

**THE HONOR OF A
COWBOY: A COMEDY
DRAMA IN FOUR ACTS**

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The Honor of a Cowboy: A Comedy Drama in Four Acts by Charles Ulrich

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CHARLES ULRICH

**THE HONOR OF A
COWBOY: A COMEDY
DRAMA IN FOUR ACTS**

THE HONOR OF A COWBOY

A COMEDY DRAMA IN FOUR ACTS

BY
CHARLES ULRICH

AUTHOR OF

*The Man from Nevada, "A Celestial Maiden," "Robespierre,"
"Nell Gwyn of London Town," "For Home
and Country," etc.*

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THE HONOR OF A COWBOY.

CHARACTERS.

HARRY MORLEY.....*A Cowboy with a Secret*
JACK STANTON.....*A Road Agent*
BILL JENKINS
.....*A Montana Sheriff, Who is Quick on the Trigger*
JUDGE J. E. BUCKLEY.....*A Frontier Magistrate*
JIM SELBY.....*A Cowboy and a Friend of Morley's*
MISSOURI SMITH.....*Who Has Seen Better Days*
SCAR FACE.....*An Indian with a Fondness for Whisky*
MEXICAN PETE.....*A Road Agent and Renegade*
SAM TRAVERS.....*A Deputy of Stanton's*
SAM SMITHERS.....*A Deputy Sheriff*
TEXAS }*Members of Stanton's Gang*
MOSEY }

C. MASON MAITLAND.....*An Attorney*
BARKEEPER.....*Of the Red Light Saloon*
MARY BUCKLEY.....*A Maid With a Fondness for the Trail*
LUCY ARBUCKLE.....*A School Teacher*
MRS. SUSAN TREVELYN.....*Of New York's Four Hundred*
JENNIE SMITH.....*Who Has a Mind of Her Own*
Cowboys, Road Agents, etc.

NOTE—Morley and Stanton must double; being twin brothers they must resemble each other more closely than it would be possible if two people were cast for the parts.

If desirable, Pete and Maitland double. Smith and Travers double. Texas and Buckley double. Smithers and Mosey double.

PLACE—*Montana.*

TIME—*1875.*

TIME OF PLAYING—*About Two Hours and Thirty Minutes.*

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ACT I.—Hotel at Pine Bottom.—The Accusation.

ACT II.—Stanton's Lair in the Mountains.—The Capture.

ACT III.—The Red Light Saloon.—The Punishment.

ACT IV.—Same as Act I.—The Reward of Honor.

SYNOPSIS FOR PROGRAM.

ACT I.—An Indian with a long memory for spirits. A Sheriff who is quick on the trigger. A remnant of the 400 of New York. The Judge falls in love. The cowboys' race. Mary wins. The stage robbery. The betrayal. A cowboy in love. The avowal. The story of Morley's past. "I am a convict." The accusation. "He is the stage robber." The repudiation. "I'll stick to you to the end."

ACT II.—The bandits at poker. Scar Face exposes a trick at cards. Mexican threatens Indian. Mary saves Scar Face. The posse on the secret trail. The preparation for battle. A true man's search for his erring brother. The fight. Morley takes Stanton's place and gives himself up to the posse. A faithful girl's despair. "I do this to save him."

ACT III.—The Red Light saloon does a rushing business. The proposal to rescue Morley. "I will not allow my brother to sacrifice himself for me." The shooting of Pete. Stanton is killed. Morley returns. The bier. "Jack, would I could have died for you."

ACT IV.—Jenkins gives his graveyard to Lucy and then gives up his gun. The proposal of marriage. Mary gets home from Chicago. The Judge and Mrs. Trevelyn have a spat. Cowboys hear of the wedding. They present the bride with "some things." Morley a millionaire. Selby to be best man. The wedding march.

CHARACTERS AND COSTUMES.

MORLEY and STANTON.—This is a dual role calling for versatility in action and treatment. Yet it is by no means too difficult for an amateur actor. As Morley, the player must present a big, burly, whole-souled fellow, good natured, shy and pleasant. He is dressed as a typical cowboy, with sombrero, short coat, blue shirt, leggings, tie, etc., with a revolver hanging to his side. He wears top boots and spurs. As STANTON, he is dressed in similar fashion, with the sole exception that he wears a coat of different color to that of MORLEY. He also is paler of countenance. He acts with a reckless swagger, and shows an irritable temper. The actor must show that, while the two characters look alike, they are widely dissimilar in temperament and manner.

JENKINS.—This is a typical westerner, top boots, spurs, broad-brimmed hat, with white collar and red tie. He is a dandy, and while he carries a gun in the regulation way, he is quiet and at no time loud mouthed, although he is known to be a gun fighter. He wears same costume throughout play.

JUDGE.—A breezy western magistrate, who dresses the part like that of a southern planter. He is well dressed, though not ostentatiously. He is pompous, but shows a nature that should endear him to the audience. He is 60 years old.

SELBY.—A typical cowboy, dressed like Morley, but showing less care of personal appearance. He is good natured, jovial and laughs much. He carries the regulation gun, etc. He is young, about 25.

SMITH.—A comedy part, that of a sot who is irreclaimable, but who shows that he has seen better days and who tries to delude others that he is still all right. He is about 50 and wears faded garments, with tall hat, much battered.

He makes up in eccentric fashion and his nose is of a ruby red. He should be good natured and never prone to anger.

SCAR FACE.—An Indian, about 50 years old, with a fondness for drink. He walks about with dignified mien and his actions always denote that he holds most white people as being his inferiors. He dresses with conventional buckskin leggings, red blanket, well worn, blouse or deer skin, long black hair, with a couple of eagle's feathers stuck into it. He furnishes comedy of the dignified sort.

PETE, TRAVERS, TEXAS, MOSEY.—These are western characters, wild, rough and reckless. All are young, ranging from 25 to 30 years. PETE makes up as a Mexican, wearing the costume of the vacquero of that country. TRAVERS, TEXAS and MOSEY wear the western costume, that of cowboys, and all carry revolvers at belt.

SMITHERS.—A young deputy sheriff, who wears the western garb, sombrero, short jacket, flowing tie, trousers tucked in his boots, and revolver strapped to his side. He is young, jovial and gritty.

MAITLAND.—Elderly man, neatly dressed. He is a lawyer, with a good practice, and this fact should be impressed upon the audience. He wears tall hat, choker, swallow tailed coat, silk vest, etc.

MARY.—Young, pretty, intelligent and lively. She must be emotional as well as gay and her liveliness should be natural. She shows she is accustomed to good society as well as the rough companionship of Montana cowboys. She wears in three first acts a sort of cowboy's costume—short skirt, leather leggings, moccasins, sombrero hat, etc. In last act she appears in handsome gown, feathered hat, gloves, etc.

LUCY.—A young woman of retiring disposition, refined and well gowned, but plainly. She wears same costume in Act I and III, but makes change in Act IV.

MRS. TREVELYN.—An elderly, haughty, irritable woman, erratic, proud, pompous, etc. Everything shocks her and she gauges everything by the standard of the 400 of fashionable New York. She dresses in keeping with the part, somewhat showily gowned for that section of country. Two changes are necessary.

JENNIE.—A light going, slovenly girl of sixteen, a maid at the hotel. She apes her betters and furnishes comedy of the soubrette style. She wears tattered garments, but the audience must relish her because of her innate good qualities.

PROPERTY LIST.

ACT I.—Two rocking chairs for veranda. Rough settee to seat two. Newspaper for Mrs. Trevelyn. Sewing material for Lucy. Small coin for Lucy. Revolvers for Morley, Selby, cowboys, etc. (12 will do.) Half dozen small packages for Jennie and Smith. Articles of underwear wrapped up for Smith. Book for Mary.

ACT II.—Several tin plates, coffee pot, kettle, etc., for camp. Rifle for Mary and guns for three road agents. Revolver for Stanton. Whisky flask for Scar Face. Pack cards, money, etc., for poker game. Dagger for Petc. Blank cartridges for road agents.

ACT III.—Rough table and two chairs. Sideboard with glasses, bottles of liquor, etc. Rough bar with glasses. Lot of sporting pictures to paste to walls. Letter for Mary. Stretcher with covering of white cloth.

ACT IV.—Document for Jenkins. Nursing bottle, baby rattle, paste ring for Selby. Bundles and grips for Mrs. Trevelyn and Judge. Document for Maitland.

STAGE DIRECTIONS.

R. means right of the stage; *C.*, center; *R. C.*, right center; *L.*, left; *R. D.*, right door; *L. D.*, left door, etc.; *1 E.*, first entrance; *U. E.*, upper entrance, etc.; *D. F.*, door in flat or scene running across the back of the stage; *1 G.*, first groove, etc. The actor is supposed to be facing the audience.

THE HONOR OF A COWBOY.

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STAGE SETTINGS.

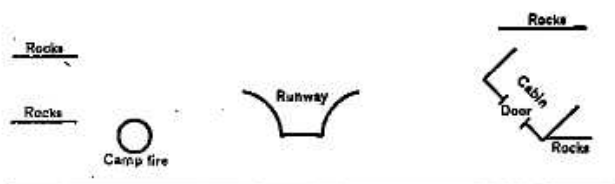
ACTS I AND IV.

MOUNTAIN DROP



ACT II.

MOUNTAIN DROP



ACT III.

