and in selecting these acts try to use acts as different as possible from the First Part. Such acts as clog-dancing, a monologue, or good recitation, or instrumental music such as banjo solo or saxophone or violin, a good vocal quartette, (either male, female or mixed) a fancy dancing act by either one, two, three, or more girls, or a good laughable comedy sketch by two or more people, a lightning crayon artist, a conjuror or sleight-of-hand act; or, in fact, any novel or entertaining act would make a good number for the Olio.

The Olio should not run more than forty-five minutes and if you will limit each act to not to exceed six or seven minutes and have each act ready to "go on" immediately following the preceding act, you can easily get the six or seven acts inside the forty-five minute limit.

This matter of limiting each act is more important than it may seem to you, but one long tiresome act may spoil the otherwise favorable impression of the whole show and while, of course, each performer feels that the audience would like to listen to him or her indefinitely, the Director must be firm in insisting on the time limit.

If you cannot secure any material for your Olio, it would be advisable to get some comedy-playlet that would run about forty-five minutes and which should be "put on" by ten or twelve of the most capable members of your Company. However, the Olio is preferable to the playlet because in the Olio each act is responsible for their own act which greatly relieves the Director; whereas the playlet would necessitate his managing this also in addition to the First Part, and this is a very big undertaking, especially where amateur talent is used.

FINAL INSTRUCTIONS FOR THE NIGHT OF THE SHOW, JUST BEFORE THE CURTAIN RISES

On the night of the show every member should be made up and in his chair on the stage five minutes before the curtain is to rise. The Director must impress upon every member that not one word is to be spoken after the member reaches the stage. Nothing hurts an amateur show so much as to have a lot of talking and laughing going on behind the curtain.

Furthermore, don't let anyone look through peek-holes or around the edges of the curtain. This also is a very common failing in amateur shows.

When everyone is in his chair five minutes before the curtain rises the Interlocutor or Director stands with watch in hand quietly telling the members just how much more time there is before the curtain rises and giving them any little last minute instructions that may be necessary. This must be done quietly so no sound is heard in the audience.

One minute before the curtain is to rise the entire Company stands. Then on the exact minute the curtain is to rise, the foot-lights are turned on or, if you have no foot-lights, some other signal is given to the pianist who immediately sounds the one chord of C. This chord will give you the key or pitch on which to start the last two lines of the song "Swanee River" which two lines are as follows:

O darkies how my heart grows weary,
Far from the old folks at home.

These two lines are sung by the entire Company without accompaniment, (with harmony if you prefer), and during the second line "Far from the old folks at home" the curtain rises. All members are standing.

On some stages, on account of lack of room, it is necessary for the two outside end-men on either side to stand, with their chairs, in front of the next two end-men, because otherwise the curtain would cut them off, and therefore the

moment the curtain rises they step back into their place with their chairs.

Then when the curtain has fully risen and all the end-men are in their places the Interlocutor slowly and clearly announces: "Gentlemen be seated." Immediately after these words are said the end-men give two sharp bangs with their tambos and bones, so that the effect is as follows: "Gentlemen, be seated, bang-bang." Quite a lot of rehearsing is necessary on the part of the end-men to get this absolutely together, because if one man should come in a moment too soon or too late the whole effect is spoiled. They must watch each other and not lose their heads with stage-fright. Practice this over and over again until it is perfect.

After the "Bang-bang" everyone sits down except the Interlocutor who then announces in a clear voice so that everyone in the hall may hear, "Opening Overture, (adding the name of the Overture to be used), by the Entire Company." The Interlocutor then sits down as the Overture is sung with all members seated.

In several Opening Overtures the end-men do a little drill or march and they, therefore, have to rise for that part at the proper time, but these occasions are usually explained in the Overtures themselves.

An excellent opening overture will be found on pages 25 to 31 of this book with full explanation for using it on pages 32 to 35.

ADVERTISING THE SHOW

An important factor in the success of the show is the method of advertising it. Don't be afraid to spend a little money in advertising and remember that as a general rule the bigger the advertising campaign the bigger the box office receipts will be the night of the show.

To use an expression that is common in the show-world I might add that a Minstrel Show that is "billed like a circus" will nearly always be successful.

Local newspapers never charge much for space and

will often make a special rate if the show is for the benefit of some local enterprise.

Brightly colored posters should also be used and hand-bills distributed throughout the town also help. You will find colored posters of this kind advertised on page 46 of this book.

SPECIAL NOTE!

When you are ready to select the songs for your show write us, and we will gladly send you, ***Free of Charge***, a specially selected lot of songs suitable for Minstrel Show purposes.

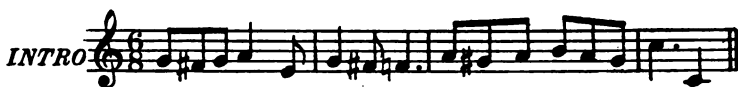
ADDRESS

HAROLD ROSSITER MUSIC CO.

325 W. Madison St., Chicago, Ill.

Old Time Favorites

Minstrel-Medley



Hel-lo good folkshow do you do, Now that we're



in - tro - duced to you, We will com-mence our



Crash

Min-strel Re - vue; it's full of pep and punch;



We have a lot of gags and jokes That will a -

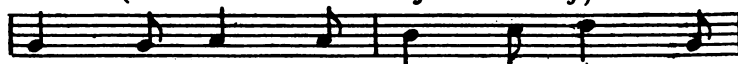


muse and please you folks, And while we're all blacked



Little

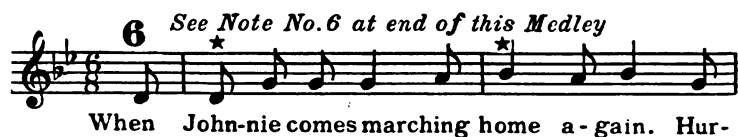
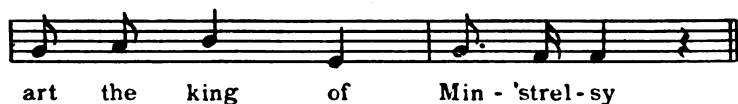
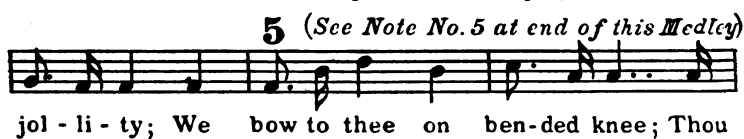
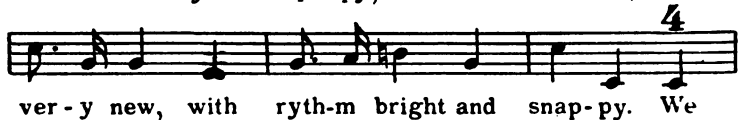
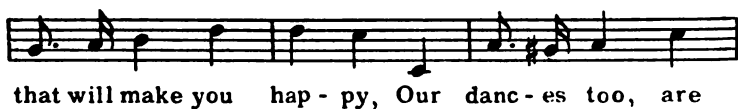
up like "smokes," still we are a hap - py bunch; Now
Slower: (See Note No. 2 at end of this Medley)



years may come and years may go, but

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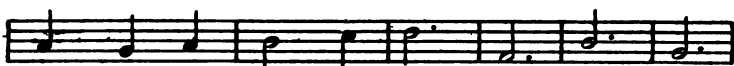
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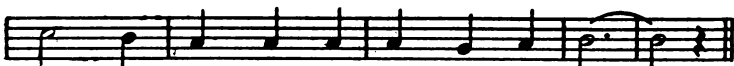
wel come then, Hur - rah, Hur - rah, The
 men will cheer and the boy will shout, The la - dies
 sure - ly will all turn out, And we'll all feel
 gay, When John-ny comes marching home, And we'll
 all feel gay when John-ny comes marching home.

7 (See Note No. 7 at end of this Medley)

My Bon-nie lies ov - er the o - cean My
 Bon-nie lies ov - er the sea, My Bon-nie lies
 ov - er the o - cean; Oh bring back my bon - nie to
 me. Bring back, bring back, Oh bring back my



Bon - nie to me, to me; Bring back, bring



back, Oh bring back my Bon - nie to me.

9 *Slowly*



Max - wel - ton's banks are bon - nie where



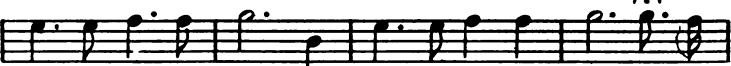
ear - ly falls the dew, And 'twas there that An - nie

10

Tenor Solo



Lau - rie gave me her prom - ise true Gave



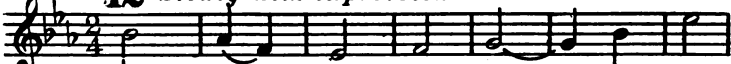
me her prom - ise true And ne'er forget will be, But for

11 *Full chorus comes in on "Annie"*



bon-nie An-nie Lau-rie I'd lay me down and die

12 *Slowly with expression*

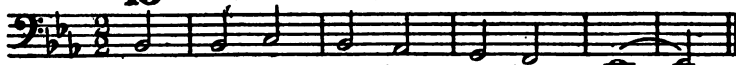


Home, home, sweet, sweet home; There's no



place like home; There's no place like home.

13 *Bass, Solo very, very slowly.*



Rocked in the cra-dle of the deep

14 *(See Note No. 14 at end of this Medley)*



Com-rades, com - rades ev - er since we were



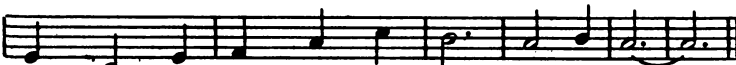
boys, shar-ing each oth-er's sor - rows; sharing each



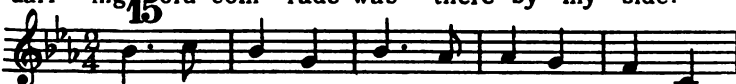
oth-er's joy; Com-rades when manhood was dawn - ing,



faithful whate'r might be - tide. When danger threatened my



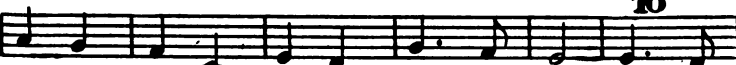
darl - ing, **15** old com - rade was there by my side.



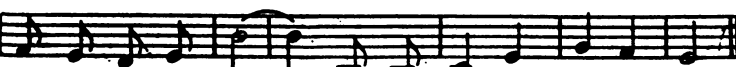
In the gleaming, oh, my darl-ing when the



lights are dim and low And the qui - et sha - dows, **16**



fall-ing, soft-ly come and soft - ly go. It was

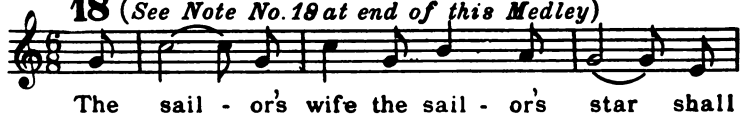


best to leave you thus; Best for you and best for me.

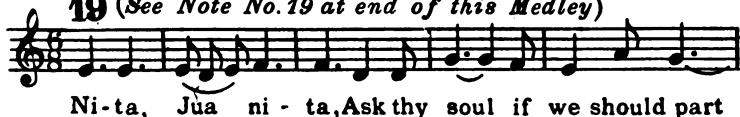
17 Lively



18 (See Note No. 19 at end of this Medley)

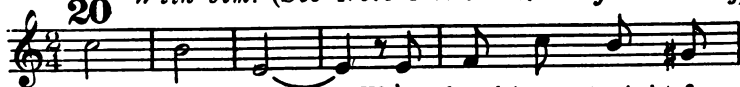


19 (See Note No. 19 at end of this Medley)





20 *With vim. (See Note No. 20 at end of this Medley)*



Hon - ey Lamb, We're head-ing, straight for



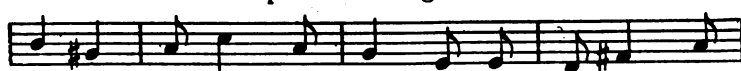
Al - a - bam, 'cause we a - dore it: And we are



for it morn-ing noon and night, We see those



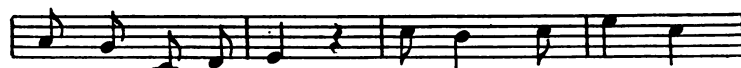
ca-bins in the pale moon-light Ra-coons and



pos-sums, there'mid the blos-soms, of cot-ton fields



sparkling white! Down in the thickets



'neath the eve-ning skies, We hear the crick-ets



chirp their lul-la - bies, We're packed and read - y;



boats laden heav-y, We're heading for old Al - a - ba - ma.

INSTRUCTIONS FOR OPENING MEDLEY

Throughout the Medley you will find figures one (1) to twenty-four (24) immediately above the notes. These are simply put there for your convenience in rehearsing so that the Director can tell the singers to go back to No. 1 or No. 9, etc., as the case may be.

Note No. 1:

The stars (*) indicate the points at which the tambos should be struck and bones snapped and between these points the tambos are shaken and the bones rattled but not too noisily. When tambos or bones are not being used they are kept on floor beside chair where they may be reached quickly.

Note No. 2:

During these four measures the end-men hold bones and tambos over head and shake steadily.

Note No. 5:

On words "we bow" the eight end-men kneel on the knee nearest the Interlocutor, the other foot being flat on the floor. Each man faces the Interlocutor. Tambos and bones being held in the hand away from chair, so they can be plainly seen by audience. On the words "king of minstrelsy" the end-men make a low graceful salute as low as they can conveniently do so. Then on the last syllable of the word "minstrelsy" rise quickly and back into chair.

Note No. 6:

Use tambos and bones in this number the same as at the opening, striking the tambos and snapping the bones where indicated by stars (*).

Note No. 7:

During this number every member of the circle except the Interlocutor moves his head to right and left with rhythm of the music. This means head only and not shoulders. Beginning with the syllable "Bon" of "Bonnie" all heads go to left and back to the right on the syllable "Ov" of "over." Back to the left on "O" of "ocean" and so on all the way through.

Note No. 14:

During this number the four end-men on each side stand immediately in front of their chairs and put their hands on each other's shoulders gracefully crossing their feet in the following manner.

On the syllable "Com" of "Comrades" each end-man starts with the foot nearest the audience and gracefully crosses it over the other, toe pointing down, and touches the ground about a foot the other side of his other foot. On the syllable "rades" of "Comrades" that foot goes back into position and on the next syllable "Com" the opposite foot goes over the same motion across his other foot. This same movement is followed all through the song "Comrades" and men sit down together at the finish of the word "side." In order to get this smooth they should practice rising just before the first note of this song starts. This crossing of the feet must be done gracefully and daintily to be effective.

Note No. 18:

During this number every member in the circle except the Interlocutor goes through a sailor-like motion of placing hands on stomach and back. Beginning with the syllable "sail" of the word "Sailors" every man puts his left hand on stomach and right hand at back. On the following word "Wife" the right hand goes to stomach and left hand to back, reversing position again on word "star" and so on through the entire song until finish when all hands go back to the knees on the word "be."

Note No. 19:

If you have a good bass soloist let him carry the melody in this number and chorus can either sing very softly or perhaps hum the harmony parts either with or without accompaniment.

Note No. 20:

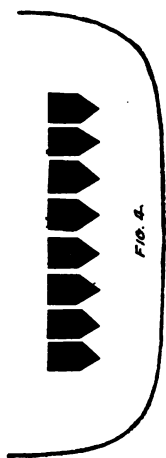
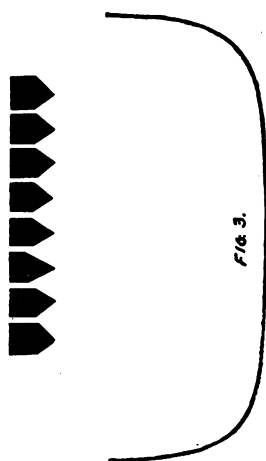
MARCH FOR END MEN IN FINISH OF MEDLEY
(Numbers 20 to 24)

During this number the eight end-men do a little drill which is very effective if done with snap and vim and precision as follows:

Everyone remains seated until the words "We adore it" when the eight end-men stand up and line up in front of their chairs, elbows touching, the four on the right facing the four on the left as shown in Fig. 1.

At the word "and" of "And we are for it" the eight end-men start to march forward, (always starting with left foot), and taking little short steps, the two rows meet in center on the word "night" as shown in Fig. 2.

On the following word "we" of "We see those cabins" both lines wheel back, the two end-men nearest back of stage merely slowly turning and acting as pivots, the steps being gauged so as to



bring a straight line of the eight men facing the front on the word "light" as shown in Fig. 3.

On the word "raccoons" the eight men move forward taking steps long enough to bring them to front of stage on word "blossoms" as shown in Fig. 4. Line remains in this position marking time until the word "white." On word "down" the outside ends of the line move backward, this time with the two center men acting as pivots until on the word "skies" the two lines should be back to back as shown in Fig. 5.

At this moment the two on the left nearest the front and the two on the right nearest the back execute a quick about-face which should bring them in position to start off marching on the word "We" of "we hear the cricket" in the form of a cross as shown in Fig 6. In this form they march once around and then break formation and march to seats, remaining standing in front of seats till the last syllable "ma" of "Alabama" when all sit down together.

The most important point in this little march is to keep lines straight and this is greatly helped by the men keeping close together. This is especially true in the closing "cross" formation.

Endmen and Company all sing with all their strength throughout this march.

Additional copies of this Medley may be obtained from the Publisher of this book at the following prices:

Voice and Melody (same as in this book, complete with instructions) per copy.....	\$.20
Twelve copies for \$2.00.	
Complete Piano copy with words.....	1.00
Quartette copy, with complete harmony parts.....	.35
Orchestration	2.00

END-MEN'S JOKES ASSORTMENT No. 1.

Tambo: Say Mr. Interlocutor, I saw a baby yesterday only six months old and it weighed 250 *pounds* and furthermore,—*furthermore* they fed it on *elephant's milk*.

Interlocutor: Why, Mr. Tambo, you must be crazy. Do you mean to tell me that you saw a baby only six months old that weighed 250 pounds and that they fed the baby on elephant's milk? *Whose* baby was it?

Bones: Why an *elephant's baby* of course.

Tambo: Say, Mr. Interlocutor, I have got a little conundrum for you. What is it that a man finds and knows he's got, he picks it up and looks for it, and can't find it, then he puts it down again, walks home, picks it up again, looks for it, and finds it?

Interlocutor: Why, Mr. Tambo, you're certainly getting foolish. What is it that a man finds and knows he's got, he picks it up and looks for it, and can't find it, then he puts it down again, walks home, picks it up again, looks for it and finds it? Why, what in the world can it be?

Tambo: *A sliver in his foot.*

END-MEN'S JOKES ASSORTMENT No. 2.

Bones: Say Mr. Interlocutor, which do you think is the most valuable a five dollar gold piece or a five dollar bill?

Interlocutor: Why Mr. Bones, that is a foolish question. There is no difference in the value between a five dollar gold piece and a five dollar bill.

Bones: You are wrong, there, Mr. Interlocutor, when you put a five dollar bill in your pocket you *double* it and when you take it out you see it in *creases* (increases).

Bones: Say, Mr. Smith, I understand you know a good deal about poultry.

Interlocutor: Yes, I am what might be called a poultry fancier.

Bones: Well, Mr. Interlocutor, can you tell me what kind of a hen lays the longest?

Interlocutor: No, I don't believe I can; what kind of a hen do you think lays the longest?

Bones: A *dead* one.

Interlocutor: Say Mr. Bones, who was that lady I saw you walking with today?

Bones: That was no lady, that was my wife.

Interlocutor: There was one thing I noticed about her and that was the lovely diamond ear-rings she wore.

Bones: Yes, I gave her those. (Pause). Did you notice that swell sealskin sack and that \$25.00 hat she wore?

Interlocutor: Yes.

Bones: Well I gave her those.

Interlocutor: And another thing I noticed, she had lovely black eyes.

Bones: Yes, I gave her those (Pause), and say, did you notice that little baby she had in her arms.

Interlocutor: Why yes.

Bones: Well *that* belongs to her sister.

END-MEN'S JOKES ASSORTMENT No. 3.

Tambo: Say, Mr. Interlocutor, did you hear that Mr. Bones* had done traded his wife for a talking machine?

Interlocutor: Why no, Mr. Tambo, I hadn't heard that Mr. Bones had traded his wife for a talking machine; what was the idea of that?

Tambo: Because he wanted a talking machine that he could stop when he wanted to.

Interlocutor: I understand, Mr. Tambo, that you are anxious to join the army; what branch of the army would you prefer to join?

Tambo: Oh, the infantry by all means.

Interlocutor: The infantry eh? I should think you would have preferred some other branch of the service; for instance the cavalry. Just picture yourself galloping along on a noble steed charging right up to the enemy trenches.

Tambo: Dat's all right Mr. Interlocutor, dat's all right; I know all about that 'charging the enemy on a noble steed' stuff, but say Mr. Interlocutor when they sound the "retreat" I don't want to be hindered by draggin' no old hoss along with me; *no sir*.

* Use real name of someone who can stand a joke of this kind instead of the name Mr. Bones.

END-MEN'S JOKES ASSORTMENT No. 4.

* *Tambo:* Discovered *singing quietly to himself (but loud enough for the audience to realize he is singing) some familiar tune, such as Swanee River*" or "*Annie Laurie*" when the Interlocutor calls him to time with:

Interlocutor: Here, here! Mr. Tambo; you'll have to cut out that singing—keep that for some other time.

Tambo: All right, but do you know, Mr. Interlocutor, I am passionately fond of music?

Interlocutor: Why, no, Mr. Tambo, I didn't know that you were so awfully fond of music.

Tambo: Yes, sir, I certainly *do love music*, and especially the piano. You know a piano is one of man's best friends. You can always make a touch and get a note out of it; and then *singing*—Oh, I just love to sing (sings "Tra la la la la up the scale).

Mr. Bones (butting in): Ha! Ha! Ha! that sounds like a cow.

Tambo (very indignant): Sounds like a cow, eh? Do you mean to say my voice sounds like a cow? Why man, you evidently don't know my standing in the musical world. Why, I could make my fortune by singing if I really cared for money. Do you know that the Blackstone Hotel† has offered me \$200.00 a night to sing for their guests; and that the Victor Talking Machine Company has offered me thousands of dollars in royalties if I would consent to make song-records for them? Does that sound like Cow? And there's the Metropolitan Opera Company after me all the time ready to pay me a thousand dollars a night; does that sound like cow?

Mr. Bones: No, that sounds like bull.

* *Endman starts this singing immediately after the applause of the preceding song has ceased.*

† *Substitute for the name Blackstone Hotel the name of some hotel well known in your town.*

END-MEN'S JOKES ASSORTMENT No. 5.

Tambo: Say, Mr. Interlocutor, did you know I have been away on a vacation?

Interlocutor: Why, no, Mr. Tambo, I didn't know you had been away. Did you have a good time?

Tambo: Oh yes, I had the greatest time of my life hunting and fishing and all that kind of stuff.

Interlocutor: Did you say fishing? Was the fishing good this time of the year?

Tambo: Was the fishing *good*? Why say, Mr. Interlocutor, it was the most wonderful fishing you ever heard tell about. Why I actually got tired of looking the poor things in the face. We'd go out for a row and had to hit them on the head with a hammer to keep them from jumping in the boat. Every time we dipped an oar we killed a fish. I caught one fish so big I had to put him back because it made the lake so shallow we couldn't row our boat. We had to put sand on their backs so the oars wouldn't slip. Why they were biting so hard you had to hide behind trees to bait your hook or they'd jump out and snatch the worms right out of your hand.

END-MEN'S JOKES ASSORTMENT No. 6.

Bones: Say Mr. Interlocutor, what is that which a cat has, but no other animal?

Interlocutor: I give up, Mr. Bones.

Bones: Why *kittens*, of course.

Bones: Say Mr. Interlocutor, did you know I had a suit of clothes for every day in the week?

Interlocutor: Why no Mr. Bones I didn't know you had a suit of clothes for every day in the week; you are indeed a lucky man.

Bones: Yes sir, a suit for every day in the week, Sunday, Monday, Tuesday, Wednesday, Thursday, Friday and Saturday.

Interlocutor: Well, Mr. Bones, where are all these suits?

Bones: Dis is it I have on.

Bones: Say, Mr. Interlocutor, we ought not to allow Mr. Blank* in this show.

Interlocutor: Why not, Mr. Bones?

Bones: Well, you know, Blank's mother-in-law has got the mumps and you know mumps are very contagious and she might give *him* the mumps and he might give them to *us*.

Mr. Blank: Oh, that's all right, Mr. Bones, you don't have to be afraid; my mother-in-law wouldn't give me *anything*.

Bones: Say, Mr. Interlocutor, I suppose you are pretty much stuck up since the Governor of Massachusetts named that town after you?

Interlocutor: Why what are you talking about Mr. Bones, I hadn't heard that the Governor of Massachusetts had named a town after me?

Bones: Oh yes, he did, Mr. Interlocutor, he sure did name the town after you.

Interlocutor: Well, what did he name it, †*Bill* or *Jones*?

Bones: Neither, *Marblehead*.

* Use one of the end-men's names instead of Mr. Blank. The end-man butts in with, "Oh, that's all right," etc.

† Interlocutor uses his own first and last names.

• END-MEN'S JOKES ASSORTMENT No. 7.

Bones: Say, Mr. Interlocutor, did you hear about my brother painting his Ford car bright red?

Interlocutor: Why no, I hadn't heard about it; what made your brother paint his Ford car bright red?

Bones: Why don't you know that the law requires all *tin cans* containing gasoline be painted red?

Bones: Say Mr. Interlocutor, did you hear about the awful accident my brother had the other day over at the power-house?

Interlocutor: Why no, Mr. Bones, I hadn't heard of that; what was the matter?

Bones: Well, he got mixel up with the engine and got most powerfully cut up;—*most powerfully*.

Interlocutor: Well that's too bad, how is he getting along now?

Bones: *Oh he's getting along pretty well under the *circumstances*. We called in Doctor Blank to fix him up. You see in the accident, among other injuries, my brother got his *nose cut off* and *one of his big toes cut off* and Dr. Blank, when he came to fix my brother up, he got kind of excited and in his hurry to get through he sewed my brother's *toe* where his *nose* ought to be and his *nose* where his *toe* ought to be, and now every time my brother wants to *blow his nose* he has to take off his shoe.

* Use name of some well-known local doctor instead of Dr. Blank.

END-MEN'S JOKES ASSORTMENT No. 8.

Bones: *Say, Mr. Interlocutor, I heard a good joke on Doctor Blank the other day.

Interlocutor: Is that so, Mr. Bones, what was it?

Bones: You see, Doc Blank was called in to perform an operation for appendicitis and, of course, he did it in his usual capable manner. Sewed the man up and everything progressed beautifully for a couple of days. Then Doctor Blank missed one of his small operating knives and after looking everywhere for it went back to the patient and told him that he believed he must have sewn up the instrument inside him by mistake. The patient said, "Well go ahead Doc, open her up and take a look." Doc Blank opened up the wound and *sure enough there was the knife*. A few days later Doc Blank missed a roll of special antiseptic gauze and after looking everywhere, went back to the patient again and told him that he believed that in some way he must have left that roll of gauze inside him too, so once more the wound was opened up and sure enough there was the gauze. Once more the patient was sewn up, when a few days later Doc Blank missed his forceps. After searching everywhere the doctor took another trip back to his appendicitis patient and said: "Say, old man, I am awfully sorry to trouble you, but I have lost my forceps somewhere, and do you know I believe they *must be in that old wound*." "Well, Doc, go ahead," said the patient, "I'm game, open her up again," and sure enough there he found the forceps. The Doc was just about to *sew up the wound again* when the patient spoke up and said: "Say, Doc, I don't mind being accomodating and want to help you all I possibly can, but don't you think it would be a good idea, instead of sewing up the wound to put a *button and button-hole on it for future use*."

* Use name of some well-known local doctor instead of Dr. Blank. •

END-MEN'S JOKES ASSORTMENT No. 9.

Tambo: Say, Mr. Interlocutor, did you hear about the bad accident at the picnic last summer when the boat turned over?

Interlocutor: No, I didn't hear about that; did anyone drown?

Tambo: Everybody in the boat was drowned, except *two Jews*.

Interlocutor: Why, how is it *they* were not drowned?

Tambo: Oh, they just kept talking, and finally drifted to shore. (*Business of waving hands, etc., as Jews are supposed to do when talking.*)

Interlocutor: Say, Mr. Tambo, I understand you have been having quite a lot of trouble on account of your neighbors stealing your chickens.

Tambo: Yes, Mr. Interlocutor, I sure have been having trouble with my chickens. I thought I had it fixed the other day when I bought a brand new shot-gun.

Interlocutor: Well, and now is everything all right?

Tambo: No, they came and *stole the gun*.

Tambo: Mr. Interlocutor, did I ever tell you of the remarkable adventure I had as an explorer in the South Sea Island?

Interlocutor: No, Mr. Tambo, I didn't even know that you had been an explorer.

Tambo: Oh, yes, indeed; and do you know that when I was exploring some unknown islands in the South Seas, among other wonderful discoveries I came upon a tribe of *wild women*, and they were certainly the *wildest* creatures I *ever saw* and the most remarkable thing about them was that they *didn't have no tongues*.

Interlocutor: That was indeed strange and remarkable; but say, if they had no tongues, *how* could they *talk*?

Tambo: They *couldn't talk*, *that's what made them wild*.

END-MEN'S JOKES ASSORTMENT No. 10.

Tambo: You know I had a funny dream last night, Mr. Interlocutor, and it makes me laugh every time I think of it.

Interlocutor: Well, is that so; what was your dream about?

Tambo: I dreamed I was on my way to Heaven and as I reached the pearly gate St. Peter challenged me and when he found out I was a minstrel-man he wouldn't let me in. "No," says St. Peter, "Minstrel-men and lawyers are barred." Well, while I was arguing with him, I could look in through the gates at the fortunate ones going about with their golden harps and *who* do you suppose I saw among them?

Interlocutor: I haven't the slightest idea.

Tambo: Well, sir, it was Mr. Blank.*

Interlocutor: No!

Tambo: Yes, sir, and, of course, right away I accused St. Peter of playing favorites. "Why," said St. Peter, and I said, "Because you said Minstrel-men and lawyers were barred and I just saw a lawyer in there who came from my home town." "What's his name," said St. Peter. "Why, Mr. Blank," said I. "Oh," said St. Peter, with a wink, "Mr. Blank ain't no lawyer, he only *thinks* he is."

*Substitute for the name "Mr. Blank," the name of some local lawyer.

END-MEN'S JOKES ASSORTMENT No. 11.

Interlocutor: Say, Mr. Bones, are you married?

Bones: Sure, Mr. Interlocutor, I'm married; why?

Interlocutor: Oh, I just wondered. Got any family?

Bones: Yes, eight children.

Interlocutor: *Eight children*, why that isn't a family; that's a neighborhood.

Interlocutor: By the way, whereabouts are you living now?

Bones: Oh, I'm living out next to the insane asylum.

Interlocutor: Next to the *insane asylum*, don't you find that rather inconvenient?

Bones: Oh, no, not particularly; I always carry a monkey-wrench around with me.

Interlocutor: Well, what in the world do you carry a monkey-wrench around with you for?

Bones: Oh, just in case any of the *nuts* get loose.

Interlocutor: Say, Mr. Bones, how is your oldest sister these days?

Bones: Oh, she's all right.

Interlocutor: Where is she living?

Bones: Out in Twin Falls, Idaho.

Interlocutor: Married?

Bones: Yep.

Interlocutor: Any children?

Bones: Yep, twins.

Interlocutor: And your brother, where is he living now?

Bones: Three Rivers, Mich.

Interlocutor: Is he married?

Bones: Yep.

Interlocutor: Any children?

Bones: Yep, triplets.

Interlocutor: Is that so? Well, that is quite a coincidence. Your sister lives at *Twin Falls* and has *twins* and your brother lives at *Three Rivers* and has *triplets*. You know, I was always very fond of your youngest sister; she is an *awfully* nice girl. I don't suppose she's married yet, is she?

Bones: No, dad says she can't marry.

Interlocutor: Your dad says she can't marry, why not?

Bones: 'Cause the fellow *she's* stuck on lives up in *The Thousand Islands*.

END-MEN'S JOKES ASSORTMENT No. 12.

Note.—This joke must be used by two endmen sitting next to each other and they start their quarreling immediately after the applause of the preceding song has ceased.

(The two endmen start quarreling loudly with each other, one shouting "it is" and the other "it is not.")

Interlocutor: Here, here, gentlemen, gentlemen, this will never do. You're upsetting the entire show. What's the trouble with you two men, anyway?

Tambo: Why, Mr. Interlocutor, this heah man Bones* is crazy. He says the words vision and sight mean the same thing and I say they don't.

Bones: They *do* mean the same thing.

END-MEN'S JOKES ASSORTMENT No. 12.

Tambo: They *do not*; now wait a minute. We'll ask Mr. Interlocutor and let him decide. I say, Mr. Interlocutor, will you decide this question for us?

Interlocutor: Why, I'll be glad to if I can.

Tambo: Well, then, do you consider the words *vision* and *sight* mean the same thing?

Interlocutor: You want to know if the words *vision* and *sight* mean the same? Well, I should say the words *vision* and *sight* mean *exactly* the same thing.

Bones (butting in): There, I told you, I told you so.

Tambo: Well, they are *not* the same and I'll *prove* it. You remember, Mr. Bones,* when you and I were in Washington at the last Presidential inauguration and we had such a glorious time?

Bones: Yes, yes; I remember all that, but what's all that got to do with our argument?

Tambo: Well, now, wait a minute, wait a minute. You remember one evening I was out walking down Pennsylvania Avenue with a *beautiful young lady* and I passed you and you *also* had a young lady with you?

Bones: Yes, I remember all that stuff, but—

Tambo: Well, the young lady *I* was with was a *vision*, and the one you were with was a *sight*.

** In place of the name Bones, use the man's real name.*

END-MEN'S JOKES ASSORTMENT No. 13.

Tambo: Say Mr. Interlocutor, I heard the other day that you are the man that was married in a cage of tigers.

Interlocutor: Yes sir, I am the man.

Tambo: Did it seem exciting?

Interlocutor: It did *then*, but it wouldn't *now*. By the way, Mr. Tambo what do men call themselves *before* they are married?

Tambo: Bachelors, I suppose.

Interlocutor: Correct and what do they call themselves *after* they are married?

Tambo: *Hush, man, hush*, this ain't no place for *that kind of language*.

Interlocutor: Say, Mr. Tambo, why are you always scratching your head?

Tambo: Because I am the only one knows it is itching. Say, Mr. Interlocutor, I suppose you heard I have been powerfully sick.

Interlocutor: No, I hadn't heard of it.

Tambo: *Yes, I was pretty sick man. Doctor Blank came and told me I had to be operated on, but I said to the doctor, "Go away man I ain't got no money for operations. I is only a poor working man." Doctor Blank said to me: "You have got some Life Insurance, haven't you," and I said right back to him: "Sure I got Life Insurance, but nobody can get that money until I am dead." Doc came right back and said: "*Well, that's all right.*"

** Use name of some well-known local doctor instead of the name Dr. Blank.*

END-MEN'S JOKES ASSORTMENT No. 14.

Tambo: Say, Mr. Interlocutor, do you know how they put the water in watermelon?

Interlocutor: Why, no, Mr. Tambo, I don't know how they put the water in the watermelon.

Tambo: Why they plant the seeds in the spring.

Tambo: Say, Mr. Interlocutor, I've got a little riddle here for you.

Interlocutor: All right, let's hear it. I'm good at answering riddles.

Tambo: Three men were out on a desert island. One of the men had *no arms*, the second man had *no legs* and the third man had *no clothes on*. All at once they saw a *great big black bird*. The man without any legs ran after it, the man without any arms picked up a gun and shot it and the man without any clothes on put it in his pocket. What was it?

Interlocutor: Why, Mr. Tambo, you must be twisted. You say that three men were on a desert island and one of the men had no legs, the second man had no arms and the third man had no clothes on, and yet you say they saw a great big black bird and the man without any legs ran after it and the man without any arms picked up a gun and shot it, and the man without any clothes on put it in his pocket. Well, what was it?

Tambo: It was a lie, that's what it was.

END-MEN'S JOKES ASSORTMENT No. 15.

Bones: Say, Mr. Interlocutor, can you tell me the best way to keep milk from turning sour?

Interlocutor: Why, no, Mr. Bones, I don't know any particularly good way to keep milk from turning sour. What is the best way?

Bones: Why leave it in the cow.

Bones: Say, Mr. Interlocutor, I understand that Mr. *Blank is pretty well posted on horses. Is that so?

Interlocutor: Oh, yes; Mr. Bones. Mr. *Blank is very well posted on horses. I don't suppose there is any one in Blankville as well posted on horses as Mr. *Blank, unless it might be Mr. *Who.

Bones: That's what I heard, Mr. Interlocutor. Did you hear about the horse trade Mr. *Blank made with Mr. *Who?

Interlocutor: No, I didn't hear about any horse trade, what was it?

Bones: Well, you see, Mr. *Blank bought a horse the other day from Mr. *Who, and when Mr. *Blank asked Mr. *Who if the horse was all right and sound in every way, Mr. *Who said, certainly, he was perfectly sound as far as he could see. When Mr. *Blank got the horse home and went to use him he found the poor horse was *stone blind*—yes, sir; *stone blind*, so course Mr. *Blank went right back to Mr. *Who, and said, "I thought you told me that the horse was *perfectly sound*?" but Mr. *Who came right back and told Mr. *Blank that he told him the horse was perfectly sound as far as he could see and furthermore, furthermore, the man that Mr. *Who got the horse from hadn't told him the horse was blind, so Mr. *Who supposed it was a secret.

**For the names Mr. Blank and Mr. Who substitute the names of local men who are interested in horses.*

†Use name of your own town instead of Blankville.

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 I Certainly Was Going Some
 I Lost My Gal
 It's Your Move Now
 It Takes a Long, Tall, Brown Skin
 Gal
 Medicine Man
 Mr. Woodman Spare that Tree

Moving Day
 Never Let No One Gal Worry Your
 Mind.
 Nobody's Business But My Own
 Oh, Death, Where Is Thy Sting?
 Oh, Lawdy, Something Done Got
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 Out of the Frying Pan Into the
 Fire
 Phrenologist Coon
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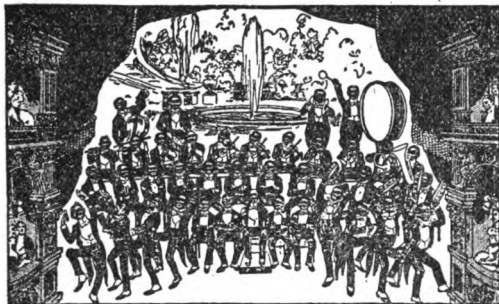
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Clog Dancing

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CLOG-DANCING MADE EASY.

THE ELEMENTS AND PRACTICE OF THAT ART.

ARRANGED, SIMPLIFIED, AND CORRECTED.

WITH EXAMPLES.

By HENRY TUCKER.

GENERAL ADVICE.

Use clogs for all practice, as the learner will experience great difficulty in adapting his steps to clogs after having practised in shoes, the clogs having unyielding wooden soles.

After having mastered the *form* of the step, practise it at any convenient opportunity, though it is much better to have a specified hour each day. Two hours per day is little enough if the student is ambitious of excellence.

EXPLANATION OF TERMS USED IN DESCRIBING STEPS AND FIGURES

1. **Tap.**—Strike the floor lightly with the forward part, or “ball,” of the foot.
2. **Hop.**—Raise one foot and spring into the air *from*, and land *on* the other foot.

CLOG-DANCING MADE EASY.

3. Spring.—Leap or spring up from *both* feet at once; coming down, strike the feet *almost*, but not *quite* at the same time.

4. Shuffle.—First draw two diagrams (with chalk or other material), on the floor, similar to these, viz.:

1 2 1 2
Left V foot. Right V foot.

Leaving the ends about three inches apart (see figures in diagram). Place the heels on the angles of the diagram and then with both feet "tap," first No. 1, then No. 2; making the sounds nearly at the same time.

5. The Cross.—This step or figure, has eight motions and their consequent sounds, produced thus:

- 1st. Tap with the left foot.
- 2d. Tap with the right foot, lift it up in front, and
- 3d. Hop on left foot.
- 4th. Tap the right foot, crossing the left foot in front.
- 5th. Touch the right heel with the toe of the left foot, then
- 6th. Hop on the right foot.
- 7th. Tap with the left foot, and, finally,
- 8th. Bring it down firmly beside the right.

After becoming *perfectly familiar* with the foregoing explanations, so as to illustrate them *readily by performance*, the student can safely pass on to the following dance, all the steps of which are comparatively easy, having been chosen with especial reference to beginners, or those who are unable to avail themselves of the services of a professional teacher.

DANCE.

First Step. Example.



- 1st. Tap with the left foot.
- 2d. Shuffle with the right.

CLOG-DANCING MADE EASY.

3d. Tap with the right (extending the foot forward).

4th. Tap with the left foot.

5th. Stamp with the right (forward).

Now reverse the above, that is,

1st. Tap with the right foot.

2d. Shuffle with the left.

3d. Tap with the left (extending the foot forward)

4th. Tap with the right foot. *

5th. Stamp with the left foot (forward).

Perform this step three times, each way, making six in all;
then closing with the "BREAK," as follows:

"Break." Example.



1st. Tap the left foot.

2d. Shuffle the right.

3d. Tap the right foot.

4th. Shuffle the left.

5th. Tap the left.

6th Shuffle the right.

7th. Tap the right.

8th. Tap the left.

9th. Shuffle the right.

10th. Hop on the left, crossing the right foot *over* in front of the left, and resting the tip of the toe on the floor.

After practising the foregoing "step" and "break." until so familiar with it as to be able to perform it *perfect*, and *without hesitation*, pass on to the remaining eleven steps of the clog; always perfecting one before attempting the next.

CLOG-DANCING MADE EASY.

Second Step.

- 1st. Tap the left foot.
 - 2d. Shuffle the right.
 - 3d. Hop on the left foot.
 - 4th. Tap tip of right toe (behind)
 - 5th. Stamp the right foot (in front).
- Now reverse (as in first step). Then,

- 1st. Tap left foot.
- 2d. Shuffle the right.
- 3d. Tap the right foot.
- 4th. Shuffle the left.
- 5th. Tap left foot.
- 6th. Shuffle the right.
- 7th. Hop on left foot.
- 8th. Tap tip of the right toe behind left foot.
- 9th. Hop again on left foot.
- 10th. Tap twice with right toe behind left foot.
- 11th. Hop on the left.
- 12th. Stamp right foot (in front).

Then reverse the last twelve numbers entirely, thus completing the second step.

Third Step.

- 1st. Tap left foot.
- 2d. Shuffle the right.
- 3d. Tap right foot.
- 4th. Tap the left.
- 5th. Sound the left heel on the floor, throwing right foot forward at the same time, with a motion as if kicking something about twenty inches from the floor.

Reverse these numbers, as before, thus leaving the left foot in the air. Then,

- 1st. Tap the left foot in front, across the right.
- 2d. Sound the left heel.
- 3d. Tap the right foot in front, across the left.
- 4th. Sound the right heel.
- 5th. Tap left foot in front, across the right.
- 6th. Sound left heel.
- 7th. Tap right foot in front, across the left.

CLOG-DANCING MADE EASY.

8th. Sound the right heel.

Then *reverses* the entire step, ending with a *stamp* in place of last motion.

Fourth Step.

1st. Tap the left foot.

2d. Shuffle the right;

3d. Tap the right foot.

4th. Shuffle the left.

5th. Tap left foot.

6th. Shuffle the right.

7th. Hop on the left.

8th. Tap the right foot, across behind left foot, bringing left foot around on a line with the right (standing always on the ball of the foot).

9th. Strike heels together.

10th. Sound both heels on the floor.

Reverse these numbers and repeat (with reverse) and, at the last step, remain upon the ball of the foot,—i. e., not come down on heels.

N. B. —In clog dancing *never stand with the heels touching the floor*, unless required by the step in use at the moment.

Fifth Step.

1st. Tap left foot.

2d. Shuffle the right.

3d. Tap the right foot.

4th. Tap the left.

5th. Slide quickly back on both feet and make a "cross" (see number 6, Explanations).

Reverse the above and repeat, ending with the "break," as explained and illustrated in the first step.

Sixth Step.

1st. Tap the left foot.

2d. Shuffle the right.

3d. Tap right foot.

4th. Shuffle the left.

5th. Tap the left foot.

6th. Tap the right, across in front of the left.

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7th. Tap the left.

Reverse the above (as illustrated in first step). Then,

8th. Tap the left.

9th. Tap the right, across in front of left.

10th. Tap the left.

Reverse last three numbers and repeat (with reverse). Then,

11th. Tap the left foot.

12th. Shuffle the right.

13th. Tap the right.

14th. Shuffle the left.

15th. Tap the left.

16th. Tap the right, across in front of the left.

17th. Tap the left.

Reverse the last seven numbers; introduce the "break," as in first step.

Seventh Step.

1st. Tap the left foot.

2d. Shuffle the right.

3d. Hop on the left.

4th. Tap the toe of the right foot (behind).

5th. Hop on left foot.

6th. Stamp right foot (in front).

Reverse these six numbers (same as in first part of second step.)

7th. Tap the left foot.

8th. Shuffle the right.

9th. Hop on the left.

10th. Tap right foot, across in front of left (resting on the tip).

11th. Hop on the left.

12th. Stamp the right foot (in front).

Reverse the last six numbers; make a "cross" (see example, as before). Reverse the "cross," then the "break," as in first step.

Eighth Step.

1st. Tap the left foot.

2d. Shuffle the right.

3d. Tap the right.

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- 4th. Shuffle the left.
- 5th. Tap the left.
- 6th. Shuffle the right.
- 7th. Hop on the left.
- 8th. Shuffle the right.

Reverse, as before, doing it three times each way, making six in all. Then the "break," as before.

Ninth Step.

- 1st. Tap the left foot.
- 2d. Shuffle the right.
- 3d. Hop on the left.
- 4th. Shuffle the right.
- 5th. Hop on the left.
- 6th. Tap right foot across behind the left.

Repeat these numbers six times, then the "break," as in first step. Then reverse step and also the "break."

Tenth Step.

- 1st. Tap the left foot.
- 2d. Shuffle the right.
- 3d. Hop on the left foot.
- 4th. Shuffle the right.
- 5th. Hop on the left.
- 6th. Stamp the right.
- 7th. Tap the left.
- 8th. Shuffle the right.
- 9th. Hop on the left.
- 10th. Tap the tip of the right toe (behind).
- 11th. Hop on left.
- 12th. Stamp the right.

Reverse and repeat; then do the "break," as before.

Eleventh Step.

- 1st. Tap the left foot.
- 2d. Shuffle the right.
- 3d. Hop *quickly* on the left foot.
- 4th. Spring up, striking the heels together, and,
- 5th. Bring the feet to the floor, one after the other. (See Explanation of the "spring").

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6th. Make a "cross." (See illustration of a "cross," in Explanation of Terms).

Reverse and repeat; then the "break," as follows:

1st. Tap left foot.

2d. Shuffle the right.

3d. Tap the right.

4th. Shuffle the left.

5th. Tap the left.

6th. Shuffle the right.

7th. Tap the right.

8th. Tap the left.

9th. Spring up.

10th. Striking the heels together (as in the step).

11th. Bring the feet to the floor, one after the other. (See "spring").

Twelfth Step.

1st. Tap the left foot.

2d. Shuffle the right.

3d. Hop on the left.

4th. Tap the right foot.

5th. Shuffle the left.

6th. Hop on the right.

7th. Tap the left.

8th. Shuffle the right.

9th. Hop on the left.

10th. Tap the right.

11th. Introduce the "cross." (See Explanation).

12th. Reverse the "cross."

13th. Tap the left foot.

14th. Spring up, *to the right*.

15th. Striking the heels together in the air.

16th. Bringing the feet to the floor, one after the other (as in the "spring").

17th. Spring up, *to the left*.

18th. Striking the heels together, as before.

19th. Bringing the feet to the floor, separate, as before.

20th. Turn quite around on the left foot.

21st. Stamp the right foot when around again.

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22d. Spring up and bring *both* heels to the floor at once.

23d. Tap the right foot, carrying it *back* a little.

24th. Tap the left, carrying it back.

25th. Clap the the hands together *over* the left knee.

26th. Then *under* the same.

27th. Let the left foot fall easily to the floor.

This concludes the dance. It will be seen that the steps, though very simple, are somewhat more difficult as the dance progresses. We would, therefore, again call the student's attention to the necessity of being perfect in each element before passing to the next number.

Of course the dancer, having learned these "primary steps," is not compelled to follow the exact routine as given in the foregoing dance.

Having mastered these, he will readily acquire or invent new and more elaborate ones. And here let us observe, that if the student should, at any time, find it easier, or rather, *more natural*, to start a figure or step in a manner different from that herein described, he had best *do it by all means*, as he will be much more likely to achieve success in it.

Again, if, on concluding a step or figure, a graceful *pose*, or some grotesque attitude suggests itself, *always adopt it*, as you may, in this way, invent or discover a novelty of great value.

Example No. 1.



CLOG-DANCING MADE EASY.



Example No. 2. Oh, Nicodemus.



Example No. 3. Durang's Hornpipe.



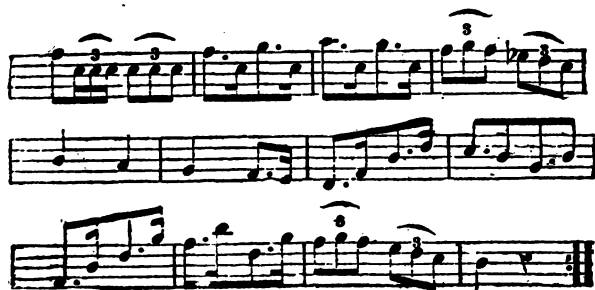
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Example No. 4. The Original "Sailor's Hornpipe."



CLOG-DANCING MADE EASY.



GOLDEN SHOWERS.

(Copyright, 1875, by ROBERT M. DEWITT.)

A SKETCH FOR TWO CHARACTERS—POMPEY and LISA JANE.

[*Scene, full stage garden. Set cottage R. H. 3d E. A small box or barrel on stage to sit on. Enter POMPEY to introductory music. Sits on barrel or box, and lights a small pipe.*]

POMPEY.—Just come down to see the apple of my eye, that dear, sweet, bewitching little yellow gal, Lisa Jane! Talk about your Venuuses and such trash! You ought to see her. Why, she's so sweet, that she can't go out in the fields without a veil, for fear of the bees lighting on her, she looks so much like a walking rose. Then she says I'm her darling. Hi! I feel like a sunfish just caught. I can't keep still. I think I must be in love. That's her cottage, where she lives with her ma and pa. I wonder if she's home. Oh, my! how I would like to see her; yet my heart beats as if I had a locomotive and train of cars inside my shirt-front.

[LISA JANE sings inside cottage.]

AIR—"Old Kentucky Home."

The sun shines bright in my old Kentucky home,
 'Tis summer, the darkies are gay;
 The corn-top's ripe, and the meadows are in bloom,
 And the birds make sweet music all the day.
 The young folks roll on the little cabin floor,
 All merry, all happy and bright;
 Bimeby hard times comes a-knocking at the door,
 Then my old Kentucky home "good night!"

[POMPEY listens attentively. LISA JANE, at the end of the 1st verse, backs out of the cottage. POMPEY joins in the chorus without being discovered by LISA JANE until the end.]

CHORUS

Weep no more, my lady, weep no more to-day,
 For we'll sing one song for my old Kentucky home
 For my old Kentucky home far away.

LISA JANE.—Is that you, Pompey? [Gives hand.] How you frightened me!

GOLDEN SHOWERS.—[CONTINUED.]

POMPEY.—Did I? I take it back. You don't know, *Lisa Jane*, how glad I am to see you. How've you been? How's ma and pa?

LISA JANE.—All well, and lively as crickets.

POMPEY.—Do you know, *Lisa Jane*, that I've come down to ask the old couple if they'll have me for a son-in-law?

LISA JANE.—Oh, go 'way now! For fie! that's very un-
wrong of you! [*Biting her apron corner.*]

POMPEY.—Fact! that's what I came down here for. Took the gravel train early this morning and walked.

LISA JANE.—Oh, stop your fooling now.

POMPEY.—Tell me, now, you don't like any other fellow, d' you?

LISA JANE.—Oh, go 'long!

POMPEY.—Do you care for fat Jake?

LISA JANE.—Now who's been telling you 'bout him?

POMPEY.—There! I knew you didn't care for him. Or *stirn* Jim?

LISA JANE.—Oh, behave! how you like to tease!

POMPEY.—I thought I was the only one. You don't know how happy you make me, when you talk like that!

[*The first strain of galop is played very softly. LISA JANE and POMPEY strike positions, and stand perfectly still and listen. At second strain, played very loudly, a burlesque around the stage, both going in opposite directions, until the song begins. At second strain of the song they work to the back of the stage; and at third strain of the song they schottish down to the front again. Dance, &c.*]

