



# The Cotton Doll Farm Inc.

Words by Gustine Courson Weaver.

Music by Belle Biard Gober

Powell and White & Cincinnati, Ohio.





The  
Cotton  
Doll  
Farm,  
Inc.

With Sincere Good Wishes  
For World War in  
France (Mrs Clifford Weaver)  
Lillian Cousin Weaver







# The Cotton Doll Farm, Inc.

*An Operetta in Three Acts*

*Words of Book and Songs by*

GUSTINE COURSON WEAVER  
(*Mrs. Clifford Weaver*)

*Music by*

BELLE BIARD GOBER

The Operetta Complete \$1.00

Orchestra Parts on rental only.  
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POWELL & WHITE  
CINCINNATI, OHIO

## BOOKS BY MRS. WEAVER

Santa's Cotton Doll Farm  
Cotton Doll Farm—An Operetta  
The House That A Jap Built  
Hop-Run (seasonal and historical pageants)  
Towed In  
The Boydston Family  
The Gustine Compendium  
The Howard Lineage  
Welch and Allied Families  
The Minister's Wife  
Canticles of A Minister's Wife  
Our Guest

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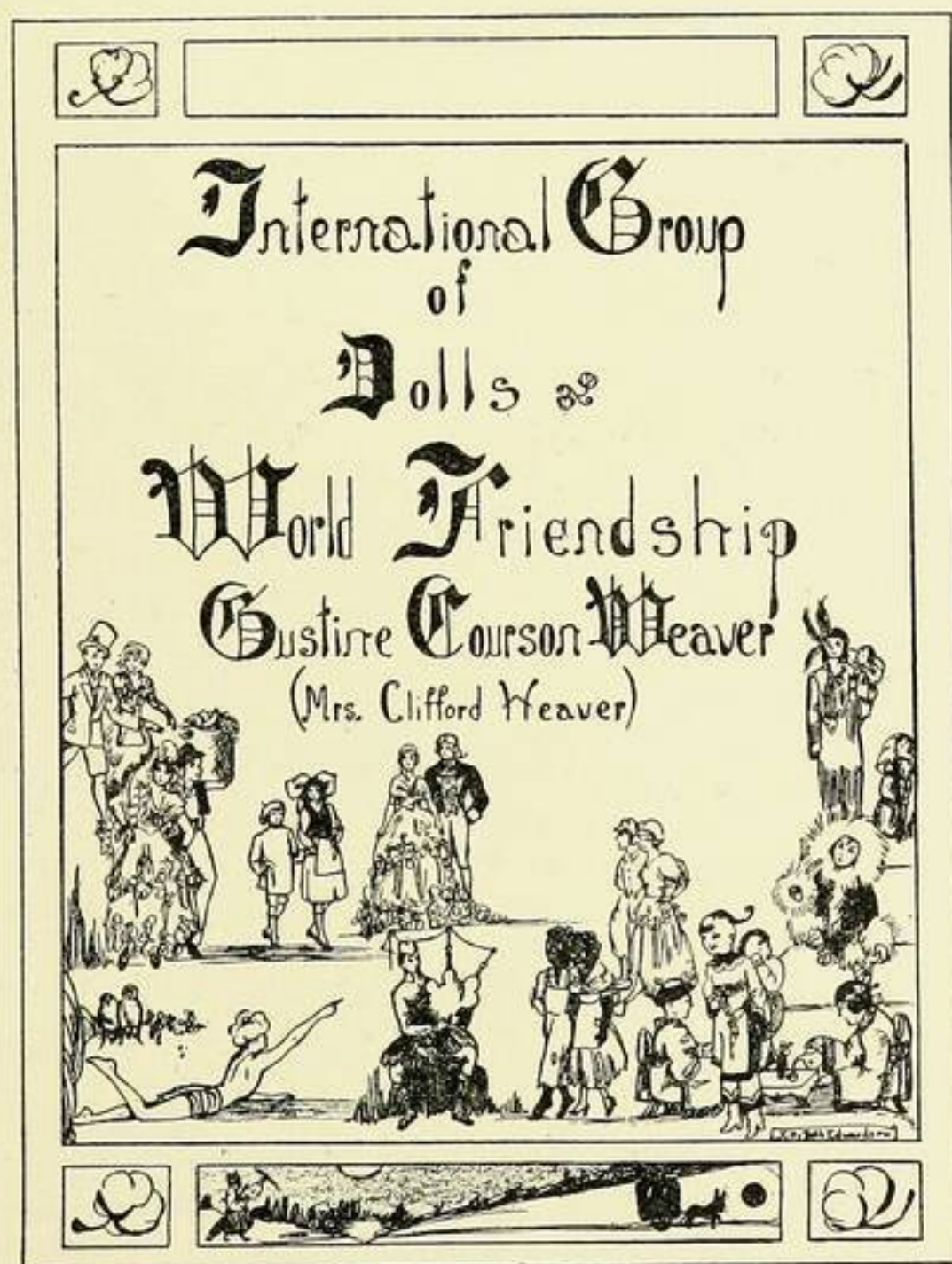
## FOREWORD

This Operetta will be found useful to all church school and club groups, since it has diversified possibilities.

It may be produced by grown folk who may act as "Living Dolls"—or for childrens parties and entertainments the children themselves may be substituted.

Instead of "Living Dolls" it may be put on with Marionettes.

There is also a choice in the kind of dolls to be used. The text has been so written that either the nine "All Cotton or Real American Dolly" can be used, or The International Group of dolls. Already groups are building it into their World Week of Prayer programs—and their International Friendship programs. These groups are widely separated in their beliefs and in their creeds, but find in this Operetta just their need because of its underlying plot of Internationalism, brought out impressively with the use of The Group of International Dolls. The same music can be used for any of the renditions. The five songs in either their solo or quartet forms are delightfully singable. Mrs. Belle Biard Gober has caught the fantasy and fairy atmosphere of The Cotton Doll Farm in her melodies. Indeed one can hear the very tinkle of dolly feet in her pibroch mystic rhythms. Even the drawings made by KittyBeth Edwards, who also made the faces on all the original dolls, give a final touch of delicate artistry of Internationalism.





## A WORD ABOUT THE COTTON DOLL FARM



There are three distinct and distinctive groups of dolls that have come into being on "The Cotton Doll Farm, Inc."

Through the generosity of its original owner, "A Mistress of A Southern Manse" it has now become the sole property of The Berry Schools at Mount Berry, Georgia.

As to the dollies themselves: All of these dolls are cut by Mrs. Clifford Weaver's very simple pattern. In their original form their faces and bodies all are alike—presently—lo!—they are converted into an adorable "Cuddle Dolly—that loves you back"—

Nine of these dolls are called "The Real American Dolly." They are made entirely out of COTTON—even to their wigs and

jewelry. This group consists of both boys and girls. The costumes of these nine dolls are in dainty tints of purples and orchids.

Then—there is another series of unlimited number, boys and girls in pairs. These represent many different nationalities. Their costumes are intriguing and colorful. Grown ups as well as children find them irresistible!

These little creatures speak "A Universal Language"—and have been dubbed "The Esperanto Dolly." Indeed the truth is eloquently proved by them: "We are all of us cut by the same pattern—and all filled with the same ingredients—it is simply what we put on that makes us SEEM DIFFERENT!"

The original of this group of Mrs. Weaver's dolls are the property of The Committee on World Friendship Among Children, 289 Fourth Avenue, New York City.

They are known as "A Group of International Dolls" and are used in their extensive activities in the promotion of International goodwill and friendship among the children of the earth, as "A Traveling Exhibit." Kitty Beth Edwards painted the faces of all the dolls with her magic brush, and made the drawings that so delightfully illustrate the operetta.

Mrs. Weaver built the same group for models for The Berry Schools—so that any who wish them may secure them at anytime. The Committee on World Friendship heartily agreed upon this happy idea—since it is the desire of all who are connected with the dolls to allow them to serve to their fullest—to the ends of the earth.

All of the above mentioned dolls have been made into Marionettes—by Mrs. Weaver—and she gives them and their offspring with her fondest good wishes to all who may wish to turn to The *Berry Schools* at Mount Berry, Georgia for them.

The entire Cotton Doll Farm with its ideas — is an outgrowth of a little juvenile which Mrs. Weaver wrote some years ago—and which was the delight of hosts of children—both large and small—called "Santa's Cotton Doll Farm." The book is now out of print.



## COSTUMES

“Cotton Dolls” are not “Rag-Dolls” but rather are Dolls all made out of Cotton materials and are therefore most beautiful creations.

ALYCE: The Fairy Godmother, dressed like a fairy with gauze wings and carrying a wand.

AUNT IRIS: Dressed like a negro mammy.

UNCLE TEX: Dressed like a farm or plantation worker.

BRER COON: With a jacket buttoned down the front, a coon mask for face, and a bushy tail. Knee breeches with buckles, pretty-slipped feet. His violin may be “A Magic Violin;” and, in the event he cannot play it, parts can be chosen from the musical text that are especially arranged for the magic violin, but played by the orchestra.

The All-American Dolls are dressed in cotton fabrics, orchids and purples in their various shades for all the dolls. (*See foot-note.*)

FIRST PAIR: Their names are “Colonel and Mrs. Peter Pansy.” (Very Pretty). Mrs. Peter Pansy, Colonial style, all-over cotton laces, colors—orchids and lavenders. Colonel Peter Pansy—dark purple velveteen and dark purple and cotton sateen, George Washington style coat and pants. Hair powdered. White ruffled shirt with white laces.

SECOND PAIR: Their names are “Joe-Pye and Nancy.” Maid and Chef. White cotton aprons and lacy caps. Use orchids and purples in their costumes also. Black hair or wigs.

THIRD PAIR: “Flying Bill”—dressed like an aviator. “Princess Violet May” (as a Princess).

FOURTH PAIR: Negro Dolls—their names are “Tex and Iris.” Dark purple, velveteen and sateens.

NOTE—If the International Group of Dolls is used the Producer will have no difficulty in selecting fitting costumes for the various nationalities.

If Marionettes are used after the initial song “I Want To Give Each Child A Dolly” Uncle Tex and Aunt Iris appear holding between them the banner shown below.





## SYNOPSIS

### ACT I

PLACE: The Magic Cotton Farm.

TIME: Late afternoon.

SETTING: Pretty lattice or picket fence for background with garden boxes if desired, and a dozen bunches like cotton plants with pinkish flowers on them.

### ACT II

PLACE: Same as Act I.

TIME: Early A. M. to mid-afternoon.

SETTING: Same as Act I.

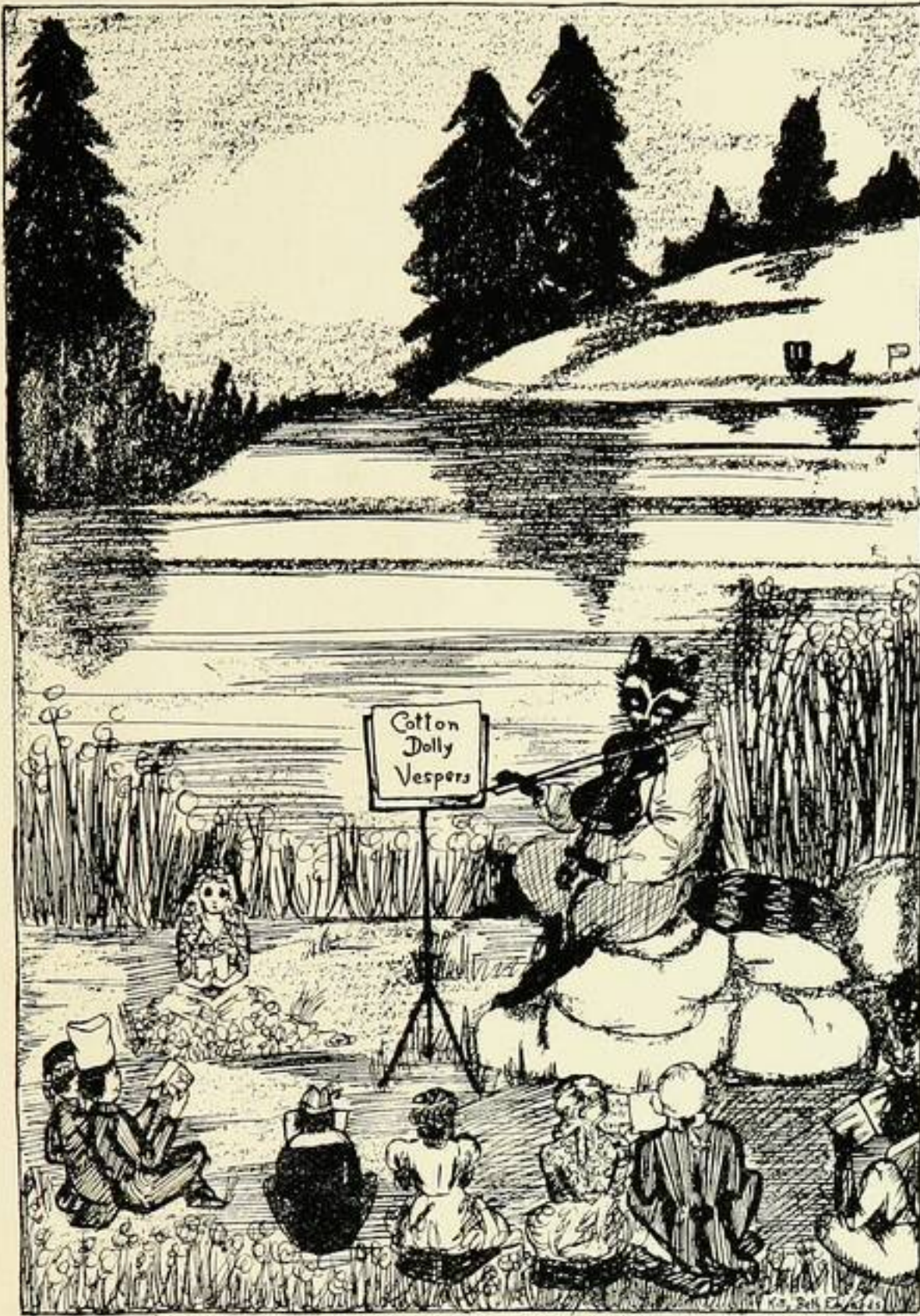
### ACT III

PLACE: Same as Acts I and II.

TIME: Evening to midnight.

SETTING: Cotton bushes taken away. In their place flowers festooned over the fence. Bird houses and rustic benches may be added for a background. A rustic meadow or grove scene back-drop would be appropriate for all three of the acts. Also, green carpet appropriate.





Music

For The

Operetta

*No. 1—Overture*

*No. 2—If I Could Give Each Child a Toy*

*No. 3—The Cotton Doll Farm*

*No. 4—Cotton Blossoms*

*No. 5—I'm Your Good Luck Dolly*

*No. 6—The Cotton Dolls' Vespers*

*These songs in quartette form will be  
found on Pages Thirty to Thirty-seven.*





*Brer Coon With His Magic Music*



# NO. 1 OVERTURE TO COTTON DOLL FARM

Music by  
BELLE BIARD GOBER

*Moderato*

PIANO

*Sra* ~~~~~

The first system of music is in 4/4 time and B-flat major. It features a piano introduction with a melody in the right hand and accompaniment in the left hand. The dynamic is marked *mf*. A *rit.* (ritardando) marking is present. An *Sra* (Soprano) line is indicated with a wavy line above the staff.

*Allegretto*

The second system continues the *Allegretto* tempo. The right hand has a busy, rhythmic accompaniment, while the left hand provides a steady bass line. The dynamic is marked *p*. An *Sra* line is indicated above the staff.

*Sra* .....

The third system continues the *Allegretto* tempo. The right hand accompaniment is intricate, and the left hand has a more active role. An *Sra* line is indicated above the staff.

The fourth system continues the *Allegretto* tempo. The right hand accompaniment is intricate, and the left hand has a more active role. A *rit.* (ritardando) marking is present. An *Sra* line is indicated above the staff.

*Waltz tempo*

The fifth system changes to a waltz tempo in 3/4 time and D major. The right hand has a simple, melodic line, and the left hand has a steady bass line. The dynamic is *p*.

The sixth system continues the waltz tempo. The right hand has a simple, melodic line, and the left hand has a steady bass line. The dynamic is *p*.



First system of musical notation, consisting of two staves (treble and bass clef) with various notes and rests.

Second system of musical notation, consisting of two staves with notes and rests.

Third system of musical notation, consisting of two staves with notes and rests.

Fourth system of musical notation, consisting of two staves. A dynamic marking *p* is present in the right-hand staff.

Fifth system of musical notation, consisting of two staves. The system concludes with a double bar line and a 4/4 time signature.

Sixth system of musical notation, consisting of two staves. A dynamic marking *accel* is present in the right-hand staff. The system concludes with a double bar line and a 4/4 time signature.



*Slowly*

*rit.* ..... *f*

.....

.....

.....

.....

*rit.* .....  $\frac{4}{4}$



*Allegretto*

*8va* .....

*8va* .....

First system of musical notation, measures 1-4. The piece is in 4/4 time and B-flat major. The right hand features a steady eighth-note accompaniment, while the left hand has a more active line with some triplets. A piano (*p*) dynamic marking is present at the beginning.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note accompaniment, and the left hand has a melodic line with some triplet figures.

Third system of musical notation, measures 9-12. The right hand continues with eighth-note accompaniment, and the left hand has a melodic line with some triplet figures.

*8va* .....

*8va* .....

Fourth system of musical notation, measures 13-16. The right hand continues with eighth-note accompaniment, and the left hand has a melodic line with some triplet figures. A piano (*p*) dynamic marking is present at the beginning.

Fifth system of musical notation, measures 17-20. The right hand continues with eighth-note accompaniment, and the left hand has a melodic line with some triplet figures.

*8va* .....

Sixth system of musical notation, measures 21-24. The right hand continues with eighth-note accompaniment, and the left hand has a melodic line with some triplet figures. The piece concludes with a final cadence.



# NO. 2 IF I COULD GIVE EACH CHILD A TOY

Words by  
GUSTINE COURSON WEAVER

Music by  
BELLE BIARD GOBER

*Violin*

Violin part of the first system, featuring a melodic line in 4/4 time with a key signature of two flats.

*Voices*

Voices part of the first system, showing a vocal line with a rest followed by a few notes.

Piano accompaniment of the first system, including both treble and bass staves with chords and arpeggiated figures.

Violin part of the second system, continuing the melodic line.

Voices part of the second system, with a vocal line.

want . . . . to give each child a toy,

Thus heiring him di - vin - est joy,

Piano accompaniment of the second system, including both treble and bass staves.

Violin part of the third system, continuing the melodic line.

Voices part of the third system, with a vocal line.

For in its hold, is magic gold, . . . .

For in its hold, is

Piano accompaniment of the third system, including both treble and bass staves.



mag - ic gold, . . . . .

Each child would have his castle high, . .

There to live and there to die, . . . . .

Its golden stair, his native

air, . . . . .

Its gold - en stair, his na - tive air, . . .



I'd

start . . him off for many a year,          Soul a-yearn-ing, heart a-fear.

Voices speaking, dreams a-seeking,          With voices speaking,



dreams a- seek - ing, If I could give each child a dolly, . . . I'd

cram earth full of heav'nly jol - ly, Its joy to see thro' e-

ter - ni-ty, Its joy to see thro' e - ter - ni-ty. . . . .

*rit.*



Words by

GUSTINE COURSON WEAVER

Music by

BELLE BIARD GOBER

*Violin*

Musical staff for Violin, 4/4 time, key of B-flat major. The staff contains a melodic line with eighth and sixteenth notes, starting with a treble clef and a key signature of one flat.

*Voice*

Musical staff for Voice, 4/4 time, key of B-flat major. The staff contains a vocal line with rests followed by a melodic phrase.

1. I know a lit-tle  
 2. In a cer-tain Fair-y

Piano accompaniment musical staff, 4/4 time, key of B-flat major. It features a complex texture with chords and moving lines in both the treble and bass staves.

Musical staff for Violin, 4/4 time, key of B-flat major. The staff contains a melodic line with eighth and sixteenth notes.

Musical staff for Voice, 4/4 time, key of B-flat major. The staff contains a vocal line with eighth and sixteenth notes.

Cot - ton Patch, With moon a shimm-'rin' down, . . . Where fair - ies romp a -  
 Cot - ton Farm, The moon shines bright and clear, . . . There Cot - ton Dol - lies

Piano accompaniment musical staff, 4/4 time, key of B-flat major. It features a complex texture with chords and moving lines in both the treble and bass staves.

Musical staff for Violin, 4/4 time, key of B-flat major. The staff contains a melodic line with eighth and sixteenth notes.

Musical staff for Voice, 4/4 time, key of B-flat major. The staff contains a vocal line with eighth and sixteenth notes.

round a throne, Where God sits with His crown, Oh, A pos - sum peeps from  
 romp a - bout, Way down in Dix - ie Dear, Oh, Brer Coon plays on his

Piano accompaniment musical staff, 4/4 time, key of B-flat major. It features a complex texture with chords and moving lines in both the treble and bass staves.



The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a treble clef and contains several measures of music with lyrics underneath.

out the trees, Coons am-ble with-out fear, . . An old rail fence leans  
vi - o - lin, He's the Cotton Dollies' friend, Wee humming birds nest

The piano accompaniment for the first system consists of two staves. The right hand plays chords and single notes, while the left hand provides a bass line. The music is in a simple, folk-like style.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a few more measures with lyrics, and the piano accompaniment continues with similar chordal textures.

round a - bout, Way down in Dix - ie, Dear.  
in the trees, Way down in Dix - ie's End.

The piano accompaniment for the second system continues with two staves. The right hand features some more complex chordal patterns, and the left hand maintains a steady bass line.

The third system of music shows the final part of the vocal line and piano accompaniment. The vocal line concludes with a few more notes, and the piano accompaniment provides a final harmonic setting.

Do come with me so qui - et - ly And hear that fair - y  
If you tip - toe out real qui - et - ly You may take a Dol - lie's

The piano accompaniment for the third system concludes the piece with two staves. The right hand plays a final chordal progression, and the left hand ends with a simple bass line.



The first system of music features two vocal staves and a piano accompaniment. The vocal lines consist of eighth and sixteenth notes, while the piano accompaniment uses chords and moving lines in both hands.

band, . . . . And see God smil - in' while they play, Way down in Dix - ie -  
 hand, . . . . And dance a - bout that Cot - ton Farm, Way down in Dix - ie -

The second system continues the vocal and piano parts. The piano accompaniment features some chords with fermatas, indicating a moment of musical suspension.

The third system shows the vocal lines with some rests and the piano accompaniment providing harmonic support.

land, Oh, *Hm* . . . . . *Hm* . . . . .  
 land, Oh,

The fourth system continues the musical progression with vocal and piano parts.

The fifth system shows the vocal lines and piano accompaniment leading towards the end of the phrase.

. . . . . *Hm* . . . . . Way down in Dix - ie Land. . . .

The sixth system concludes the page with final vocal notes and piano accompaniment, including a fermata on the piano part.



# NO. 4

# COTTON BLOSSOMS

Words by  
GUSTINE COURSON WEAVER

Music by  
BELLE BIARD GOBER

*Violin*

Musical notation for the Violin part, starting with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a dotted quarter note F#4. The piece concludes with a double bar line and repeat signs.

*Voice*

Musical notation for the Voice part, starting with a treble clef, a key signature of two sharps, and a 3/4 time signature. The staff contains several measures of rests, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

Shim-mer-ing

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The right hand features a melody with chords and a final measure with repeat signs. The left hand provides a harmonic accompaniment.

Musical notation for the Violin part, continuing the melody from the first system.

Musical notation for the Voice part, continuing the melody from the first system.

Cot - ton blos - soms, A - turn - ing in - to pink, . . . . Is it of your

Piano accompaniment for the second system, continuing the harmonic support for the vocal line.

Musical notation for the Violin part, continuing the melody.

Musical notation for the Voice part, continuing the melody.

fu - ture, That you smile and blink, and think, Mag - ic Cot - ton Blos - soms, The

Piano accompaniment for the third system, concluding the piece with a final chord and repeat signs.



world's most treas - ured flow'r,      What are your lov - ing se - crets, Of serv - ice

and of pow'r.      I'll peep out of a

drap - 'ry, Thru a cot - tage win-dow-pane,      I'll be a lit - tle



ging - ham dress, I'll soft - en bed for pain, But the daint - i - est

Cot - ton Blos - som, It winked its eye so jol - ly. The

chil - dren will hold me in their arms, I'll be a Cot - ton Dol - ly.



# NO. 5

# I'M YOUR GOOD LUCK DOLLY

Words by  
GUSTINE COURSON WEAVER

Music by  
BELLE BIARD GOBER

*Violin*

Musical notation for the Violin part, starting with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a dotted quarter note Bb4, and continues with eighth and quarter notes.

*Voice*

Musical notation for the Voice part, starting with a treble clef, a key signature of one flat, and a 4/4 time signature. The staff contains a whole rest for the first four measures, indicating the start of the vocal entry.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The music is in 4/4 time with a key signature of one flat.

Continuation of the Violin and Voice parts. The Violin part continues its melodic line, and the Voice part begins with the first line of lyrics.

I'm a Blossom Dolly, So soft and warm, . . . .

Piano accompaniment for the second system, continuing the harmonic support for the vocal line.

Continuation of the Violin and Voice parts. The Violin part plays a sustained chordal accompaniment, while the Voice part continues the melody.

My . . . heart grew white, . . . . On the Cotton Doll Farm, . . . .

Piano accompaniment for the third system, concluding the piece with a final chordal cadence.



I'll go in your grip, . . . . . Your car or air - plane, . . . . .

I'm a cud-dle Dol - ly, I will bring you gain, Yes, I grew out of

Cot - - - ton, From my crown to my toe, . . . . . As your good - luck



Dol - - - ly, With you I will go, . . . . . With you I will

go. . . . . Oo . . . . . Oo . . . . .

oo . . . . . With you I will go. . . . .



# NO. 6 THE COTTON DOLLIES' VESPERS

Words by  
GUSTINE COURSON WEAVER  
*Violin Slowly*

Music by  
BELLE BIARD GOBER

*Voices*

When the bright warm sun is sink - ing

This system contains the first system of music. It features a violin part at the top and a vocal line below it. The vocal line begins with a rest for two measures, then enters with the lyrics "When the bright warm sun is sink - ing". Below the vocal line is a piano accompaniment consisting of two staves.

'Neath the white clouds draped with lace, . . . On our farm of Cot - ton

This system continues the musical piece. It features a violin part at the top and a vocal line below it. The vocal line has the lyrics "'Neath the white clouds draped with lace, . . . On our farm of Cot - ton". Below the vocal line is a piano accompaniment consisting of two staves.

Dol - lies, Stands each Dol - lie in its place, . . . .

This system concludes the musical piece. It features a violin part at the top and a vocal line below it. The vocal line has the lyrics "Dol - lies, Stands each Dol - lie in its place, . . . .". Below the vocal line is a piano accompaniment consisting of two staves.



Sing we Cot - ton Dol - lies ves - pers, Of God's whis-p'ring Cot - ton

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "Sing we Cot - ton Dol - lies ves - pers, Of God's whis-p'ring Cot - ton".

leaves, . . . . Of God's shim-m'ring Cot - ton Blos - som,

The second system continues the musical score. The vocal staves and piano accompaniment are in the same key signature and style as the first system. The lyrics are: "leaves, . . . . Of God's shim-m'ring Cot - ton Blos - som,".

And all joys that we re - ceive. . . . A - - - MEN. . . .

The third system concludes the musical score. The vocal staves and piano accompaniment are in the same key signature and style. The lyrics are: "And all joys that we re - ceive. . . . A - - - MEN. . . .".



# NO. 7 IF I COULD GIVE EACH CHILD A DOLLY

Words by  
GUSTINE COURSON WEAVER

Mixed Quartette

Music by  
BELLE BIARD GOBER

(Use accompaniment to Solo)

**3.** I want to give each child a toy,

Thus heir-ing him di-vin-est joy, For in its hold is mag-ic  
Heir - ing him

gold, . . . . . For in its hold is mag-ic gold,

Each child should have his cas-tle high, . . . There to live and there to die,  
Each child his cas-tle high,

Its gold-en stair his na-tive air, Its gold-en stair his



na - tive air, **3.** I'd start him off for

man-y'a year, Soul a yearning, heart a - fear, Voices speaking, dreams a -  
Soul a

seek - ing, (seek-ing) With voic - es speak-ing, dreams a seek - ing.

If I could give each child a dol - ly, I'd cram earth full of heav'nly  
If I

jol - ly, Its joy to see thro' e - ter - ni - ty,

thro' e - ter - ni - ty. . . . .  
Its joy to see



# NO. 8 THE COTTON DOLL FARM

Words by

GUSTINE COURSON WEAVER

Male Quartette

Music by

BELLE BIARD GOBER

*(Use accompaniment to Solo)*

4. 1. { I know a lit - tle cot - ton patch, With moon a - shim-m'rin'  
Do come with me so qui - et - ly, And hear that fair - y

down, Where fair - ies romp a - round a throne, Where  
band, And see God smi - lin' while they play,

God sits with His crown, Oh . . . A pos - sum peeps from  
Way down in Dix - ie Land, Oh . . . *hm* . . . . .

out the trees Coons am - ble with - out fear, An'  
*hm*

old rail fence leans 'round a - bout, } Way down in Dix - ie,  
*hm*



Dix - ie Dear. **2.** 2. { In a cer - tain fair - y Cot - ton farm, The  
 Dix - ie Land. { If you tip - toe out real qui - et - ly

moon shines bright and clear, There Cot - ton Dol - lies romp a - bout,  
 You may take a Dol - lies' hand, And dance a - bout that Cot - ton farm,

Way down in Dix - ie Dear, Oh Brer Coon plays on his  
 Way down in Dix - ie Land, Oh *Hm* . . . . .

vi - o - lin, He's the Cot - ton Dol - lies friend, Wee humming birds nest  
*hm* . . . . . *hm* . . . . .

in the trees, Way down near Dix - ies', Dix - ies' End. **2.** Dix - ie Land,  
 . . . . . Way down in Dix - ie,

1st ending 2nd ending



## NO. 9

## COTTON BLOSSOMS

Words by  
GUSTINE COURSON WEAVER

Mixed Quartette

Music by  
BELLE BIARD GOBER

(Use accompaniment to Solo)

**S.** Shim - mer - ing Cot - ton Blos - soms, A - turn - ing in - to

pink, Is it of your fu - ture, that you smile, and blink, and

think, . . . Mag - ic Cot - ton Blos - soms, The world's most

treas - - ured flow'r, . . . . . What are your lov - - ing

se - crets, of serv - ice and of pow'r. **4.** I'll peep



out of a drap - - 'ry, Thro' a cot - tage win - - dow-

pane, I'll be a lit - tle ging - ham dress, I'll soft - en

bed for pain, But the dain - ti - est Cot - ton Blos-

som, It winked its eye so jol - ly, . . . . . The

child - ren will hold me in their arms, I'll be a Cot - ton Dol - ly.



# NO. 10 I'M YOUR GOOD LUCK DOLLY

Words by  
GUSTINE COURSON WEAVER

Male Quartette

Music by  
BELLE BIARD GOBER

*Use accompaniment to Solo*

**5.** I'm a blos-som dol - ly, So soft and warm, . . . . My heart grew

white, . . . . . On the Cot-ton Doll Farm. I'll go in your grip, Your car or air-

plane, (your air-plane,) I'm a cud - dle Dol-ly, I will bring you gain, Yes, I grew out of

Cot - ton, From my crown to my toe, (my toe,) As your good luck Dol - ly,

With you I will go, will go, With you I will go, Oo . . . . .

oo . . . . . oo . . . . . With you I will go.



# NO. 11 THE COTTON DOLLIES' VESPERS

Words by  
GUSTINE COURSON WEAVER

Mixed Quartette

Music by  
BELLE BIARD GOBER

*Use accompaniment to Solo  
Slowly*

2. When the bright warm sun is sink - ing, (sinking,) 'Neath the white clouds draped with

lace, (with lace,) On our farm of Cot - ton Dol - lies, Stands each Dol - lie in its

place, (its place,) Sing we Cot - ton Dol - lie's ves - pers,

Of God's whis-p'ring Cot - ton leaves, Of God's shim-m'ring Cot - ton

Blos - soms And all joys that we re - ceive, A - men.



# STORY OF THE PLAY

## ACT I

*Time:* Late Afternoon

Aunt Iris and Uncle Tex, two old negroes, who are chopping cotton, each with a hoe, notice that the cotton blossoms are winking and blinking in an unusual manner. The two negroes croon softly the melody of "If I Could Give Each Child a Dolly." (accompanied by musical instruments if desired), and a dialogue ensues, in which they become enraptured over the Magic Cotton Crop.

Brer Coon with his fiddle enters. He is the friend of Aunt Iris and Uncle Tex. The Fairy "Alyce" who has been flitting to and fro in the back—sings "Cotton Doll Farm."

Act I closes with a song sung by the fairy, "Cotton Blossoms" which Brer Coon plays, while he and the two negroes dance merrily.

All the music for the Operetta will be found on Pages 11 to 38.

## CURTAIN

## ACT II

*Time:* Morning. The Same Setting

There are \*eight cotton dollies lying along the row of cotton plants, each swathed in a mantle or veil of orchid or purple colored theatrical gauze. (These veils or mantles can be retained by Dolls and used effectively during their dances and poses). Names of dolls (in pairs): First pair, Colonel and Mrs. Peter Pansy; second pair, Joe-Pye and Nancy, Chef and Maid; third pair, Flying Bill and Princess Violet May; 4th pair, negro dolls, Tex and Iris. Enter Uncle Tex with hoe. He whistles and to the tune of "Cotton Doll Farm" he chops along. He does not notice the swathed dolls.

Enter Aunt Iris, without her hoe.

Dialogue ensues in which Uncle Tex tells about a dream he has had in which all the cotton bolls become little dollies. At the cue "somethin' happened," the dolls begin to move as if about to be born. The negroes, on seeing this, cling to each other in fear, before they gain courage to approach the dolls. Then they stand, the six white dolls, the girls together and the boys together, with Colonel and Mrs. Peter Pansy in the middle. The dolls are stiff and lifeless, standing in a row, and become animated only as they are respectively christened, falling back into their lifeless stiffness as the attention of the negroes passes to another.

When the white dolls have each been christened, the negro dolls throw back their mantles and steal softly to stand beside the Maid and Chef. Dialogue follows and the negro dolls are christened "Tex and Iris." All six dolls stand stiff and lifeless. The Fairy "Alyce" tiptoes about softly waving her magic wand—as if it were she who is bringing all this about.

\* Or the International Group of dolls may be used, instead of the "All-American" group.



Enter Brer Coon, playing his fiddle, and dancing to the tune "Cotton Dollies." Uncle Tex and Aunt Iris clog-dance, and snap their fingers, motioning to the dolls to join in, but the dolls seem unable to move.

Brer Coon, after playing through the entire tune, touches the dolls on each foot with the bow of his magic violin. They come alive and sing the song, "Cotton Dollies," or this song may be sung by the soloist while the dolls enact it.

Aunt Iris and Uncle Tex drop down on their knees at one end of the stage, reverently. "Alyce" in background—as if in benediction.

## CURTAIN

## ACT III

*Time:* Twilight. Same Scene.

Alyce in background, anxious and responsible, as if she had arranged the whole matter.

Dollies standing, each with an open hymn book.

Aunt Iris and Uncle Tex seated on a low rustic bench.

Brer Coon with his magic fiddle.

Eight Dollies (or International Group) in unison chant "The Dollies Vespers." (Or if desired, "act" while the two verses are sung as a solo.)

Aunt Iris cautions Uncle Tex about putting the hymn books away safely out of the dew, and cautions the dolls about their clothes. The dolls stroll about.

Brer Coon starts up the tune: "London Bridge." Uncle Tex and Aunt Iris hold up hands. Dolls choose sides, march under the "Bridge," pull — and all fall down laughingly.

There follows a series of dances to the different melodies\* from "The Overture," "If I Could Give Each Child a Dolly," "Cotton Doll Farm," "Cotton Dollies," in succession, while the dances may be composed of solo toe dances, folk dances, minuets, and clog dances, occupying some ten minutes.

During these dances, Uncle Tex and Aunt Iris slip out quietly and return bringing a little burro hitched to a miniature two-wheeled cart or covered wagon.\*\* Into this they lift Colonel and Mrs. Peter Pansy. They form a happy processional, going back and forth across the back of the stage, or standing grouped and chatting merrily and with animation, while a soloist, dressed as a fairy or angel, stands at the end of the stage and sings: "The Cotton Doll Farm," two verses. (This is the same song sung in Act I.)

\* If Marionettes are used the music should be the National Airs of the various dolls.

\*\* If not practical the burro and covered wagon may be omitted. If they can be used, however, the Cotton Farm effect will prove to be a splendid climax.



## ACT ONE

Note: The author has used Plain English and Very Simple Negro Dialect in these dialogues, for convenience in reading; but, in staging this Operetta, more exaggerated dialect may be used to advantage.

*"Alyce" is seated on a hillock at the back of the stage and listens indulgently to the following, Uncle Tex and Aunt Iris chopping and crooning to the melody from the "If I Could Give Each Child A Dolly." Then—*

**Aunt Iris . .** (*leaning on her hoe*) For why—you stop choppin', Uncle Tex?

**Uncle Tex . .** (*takes his hat off, lays his hoe down gently*) Jes' listenin' to the wind so shrilly sweet. Seems mos' as if it am singing an' laughin' among the tree tops.

**Aunt Iris . .** (*Listens. Smiles slowly.*) Seems as if there is a-singin'—an' it am comin' fum a great way off like magic!

**Uncle Tex . .** (*Looks about in perplexity*) There be a strangeness—come ovah this heah cotton patch, honey.

**Aunt Iris . .** (*Leans her hoe against the fence. Goes over to the cotton plants at one end of the stage.*) Look—here—Uncle Tex—see dese here Cotton Blossoms! Eyes smilin' up at me shimmerin' an' bright, blinkin' at me lak a lil baby.

**Uncle Tex . .** (*Goes to the other end of the stage. Looks at a Cotton Blossom, rubs his eyes, scratches his head. Falls down on his knees, trembling.*) Say—Honey—de string ob my wits done unravelled. Somepin—shore is happenin' to dese here Cotton Blossoms—or to pore ol' Tex.

**Aunt Iris . .** Uncle Tex—you quit showin' de whites ob yore eyes lak dat. You an' me's jes' goin' to stay right where we is and peep on proceedin's, for we'se shore in magic right dis here minute!

**Uncle Tex . .** (*In a loud whisper.*) Use yore short brefs (breaths) Iris!

**Aunt Iris . .** You use thistle down whisper if you'se gwine talk to me.  
(*Both negroes on their knees hold up index finger at each other and together say*):

**Both . . . . .** Sh-Sh-Sh!

**Uncle Tex . .** (*In a loud whisper*) My heart is murmurin' in ripples lak I wuz a lil boy agin.

**Aunt Iris . .** (*In a loud whisper, looking to the sky*) The day's pullin' his winder blinds down.

**Uncle Tex . .** (*Looking up also*) The big stars am blinkin' at de lil fellars!



- Aunt Iris** . . . (*Stands up, peers into distance*) Seems as if I see Willy Wisp comin' along—wif his lil fire pot.
- Uncle Tex** . . . (*Peers out, as he stands on his knee*) It's Brer Firefly—Honey—gettin' late, too, and no pone cake baked fo' Po Ole Tex. (*Sorrowfully*).
- Aunt Iris** . . . (*Dancing with glee. Croons*) Crum's o' moon flakes fallin'—dew sprinklin' on de Cotton Blossoms, Brer Firefly comin', Willy Wisp done lit his fire. (*Goes to each Cotton Blossom as she says these words, and pats lovingly each one*).
- Uncle Tex** . . . (*Rushes quickly to Aunt Iris in glee*) Sh—Honey—Not a wind's whisper away is Brer Coon.  
(*Both together peering in distance*).
- Both** . . . . . He's totin' his fiddle along, too.  
(*Both run to greet Brer Coon*).
- Aunt Iris** . . . Brer Coon, did ye feel de magic?
- Brer Coon** . . . The gurgling song of the new brook sang it out: "Come—Come" it sing.
- Uncle Tex** . . . Was dat you playin' yo'se fiddle we done hear a long ways off, Brer Coon?
- Brer Coon** . . . I heard the fairy band music! I jumped up, snatched my fiddle an' about six blue birds jump ahead of me—That lil fairy hand jes' kep' dancin' and playin'—till here I is. Now what's up? Do tell."  
(*Brer Coon keeps bowing and stepping about to his music, the tune of the song: "If I Could Give Each Child a Dolly." \**)
- Aunt Iris** . . . Willy Wisp an' Brer Firefly—we done thought it wuz. (*Laughs heartily. Goes and pats each Cotton Blossom*).  
(*Brer Coon looks at Cotton Blossoms in an inquiring way—nods—dances—touches them with his fiddle bow*).
- Brer Coon** . . . Shimmering—Cotton—Blossoms (*he keeps saying*).  
(*He plays the tune all this time of the song "Cotton Blossoms."*) (*Then Uncle Tex and Aunt Iris go to each blossom, as they sing coaxingly*).  
Cotton Blossom is sung either behind the screen or by Alyce on the stage.  
"Alyce" stands on tiptoe on her hillock waving softly her magic wand.

*While the song Cotton Blossoms is being sung, Uncle Tex and Aunt Iris kneel reverently as in prayer, at one end of the cotton field, while Brer Coon holds his violin to his breast as he kneels as in prayer at the other end of the cotton field. And "Alyce" holds out her hands as if she were bestowing a blessing over them all. This song may be sung behind the screen if desired.*

\* If Brer Coon is not a violinist, he may just say: "Listen to my magic violin," and a violin behind the screen may play the melody.

END OF ACT I

CURTAIN



## ACT TWO

NOTE: If the group of International Dolls is to be used, the Producer may change the Dialogue on Pages 43 and 44 giving the Dolls names characteristic of the countries they represent.

*(The dolls are lying along the cotton row, each one swathed in a piece of theatrical gauze. They lie quietly until the time indicated in the following dialogue for them to begin to move their bodies, slowly at first, then, as the dialogue develops, in a more and more animated manner. Fairy God Mother "Alyce" in background as if it were she who is bringing all this to pass. Enter Uncle Tex with hoe. He is whistling the tune of "Cotton Blossom." He chops and whistles, till he finishes the entire tune, with extra thrills and bird notes.)*

*Enter Aunt Iris (she does not have her hoe). She looks about the cotton field quite mystified and then says:*

**Aunt Iris . .** Uncle Tex, jes' as day flung open its do'—seemed lak I done heard a voice as dimmery as summer leaves sayin' "Get up quick, Aunt Iris, dere's a new day here!"

**Uncle Tex . .** *(Stops chopping cotton and replies)* Honey, I done had the queeriestest dream las' night—or maybe it wuzn't a dream. Seemed though as if I wuz in de lan' ob de rainbow—an'—it wuz de prettiest kin' ob a Cotton Patch where all de Cotton Bolls wuz lil wee bodies. I heard em say onct—"Hurry, hurry, for we're 'bout out ob moonbeams."

**Aunt Iris . .** *(Goes nearer to him and listens)* Go on Tex, go on—what—did you hear tell?

**Uncle Tex . .** Hit wuz so quiet I could hear de sheep croppin' grass across fum de patch.

**Aunt Iris . .** What patch you say, Uncle Tex? Sounds lak what I 'member 'bout my dream. What was de patch lak?

**Uncle Tex . .** Why dis here patch of the Rainbow—where all aroun' Four Leaf Clovers growed—and in no more time dan hit takes a toad to hop, somethin' happened. *(Uncle Tex shakes in excitement. Aunt Iris wrings her hands. The swaddled cotton dolls begin to move, as if about to be born. Both negroes look about. See the dolls move. Cling to each other in fear.)*

**Uncle Tex . .** *(Pointing to dolls)* Shore as you'se born—dat's de dream I had.

**Aunt Iris . .** Shore as you'se born—dat's de dream I had, too." *(The negroes tiptoe to the first dolly, getting behind the row of dolls. Then with "Oh's" and "Ah's", softly lift the theatrical gauze from the face and hands of the first doll. Taking as much time as needed to make it effective, the two negroes stand the dolly on its feet.)*



*(The doll is without expression or animation as yet, and stands stiffly and expressionless, except it winks its eyes mischievously. This continues until they stand in a row the first four dolls. They should stand the two boy dolls together, the two girl dolls together. These are all white dolls. Colonel and Mrs. Peter Pansy in the middle. Then follows a dialogue between the negroes as they tiptoe in front of the dolls looking at each one in the face, examining their clothes.)*

**Aunt Iris . .** *(In a sweet and croony voice)* "Such pretty eyes, jes' lak cotton blossom eyes, winkin' lak stars."

**Uncle Tex . .** "Two of 'em boy dolls, too." Lil Marster, wif his chef. Look, Iris. Dey's Quality Folks, dey is.

**Aunt Iris . .** *(examining carefully the girl dolls)* I shore is pleased. Here's missus' dress — petticoat — stockin's — shoes — hair — jewelry — all — out of cotton — such — lace — such pretty colors — looks lak a Pansy.

*(At this the little Colonial Dolly moves her hands to her heart, clasps them, nods her head.)*

**Aunt Iris . .** *(Aunt Iris resumes)* Pansy *(the dolly dances on her feet)* Does you sweet lil' darlin' honey wants me to chlisten *(christen)* you dat name? *(the dolly claps her hands with glee)* Pansy, you is.

**Uncle Tex . .** *(Goes through the same words and the Colonial boy dolly enacts the same in being christened "Colonel Peter Pansy.")*

*(The negroes then say as they pat these two dolls on their heads, reverently):*

In de name ob God—Amen—you'se Colonel and Mrs. Peter Pansy an' shall be de Marster an' Missus ob de Cotton Doll Farm forever and ever. So might it be.

*(These two dolls, standing as they are side by side, join right hands as if in a marriage ceremony.)*

**Uncle Tex . .** An' what we goin' to call The Marster's Chef?

**Aunt Iris . .** An' what we going to call The Missus' Maid?  
*(The Chef and Maid wink and smile).*

**Uncle Tex . .** *(Looking into the face of the Chef)* He's got a sweet, slow, stealin' smile—dat comes lak a ripple on de water.

**Aunt Iris . .** *(Looking at the Maid)* I'se so pleased wif dis here magic crop of Cotton Dollies." *(She puts her ear to the heart of the Maid).*  
Sh— her heart's full o' wil' bird notes.



**Uncle Tex . .** Honey—is yo' wits unraveled? (*He goes to Aunt Iris, puts his hands around her head, and says, sympathetically*) Honey, you'se—so—proud—over dis here Magic Cotton Crop—I'se feared yo' head piece won't stand it. (*The dolls all wink and laugh proudly and sweetly*).

**Aunt Iris . .** Hear dat—Uncle Tex—dey're laughter sounds lak soft cotton leaves—a rustlin' in de net ob summer.

**Uncle Tex . .** As sweet as ripe persimmons or the sweet pollen of de purple wild Joe Pye Flower. (*At the mention of "Joe Pye Flower," the Chef puts his clasped hands to his heart.*)

**Uncle Tex . .** See dat—Aunt Iris—he wants us to christen him Joe Pye. (*At that the Chef claps his hands. Aunt Iris goes to the Maid*).

**Aunt Iris . .** Honey—here we all is—all got names but you. (*The maid winks gleefully*). Maybe you wants to be called aftah de ol' Missus up at de mansion—her name's Nancy. (*The Maid puts her clasped hands to her heart and nods*). (*Then Aunt Iris leads her to stand beside the Chef, and the two negroes say*):

**Together . .** In de name ob God Amen. You're name be forever and ever Nancy and Joe Pye, an', Joe Pye, you'se de cook!" (*The two negro dolls throw off their mantles slowly, slowly steal together and stand beside the maid and chef, holding hands in a contented way.*)

**Uncle Tex . .** As sof' as the hummin' bird down is yore feet. You shore is here, too. Isn't you pretty an' sweet as two parrots.

**Aunt Iris . .** Two love birds, you bettah say.

**Uncle Tex . .** I'se happier dan I'se ebber been. Ready to die, I'se so happy. For jes to know dat dis here ole niggah growed a full magic cotton doll crop lak dis here. What'll we call dese pretty niggah babies, Iris?"

**Aunt Iris . .** Uncle Tex (*knitting her eye brows—as if in deep thought*)—I guess me and youse will jes call dese heayre chillins—for me—an you! **TEX** an **IRIS!** (*Aunt Iris shakes with glee over her brilliant idea and the Dolls enact the same acceptance as those heretofore christened—etc.*)  
*Uncle Tex and Aunt Iris then join in the dedication:* "In de name ob God—Amen—yours names must always be **TEX** and **IRIS**" and youse mus' always come when you'se called—in an echo's time—does you bof' understand?

(*The last pair to come into being may be "Flying Bill" the aviator, and his sweetheart, "Princess Violet May— Uncle Tex may say that "This little man is dressed like one*



*of them thair flying boys—Ise seed—let's call him "Flying Bill" and then Flying Bill may lead his little sweetheart out and introduce her as "This is my own 'Princess Violet May.' "*)

*While these four pairs of Cotton Dollies stand stiff, holding hands, Brer Coon enters playing softly, while he dances, the tune of: "Cotton Dollies." He plays the tune through while the four pairs of dolls stand stiff as if their legs couldn't move, as yet. Uncle Tex and Aunt Iris clog dance to the melody, snap their fingers to the melody, and motion to the dolls to dance, also, but they are yet unable to move.*

*Brer Coon then touches each doll on each foot with the bow of his magic fiddle, at which they come alive, and as they begin to sing their song, "Cotton Dollies,"\* Aunt Iris and Uncle Tex fall down at one end of the stage reverently, and clasp their hands as if in a prayer of gratitude that they've been given the oversight of these eight magic Cotton Dollies.*

*"Alyce" in background—as if she were bringing all this "Magic" to pass.*

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\* The soloist may sing this song.



## ACT THREE

### Twilight

*All eight dollies standing in a row with their hymn books opened.*

*“Alyce” in background as if she were bringing it all about.*

*Uncle Tex and Aunt Iris seated on a low rustic bench. Brer Coon, with his Magic Fiddle.*

*They sing the “Dollies Vespers.”*

**Aunt Iris** . . . Uncle Tex, put the hymn books away carefully, the dew will soon be spillin’ off ob de end of each blade ob grass.

Be careful ob your clothes, my darlin’s. (*The eight dolls begin to stroll about while Aunt Iris and Uncle Tex are solicitous about them and their clothes*).

(*Brer Coon starts up the tunes*).

(*Aunt Iris and Uncle Tex hold hands while the dollies march around under their uplifted hands. Choose sides—pull—and all fall down laughingly. On the order of the game “London Bridge”*).

*Then there follows a series of dances to the different melodies: “If I Could Give Each Child A Dolly,” “Cotton Blossoms,” “Cotton Dollies,” “The Cotton Doll Farm,” in succession. These dances may be composed of solo toe dances, minuets, folk dances, and clog dances, occupying some ten minutes.\**

(*During these dances, Uncle Tex and Aunt Iris slip out quietly together, and return leading in a little burro hitched to a miniature cart or covered wagon. Into this they lift Colonel and Mrs. Peter Pansy. They form a happy processional, going back and forth across the back of the stage, or standing grouped and chatting merrily and with animation, while the soloist, “Alyce,” dressed as a fairy, stands at the end of the stage and sings: “The Cotton Doll Farm.”*

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\* If the International Group of Dolls are used National airs may be effectively used, to which the dolls may dance.















