

This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

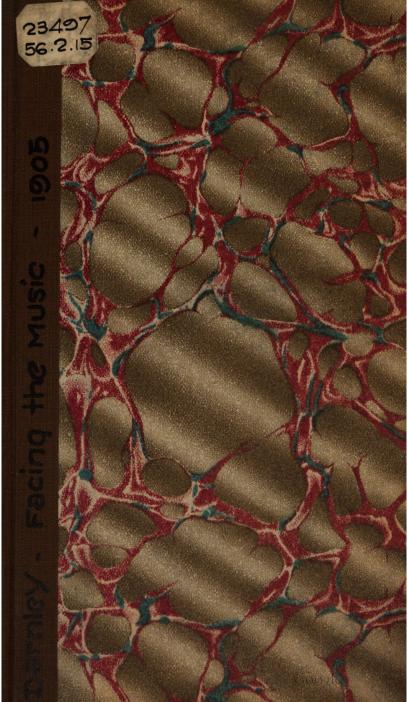
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + Refrain from automated querying Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at http://books.google.com/



23497.56.2.15

Harbard College Library THE GIFT OF ROBERT GOULD SHAW CLASS OF 1869



23497.56.2.15

Marbard College Library THE GIFT OF ROBERT GOULD SHAW CLASS OF 1869



French's International Copyrighted (in England, her Colonies, and the United States) Edition of the Works of the Best Authors.

No. 81.

FACING THE MUSIC

An Original Farcical Comedy in Three Acts

BY

JAMES HENRY DARNLEY

COPYRIGHT, 1905, BY SAMUEL FRENCH

All Rights Reserved.

CAUTION:—Professionals and Amateurs are hereby notified that this play is fully copyrighted under the existing laws of the United States Government, and nobody is allowed to do this play without first having obtained permission of Samuel French, 24 West 22d Street, New York City, U.S.A.



PRICE, 25 CENTS.

~~~~~~~<del>~~~~~~~~~</del>

NEW YORK
SAMUEL FRENCH
PUBLISHER
8-30 WEST 38TH STREET

LONDON
SAMUEL FRENCH, LTD.
26 SOUTHAMPTON STREET,
STRAND

### FRENCH'S STANDARD DRAMA

| LIMITAL                                                                                                                                                                                | TO OTH                                                                                                             | ADAND 1                                                                                                                                                                                                | DILAMIA                                                                                                              |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|
| Price 15 Cents each.—Bound Volumes \$1.25.                                                                                                                                             |                                                                                                                    |                                                                                                                                                                                                        |                                                                                                                      |
| VOL. I.                                                                                                                                                                                | VOL. XI.                                                                                                           | VOI VVI                                                                                                                                                                                                |                                                                                                                      |
| 1 lon                                                                                                                                                                                  | 81 Julius Cassar<br>82 Vicar of Wakefield<br>83 Leap Year<br>84 The Catspaw<br>85 The Passing Cloud<br>86 Depulsed | VOL. XXI.                                                                                                                                                                                              | VOL. XXXI.<br>241 Merry Wives of Win<br>242 Mary's Birthday                                                          |
| 2 Faxio<br>3 The Lady of Lyons                                                                                                                                                         | 82 Vicar of Wakefield                                                                                              | 162 Hofer                                                                                                                                                                                              | 242 Mary's Birthday                                                                                                  |
| 4 Richelieu                                                                                                                                                                            | 84 The Catspaw                                                                                                     | 163 Self 164 Cinderells 165 Phantom 165 Franklin [Moscow 167 The Gunmaker of 188 The Love or a Prince VOL. XXII. 169 Son of the Night 110 Rory O'More                                                  | 243 Shandy Maguire<br>244 Wild Oats                                                                                  |
| 4 Richelieu 5 The Wife 6 The Honeymoon                                                                                                                                                 | 5 The Passing Cloud                                                                                                | 165 Phantom                                                                                                                                                                                            | 245 Michael Erle<br>246 Idiot Witness<br>247 Willow Copse                                                            |
| 7 The School for Scandal                                                                                                                                                               | 86 Drunkard<br>87 Rob Roy<br>88 George Barnwell<br>VOL. XII.                                                       | 166 Franklin [Moscow<br>167 The Gunmaker of                                                                                                                                                            | 247 Willow Copse                                                                                                     |
| 7 The School for Scandal<br>8 Money<br>VOL. II.<br>9 The Stranger                                                                                                                      | 88 tieorge Barnwell                                                                                                | 168 The Love of a Prince                                                                                                                                                                               | 248 People's Lawyer VOL. XXXII. 249 The Boy Martyrs 250 Lucretia Borgia 251 Surgeon of Paria 252 Patrician's Daughte |
| 9 The Stranger                                                                                                                                                                         | 89 Ingomar                                                                                                         | 169 Son of the Night                                                                                                                                                                                   | 249 The Boy Martyra                                                                                                  |
| 10 Grandfather Whitehead                                                                                                                                                               |                                                                                                                    | 170 Rory O'More<br>171 Golden Eagle<br>172 Rienzi                                                                                                                                                      | 250 Lucretia Borgia                                                                                                  |
| 11 Richard III 19 Love's Sacrifice                                                                                                                                                     | 9. Two Friends<br>9. Jane Shore                                                                                    | 171 Golden Eagle                                                                                                                                                                                       | 251 Surgeon of Paris                                                                                                 |
| 18 The Gernester                                                                                                                                                                       | 02 Camilana Breshons                                                                                               |                                                                                                                                                                                                        | 1200 CHOSHIMMEL OF LORE                                                                                              |
| 14 A Cure for the Heartach<br>15 The Hunchback                                                                                                                                         | 94 Mind your own Business 95 Writing on the Wall 96 Heir at Law VOL. XIII. 97 Soldier's Daughter                   | 174 Rip Van Winkle<br>175 Isabelle                                                                                                                                                                     |                                                                                                                      |
| 16 Don Casar de Bazan<br>VOL. 111.                                                                                                                                                     | 96 Heir at Law                                                                                                     | 176 Heart of Mid Lothian                                                                                                                                                                               | 255 Love and Loyalty<br>256 Robber's Wife<br>VOL. XXXIII.                                                            |
| VOL. 111.                                                                                                                                                                              | VOL. XIII.                                                                                                         | VOL. XXIII.                                                                                                                                                                                            | VOL. XXXIII.                                                                                                         |
| 17 The Poor Gentleman<br>18 Hamtet                                                                                                                                                     |                                                                                                                    | 178 Floating Beacon                                                                                                                                                                                    | 257 Dumb Girl of Genos<br>2-8 Wreck Ashore                                                                           |
| 19 Charles II                                                                                                                                                                          | 99 Marco Spada<br>100 Nature's Nobleman                                                                            | 178 Floating Beacon<br>179 Bride of Lammermoor                                                                                                                                                         | 959 Clari                                                                                                            |
| 20 Venice Preserved<br>21 Pizarro                                                                                                                                                      | 100 Nature's Nobleman                                                                                              | 180 Cataract of the Ganges<br>181 Robber of the Rhine                                                                                                                                                  | 260 Rural Felicity<br>261 Wallace<br>262 Madelaine                                                                   |
| 22 The Love Chase                                                                                                                                                                      | 101 Sardanapalus<br>102 Civilization                                                                               | 182 School of Reform                                                                                                                                                                                   | 262 Madelaine                                                                                                        |
| 23 Othelio<br>24 Lend me Five Shillings                                                                                                                                                | 103 The Robbers                                                                                                    | 183 Wandering Boys                                                                                                                                                                                     | 263 The Fireman                                                                                                      |
| VOL. IV.                                                                                                                                                                               | VOL. XIV.                                                                                                          | 183 Wandering Boys 184 Mazeppa VUL. XXIV. 185 Young New York 186 The Victims 187 Romance after Marriage 188 Rigand                                                                                     | 264 Grist to the Mill VOL. XXXIV.                                                                                    |
| 25 Virginius                                                                                                                                                                           | 105 Game of Love                                                                                                   | 185 Young New York                                                                                                                                                                                     | 265 Two Loves and a Life                                                                                             |
| 26 King of the Commons<br>27 London Assurance                                                                                                                                          | 106 Midsur er Night's                                                                                              | 187 Romance after Marriage                                                                                                                                                                             | 266 Annie Blake<br>267 Steward                                                                                       |
|                                                                                                                                                                                        | 108 Rag Picker of Paris                                                                                            | 188 Brigand                                                                                                                                                                                            | 268 Captain Kyd<br>269 Nick of the Woods                                                                             |
| 29 Two Gentlemen of Verona                                                                                                                                                             | 109 Flying Dutchman                                                                                                | 189 Poor of New York<br>190 Ambrose Gwinets                                                                                                                                                            | 269 Nick of the Woods<br>270 Marble Heart                                                                            |
| 28 The Rent Day 29 Two Gentlement of Verona 30 The Jeaious Wife 31 The Rivals 39 Perfection VOL. V. [Debts 33 A New Way to Pay Old 34 Look Before You Leap 35 King John 36 Nervous Man | 111 Therwood                                                                                                       | 1191 Raymond and Agnes                                                                                                                                                                                 | 091 C 4 T                                                                                                            |
| 89 Perfection                                                                                                                                                                          | 112 La Tour de Nesle                                                                                               | 192 Gambler's Fate<br>VOL. XXV.                                                                                                                                                                        | 272 Dream at Sea Vol. XXXV. 273 Breach of Promise                                                                    |
| VOL. V. [Debts                                                                                                                                                                         | 113 Fretand As It Is                                                                                               | 193 Father and Son                                                                                                                                                                                     | 273 Breach of Promise                                                                                                |
| 34 Look Before You Leap                                                                                                                                                                | 114 Sea of Ice                                                                                                     | 194 Massaniello                                                                                                                                                                                        |                                                                                                                      |
| 35 King John<br>36 Nervous Man                                                                                                                                                         | 115 Seven Clerks                                                                                                   | 195 Sixteen String Jack<br>196 Youthtul Queen                                                                                                                                                          | 275 Lady of the Lake                                                                                                 |
| 87 Damon and Pythias<br>38 Clandestine Marriage                                                                                                                                        | 1117 Forty Thieves                                                                                                 | 196 Youthful Queen<br>197 Skeleton Witness                                                                                                                                                             | 275 Lady of the Lake<br>276 Still Water Runs De<br>277 The Scholar                                                   |
| 38 Clandestine Marriage                                                                                                                                                                | 118 Bryan Boroihme<br>119 Romance and Reality                                                                      | 198 Innkeeper of Abbeville<br>199 Miller and his Men                                                                                                                                                   | 278 Helping Hands<br>279 Faust and Marguerite                                                                        |
| 89 William Tell<br>40 Day after the Wedding                                                                                                                                            | 120 Ugolino                                                                                                        | 200 Aladdin                                                                                                                                                                                            | 1390 Last Man                                                                                                        |
| VOL. VI.<br>41 Speed the Plough                                                                                                                                                        | 120 Ugolino V. L. XVI. 121 The Tempest                                                                             | 200 Aladdin<br>VOL. XXVI.<br>201 Adrienne the Actress                                                                                                                                                  | VOL. XXXVI.<br>281 Belle's Stratagem                                                                                 |
| 41 Speed the Plough                                                                                                                                                                    |                                                                                                                    | 1202 Undine                                                                                                                                                                                            | 281 Belle's Stratagem<br>282 Old and Young                                                                           |
| 42 Romeo and Julies 43 Feudal Times                                                                                                                                                    | 123 Carpenter of Rousa<br>1 4 King's Rival<br>125 Little Treasure                                                  | 203 Jesse Brown                                                                                                                                                                                        | 283 Raffaella                                                                                                        |
| 44 Charles the Twelfth                                                                                                                                                                 | 1 4 King's Rival                                                                                                   | 204 Asmodeus<br>205 Mormons                                                                                                                                                                            | 284 Ruth Oakley<br>285 British Sirve                                                                                 |
| 45 The Bride<br>46 The Follies of a Night                                                                                                                                              | 1126 Dombey and Son                                                                                                | 206 Blanche of Brandywine<br>207 Viola                                                                                                                                                                 | 266 A Life's Ransom<br>287 Giralda                                                                                   |
| 47 Iron Chest [Fair Lady                                                                                                                                                               | 12" Parents and Guardians                                                                                          | 207 Viola                                                                                                                                                                                              | 287 Giralda                                                                                                          |
| 46 The Follies of a Night 47 Iron Chest [Fair Lady 48 Faint Hear Never Won VOL. VII.                                                                                                   | VOL. XVII.                                                                                                         | 208 Deseret Deserted<br>VOL. XXVII.                                                                                                                                                                    | 28 Time Tries All<br>VOL. XXXVII.                                                                                    |
| 49 Road to Ruin                                                                                                                                                                        | 129 Camille                                                                                                        | 209 Americans in Paris<br>210 Victorine                                                                                                                                                                | 289 Ella Rosenburg<br>290 Warlock of the Glen                                                                        |
| 50 Macheth                                                                                                                                                                             | 130 Married Life<br>131 Wenlock of Wenlock                                                                         | 211 Wigard of the Wave                                                                                                                                                                                 | 290 Warlock of the Glea<br>291 Zelina                                                                                |
| 51 Temper<br>52 Evadne                                                                                                                                                                 | 132 Rose of Ettrickvale                                                                                            | 211 Wizard of the Wave<br>212 Castle Spectre                                                                                                                                                           | 999 Restrice                                                                                                         |
| 53 Bertram                                                                                                                                                                             | 133 David Copperfield                                                                                              | 213 Horse-shoe Robinson                                                                                                                                                                                | 298 Neighbor Jackwood<br>294 Wonder                                                                                  |
| 54 The Duenna                                                                                                                                                                          | 134 Aline, or the Rose of<br>135 Pauline [Killarney                                                                | 21 Fashion, Mrs. Mowatt                                                                                                                                                                                | 294 Wonder<br>295 Robert Emmet                                                                                       |
| 55 Much Ado About Nothing<br>56 The Critic                                                                                                                                             | 136 Jane Eyre                                                                                                      | 216 Giance at New 1 ork                                                                                                                                                                                | 296 Green Bushes                                                                                                     |
| VOL. VIII.                                                                                                                                                                             | VOL. XVIII.                                                                                                        | VOL. XXVIII.                                                                                                                                                                                           | VOL. XXXVIII.                                                                                                        |
| VOL. VIII.<br>57 The Apostate<br>58 Twelfth Night                                                                                                                                      | 138 Æthlop<br>149 Three Guardsmen                                                                                  | 218 Uncle Tom's Cabin                                                                                                                                                                                  | 297 Flowers of the Forest<br>298 A Bachelor of Arts<br>299 The Midnight Banque                                       |
| 59 Brutus                                                                                                                                                                              | 140 Three Guardsmen<br>140 Tom Cringle                                                                             | 1919 Guide to the Stage                                                                                                                                                                                | 299 The Midnight Banque                                                                                              |
| 60 Simpson & Co                                                                                                                                                                        | 141 Henriette, the Forsaken                                                                                        | 218 Uncle Tom's Cabin 219 Guide to the Stage 220 Veteran 221 Miller of New Jersey                                                                                                                      | 1900 Headstorner of the Lions.                                                                                       |
| 60 Sumpson & Co<br>61 Mercha t of Venice<br>62 Old Heads & Young Hearts<br>63 Mountaineers friage                                                                                      | 142 Eustache Baudin                                                                                                | 222 Dark Hour before Dawn<br>223 Midsum'r Night's Dream                                                                                                                                                | 302 Naind Queen                                                                                                      |
| 63 Mountaineers [riage<br>64 Three Weeks after Mar-                                                                                                                                    |                                                                                                                    |                                                                                                                                                                                                        | 303 Caprice                                                                                                          |
|                                                                                                                                                                                        | VOL. XIX.<br>145 Dred, or the Dismal                                                                               | 224 Art and Artifice<br>VOL. XXIX.                                                                                                                                                                     |                                                                                                                      |
| VOL. IX.                                                                                                                                                                               | 145 Dred, or the Dismal                                                                                            |                                                                                                                                                                                                        | VOL. XXXIX.<br>305 The Lost Ship                                                                                     |
| 65 Love<br>66 As You Like It<br>67 The Elder Brother                                                                                                                                   | [Swamp<br>146 Last Days of Pompeii                                                                                 | 996 Ossawattomie Brown                                                                                                                                                                                 | 306 Country Squire<br>307 Fraud and its Victims                                                                      |
| 67 The Elder Brother<br>68 Werner                                                                                                                                                      | 147 Esmeralda                                                                                                      | 227 Pope of Rome<br>228 Oliver Twist                                                                                                                                                                   |                                                                                                                      |
| 60 Gieinnus                                                                                                                                                                            | 147 Esmeralda<br>148 Peter Wilkins<br>149 Ben the Bostswain                                                        |                                                                                                                                                                                                        | 309 Cing and Deserter<br>310 La F ammina<br>311 A Hard Struggle<br>312 Gwinnette Vaughan                             |
| 70 Town and Country<br>71 King Lear<br>72 Blue Devils                                                                                                                                  | 150 Jonathan Bradford                                                                                              | 230 Man in the Iron Mask                                                                                                                                                                               | 310 La Fammina                                                                                                       |
| 71 King Lear<br>72 Blue Devila                                                                                                                                                         | 151 Retribution                                                                                                    | 231 Knight of Arva                                                                                                                                                                                     | 312 Gwinnette Vaughan                                                                                                |
| VAL V                                                                                                                                                                                  | 152 Minerali<br>VOL. XX.                                                                                           | 230 Man in the Iron Mask<br>231 Knight of Arva<br>232 Moll Pitcher<br>VOL. XXX.                                                                                                                        | VOL. XL.<br>313 The Love Knot [Jud                                                                                   |
| 73 Henry VIII 74 Married and Single 75 Henry IV 76 Paul Pry 77 Guy Mannering                                                                                                           | 153 French Spy<br>154 V. ept of Wish-ton Wish<br>155 Evil Genius                                                   | 233 Black Eyed Susan                                                                                                                                                                                   | 313 The Love Knot [Jud                                                                                               |
| 74 married and Single<br>75 Henry IV                                                                                                                                                   | 1155 Evil Genius                                                                                                   | 235 Rosina Meadows [ess                                                                                                                                                                                | 315 7 ie Noble Heart                                                                                                 |
| 76 Paul Pry                                                                                                                                                                            | 1106 Ben Bolt                                                                                                      | 236 West End, or Irish Heir-                                                                                                                                                                           | 316 Coriolanus                                                                                                       |
| 77 Guy Mannering<br>78 Sweethearts and Wives                                                                                                                                           | 157 Sailor of France<br>158 Red Mask                                                                               | 237 Six Degrees of Crime                                                                                                                                                                               | 318 Eveleen Wilson                                                                                                   |
| 79 Serious Family                                                                                                                                                                      | 159 Life of an Actress                                                                                             | 239 Avenger, or Moor of Sici-                                                                                                                                                                          | 319 Ivanhoe                                                                                                          |
| 80 She Stoops to Conquer                                                                                                                                                               | 160 Wedding Day                                                                                                    | 233 Black Eyed Susan 234 Satan in Paris 235 Rosina Meadows [ess 236 West End, or Irish Heli- 237 Six Degrees of Crime 238 The Lady and the Devil 239 Avenger, or Moor of Sici- 240 Masks and Faces [ty | 1320 Jonathan in England                                                                                             |
| (French's Standard Drama Continued on 3d page of Cover.)                                                                                                                               |                                                                                                                    |                                                                                                                                                                                                        |                                                                                                                      |

(French's Standard Drama Continued on 3d page of Cover.)

# °FACING THE MUSIC

An Original Farcical Comedy in Three Acts

# JAMES HENRY DARNLEY

[COPYRIGHT, 1905, BY SAMUEL FRENCH,

NEW YORK
SAMUEL FRENCH
PUBLISHER
28-30 WEST 38TH STREET

London
SAMUEL FRENCH, Ltd.
26 Southampton Street,
STRAND

23497, 56.2.15

HARVARD COLLEGE LIBRARY
GIFT OF
ROBERT GOULD SHAW
APR 28 1926

#### FACING THE MUSIC.

#### CHARACTERS.

REV. JOHN SMITH—The Curate of St. Andrews.
JOHN SMITH—The other Mr. Smith.
DICK DESMOND—The other Mr. Smith's guest.
COLONEL DUNCAN SMITH—The other Mr. Smith's uncle.
SERGEANT DUFFELL—Attached to Vine St Police Station.
MABEL—(fair)—The Curate's wife.
NORA—(dark)—The other Mr. Smith's wife.
MISS FOTHERINGAY—(golden hair)—Of the Bijou Theatre.
MBS. PONTING—The other Mr. Smith's housekeeper.

The action of the play takes place in "The other Mr. Smith's" Flat, No. 19, Mona Mansions, Kensington.

#### PERIOD:-Present day. Autumn.

ACT I. Before breakfast. 10 o'clock.
ACT II. After breakfast. 10.40 o'clock. Same morning.
ACT III. Before lunch. 11.30 o'clock. Same morn-

The plot and complications are worked out in two hours, only ten minutes elapse between each act.

#### FACING THE MUSIC.

Copyrighted—Theatre Royal, Leicester, February 1st, 1899. Afterwards played at the Prince of Wales' Theatre, Liverpool, on May 22nd, 1899, with the following cast:—

| The Rev. John Smith John Smith |                       |
|--------------------------------|-----------------------|
| Dick Desmond                   |                       |
| Col. Duncan Smith              | Mr. Herbert Stanley.  |
| Sergeant Duffell               | Mr. Lionel Brough.    |
| Mabel                          | Miss Nellie Thorne.   |
| Nora                           | Miss Hope Dudley.     |
| Miss Fotheringay               | Miss Beatrice Mervyn. |
| Mrs. Ponting                   | Miss Bessie Major.    |

#### COSTUMES.

REV. JOHN SMITH. Clerical suit and hat—all three Acts.

JOHN SMITH. First—Evening dress, shirt-front very much crumpled—opera hat, silk scarf, long overcoat. Second—Morning suit—fashionable. Silk hat.

DICK DESMOND. First—Dark trousers and vest, fancy dressing jacket. Second—Dark suit. Blue serge for preference.

Col. Duncan Smith. Smart frock coat suit, silk hat,

iron-grey hair and moustache. Military bearing.

SERGEANT DUFFELL. Well dressed, looking like a country squire, and in no way indicates by his dress that he is a detective.

MABEL. Pretty morning dress—bright silk petticoat over an elaborate white petticoat—black silk stockings, patent shoes.

NORA. Very smart travelling costume with fashionable long travelling cloak.

Miss Fotheringay. Very smart walking costume.

MRS. PONTING. Black dress, white cap and apron. (A comely woman of about 40.)

The Hat discovered in Act II. should be stylish brown velvet with ostrich feathers.

The Umbrella—Good one, with massive gold top.

The Boa—A handsome feather one.

N. B. In selecting dresses, MABEL and NORA must remember that the time is late Autumn.

N. B. All the knocks, rings, etc., must be done by the characters on door of flat and  $n\acute{o}t$  by the prompter.

#### PROPERTY PLOT.

#### ACT I.

Breakfast things.—3 cups and saucers, 3 plates, butter dish, milk jug, silver sugar basin, 6 knives, 6 forks, 3 finger napkins, silver toast rack with toast, preserve dish with marmalade, basket of late autumn flowers.

Pocket-book (good), visiting cards, bank notes (£200), small pamphlet (printed matter), six good vases, gold and silver coins, lady's dressing-bag, scent bottle inside (small), lady's visiting cards, two written letters, envelopes,—"Daily Telegraph" on breakfast table, "Graphic", "Illustrated London News" (good), whiskey in decanter, soda in small bottle, silver salver, stylograph pen, lady's cabinet photo, four latch keys, note book for curate.

#### ACT II.

Large hat with feathers (lady's), gray feather boa, handsome umbrella (lady's), subscription list, gold and silver coins, pocket-book and bank notes (£200), sovereign purse (Colonel), pocket-book (Duffell); purse, telegraph forms (MABEL).

#### ACT III.

Policeman's whistle.

#### GAS AND LIMES, ETC.

ACT I. Lights full up all through Act.
ACT II. Lights full up all through Act.
ACT III. Lights full up all through Act.

#### FURNITURE PLOT.

The One Scene Stands the Three Acts.

Handsome carpet, ottoman, rugs, fender and fire-irons, curtains at window, doors, etc., sideboard, overmantel, 3 easy chairs, 6 ordinary chairs, 4 occasional tables, 1 square breakfast table, 6 good pictures, umbrella and hat-stand for hall, hall mat.

Ŧ

## FACING THE MUSIC.

#### ACT I.

Scene.—Breakfast-room in John Smith's flat at Kensington. Morning. A handsomely furnished room. Door of room leading into flat from hall C., open when Curtain rises. On table, handsome table cover, with white table-cloth over it. Large tray on table, covered with white tea cloth. Three breakfast cups and saucers and spoons. Three small plates and knives and forks. Sugar basin with sugar and tongs. Cruet. It is important that the table is set in this way, in order that Mabel can clear it quickly, for her exit in 2nd Act.

(Mrs. Ponting discovered seated and poking fire. Gong clock on mantelpiece strikes ten as Curtain rises.)

Mrs. P. Ten o'clock. No one ready for breakfast, the cutlets done to a turn and spoiling for the want of eating. (knocks at door down L.) Breakfast is quite ready, ma'am.

MABEL. (off stage L.) Thank you, Mrs. Ponting. Has

my husband returned home?

Mrs. P. No, ma'am, he hasn't.

MABEL. (off stage) Then I'll wait breakfast, Mrs.

Ponting.

MRS. P. Very well, ma'am. (crossing to door up R.) Poor master! Poor Mr. Smith! I wonder what's become of him? He's been keeping anything but respectable hours, whilst his wife's been away, but I've never known him stop out all night before. (knocks at door up R.) Mr. Desmond?

#### (DICK gives a loud yawn.)

(knocks again) Mr. Desmond, it's past ten o'clock. Are you getting up, sir?

DICK. (off stage) Yes, Mrs. Ponting. (yawning) Mr. Smith waiting breakfast?

Mrs. P. No, sir, he's out.

DICK. Out, Mrs. Ponting? (still yawning)

Mrs. P. Yes, sir, and what's more he's been out all night.

Dick. Out all night, Mrs. Ponting? (laughs and yawns. [Dick's laugh all through the play must be most hearty and irrepressible.] It's lucky his wife's away!

MRS. P. But she isn't away, sir-she's at home!

DICK. At home, Mrs. Ponting?

Mrs. P. Yes, sir, she arrived quite unexpectedly late last night.

DICK. That's awkward. (laughs)

Mrs. P. It's no laughing matter, sir; and so you'd say if you was a married man.

DICK. But I'm not a married man, Mrs. Ponting—for-

tunately.

Mrs. P. (aside) Yes, fortunately for the lady who might have been his wife. He's what I call one of the "burn-the-candle-at-both-ends" young gentlemen; and even since he's been staying here, he's set master a very bad example.

#### (Rev. S. knocks and rings off.)

Here he is, perhaps. But master wouldn't knock, he'd open the door with his latchkey. Ah! He's met with an accident, (going up) and here's somebody coming with the melancholy news. (opens door of flat)

#### (Enter Rev. SMITH.)

REV. S. Is Mr. Smith within?

MRS. P. No, sir; he is without.

Rev. S. How exceedingly unfortunate! I particularly wanted to see him!

(Rev. S. enters room and goes down L. Mrs. P. shuts door and follows.)

Mrs. P. (aside) So I should think, a-walking in like that. (aloud) Mrs. Smith's at home, sir.

Rev. S. Thanks—but I do not want to see Mrs. Smith.

Mrs. P. Well, sir, master being out you can't see
him.

REV. S. That is a self-evident fact.

Mrs. P. But I'm expecting him home every minute.

Then perhaps I'd better call again a little later. Good morning. (goes up c.)

Mrs. P. What name shall I say, sir?

Oh, of course, how stupid of me! REV. S. (coming down L. c.) Oh, there is my card. (takes card from case) I am the curate of St. Andrew's. (gives card, going L. puts hat on head of couch)

"The Rev. John Smith, 69 Mona

Mrs. P. (reads) "Mansions, Kensington."

REV. S. I dwell on the uppermost storey! (putting

right hand up)

Mrs. P. Lor, sir, how funny! Only fancy, your name is identically, exactly, just the same as master's-Christian name and all. (puts card on table)

REV. S. Quite so. Hence the mistake I made in opening this letter. It is addressed to Mr. John Smith, 19

Mona Mansions.

Well, sir, this is number 19, and yours being 69, how did master's letter find its way to your flat, sir?

REV. S. Through the carelessness of the postman, or rather I should say the hall-porter, but I regret that I did not observe the absence of the prefix denoting my calling. However, I will exercise more care in the future.

MRS. P. We are all liable to make mistakes, sir.

REV. S. Alas, yes; we are all prone to slip now and then.

Yes, it's a slippery world, sir, ain't it? Mrs. P. imitating tone of Rev. S.)

REV. S. But I fervently hope Mr. Smith will not be angry.

Mrs. P. Oh no, sir; he'll quite understand.

REV. S. Perhaps I had better leave the letter; it may be important; and later, when I call a-again, I will offer him a personal explanation and my most abject apology. Can you oblige me with an envelope?

MRS. P. Yes, sir. I'll get one from the study.

#### (Exit B. I. E.)

REV. S. Thank you so much. (goes to L. of table R.) (off stage up R. yawning) How confoundedly sleepy I feel this morning.

(sits L. of table R.) The voice of the slug-REV. S.

gard— dear me!

DICK. (off stage—laughs) So Smith's been out all night! (laughs again)

REV. S. Eh? I sincerely hope Mr. Smith has not slipped.

DICK. (off stage) Oh! damn the collar stud!
REV. S. (rises quickly conver-(rises quickly, covering his ears with his. Oh, what awful language! But let me reflect. (returns to table, sits and produces note-book) What is the next thing I have to do this morning? Yes-I must send a telegram to Mabel, my dear wife. She should have returned from Scotland last night, but she did not do so. I am most distressed about her.

#### (Mrs. Ponting enters R. I. E.)

The envelope, sir. Mrs. P.

REV. S. I thank you. (takes envelope and places letter inside it)

MRS. P. Oh, how stupid of me; you'll want a pen. sir.

won't you? (going R.)

REV. S. No, thanks, I have my stylograph. (produces stylo pen from breast pocket) Pardon the question, but is your master, Mr. Smith, a zoologist? (addresses envelope)

Mrs. P. (aside) A zoo-li-ologist! (aloud) Lor, sir,

whatever made you think that?

REV. S. A sentence in the letter I inadvertently "Kangaroo arrived Newmarket, get two monkeys on if possible."

(laughs) Master's a h'owner, sir. Mrs. P.

REV. S. Of kangaroos and monkeys-I thought so. (hands letter to Mrs. P.)

Mrs. P. No. no. sir-race-horses, sir.

REV. S. Race-horses! Oh, how shocking! (rises and goes L., picking hat off couch) He has fallen very low in my estimation, but I trust, my good woman-you are not contaminated?

Mrs. P. Well, sir-I don't know about contaminated, but whenever I hears of anything good running, I gen-

erally has a little bit on with the milkman.

REV. S. A little bit on with the milkman? What de-

pravity!

You see, sir, his brother makes a book and-MRS. P. REV. S. Madam, I beseech you the next time the milkman calls, don't-don't have anything on! (crosses R. C.)

Mrs. P. Sir! Oh, I must, sir. I hadn't very much on when he called yesterday, sir, but Morny Cannon pulled it off, and I won 18 shillings.

REV. S. Sister, you are undone.

Mrs. P. (Bus. with dress and turning round) I, sir-where?

REV. S. You are rushing blindly on to meet your fate.

Mrs. P. Oh, I met him years ago, sir—but the influenza carried him off. Ah! (sighs)—he wasn't a bad sort, was my poor old Mat.

REV. S. I am not alluding to your poor old Mat, sister. I refer to another fate, the one that is in store for you. Mrs. P. No, thank you, sir—one was quite sufficient.

A widow I am, and a widow I intend to remain.

Rev. S. Do not misunderstand me. I am endeavoring to point out to you how wicked it is to indulge in the iniquitous pastime called Racing.

Mrs. P. (laughs) Begging your pardon, sir, and with all due respect—but it's no use your trying. I like a little flutter now and then, and a little flutter I must have.

REV. S. Woman, perdition stares you in the face!

Mrs. P. Oh! how 'orrible!

REV. S. Pause, reflect ere it is too late. Save yourself, my dear sister, save yourself. (with L. arm up)

Mrs. P. That's just what the master says—always save yourself.

Bave yoursell

Rev. S. Ah, yes! And there is only one sure way to do it.

Mrs. P. Of course, sir. Put half your money on to win, and the other half for one, two, three.

REV. S. (goes down R. and returns c.) Oh, sister, let me exhort you to peruse the pages of this little pamphlet! It is a work of my own—"The Evils of the Turf." Good morning.

#### (MRS. P. crosses to R. of table R.)

(going to door c.) Think—think of the fate of the rejected!

Mrs. P. (crossing up r.) I know it, sir. Last, absolutely last, when the master backed it.

REV. S. Oh, what profanity!

(Lifts his eyes and hands in horror and makes quick exit, closing door of flat.)

MRS. P. (laughing) I'm afraid I've been and shocked the gentleman; but there, I couldn't help it. (looks at pamphlet) "The Evils of the Turf, by the Rev. John Smith." (places it on table at top end) Don't catch me reading the rubbish! (going towards window)

(Enter Dick. He goes to fire R. and warms his hands.)

Dick. (entering) Good morning, Mrs. Ponting.

MRS. P. Good morning, sir. (goes to window and ar-

ranges curtains)

DICK. So Mrs. Smith has returned home and Smiff's been out all night! There'll be a slight domestic breeze when he puts in an appearance. Poor old chap, he'll have to face the music presently. (sits R. of table R.)

MRS. P. (coming L. of table) Oh, sir, what did you

do with the master last night?

DICK. What did I do with him, Mrs. Ponting? Noth-

ing.

Mrs. P. Then where is he—what's become of him? Oh, sir! I've a feeling that something awful's happened to him; look what a dreadful night it was-the fog as thick as pea-soup as the saying is.

DICK. It certainly was a beastly night, but I managed

to get home all right.

Mrs. P. Yes, sir—and precious late you was—I heard you fumbling about with the latchkey. Must have been close on three o'clock, sir.

The fog, Mrs. Ponting, the fog! (rises and goes L. C.) Mrs. Smith, you say, arrived home late last

night?

Mrs. P. Yes, sir. (goes r. c.)

Dick. A week sooner than Mr. Smith expects her?

Mrs. P. Yes, sir; and there she is in that room. (pointing to room L.) It was past twelve when she got here, and it took her over three hours to come in a cab from the station, that shews how thick the soup-I mean the fog, was, sir.

DICK. Did she wait up for Mr. Smith?

Mrs. P. She wanted to, sir, but as he's been coming home very late since Missus has been away, I ups and tells her Mr. Smith was away in the country and wouldn't be home till this morning. What with the fog down her throat and in her eyes, she was half asleep when she got here, and I knew sitting up and worrying wouldn't do her any good.

DICK. And then she went to bed?

Mrs. P. Yes, sir.

DICK. Very smart of you, Mrs. Ponting, very clever! But are you quite sure he didn't come home last night? Mrs. P. Quite, sir. He's been using the spare room

during his wife's absence, but the bed ain't been slept in; it's just as I left it when I made it yesterday. How

Dick. It's very funny—can't understand it.

does Mrs. Smith look-all the better for her change, I hope? Mrs. P. I can't say, sir, seeing as how I never saw

her before last night.

Dick. Of course not-she went to Dover some few

days before you came here.

Mrs. P. Yes, sir; but I must go and look after the cutlets, (going up to door c.) or they'll be burnt to a  $c^{i-}$  der. Oh, sir, I do hope the master won't be long.

#### (Exit c.)

DICK. So do I, I'm absolutely starving! (at corner of sofa L., looking at door L.) Now I wonder what Smiff's wife is like? Haven't had the pleasure of meeting her yet. Smiff says she is awfully jolly! Poor old fellow, where the deuce did he get to last night? By the way, before I meet the lady, (going to door up R.) think I'd better make myself a little more presentable.

(Exit room B. Note:—He has on a dressing jacket, which he changes to coat for next entrance.)

(Enter MABEL door L. just catching sight of DICK as he exits.)

MABEL. Who is that? Oh yes, Mr. Desmond, my husband's guest. Mrs. Ponting told me he had a visitor; but how strange Johnnie never mentioned him in his letters. (picks up card off table B.) "The Rev. John Stmith"—one of my husband's cards. (kissing it) You dear old darling, how I'm longing to see you. Now what shall I do until he returns? I know—I'll read his last letter once more. (sits on sofa L., reads)

#### "69 Mona Mansions, Kensington.

" DEAREST MABEL: -

A few hurried lines to let you know that I am at Mona Mansions. I've taken this flat furnished until the end of the year. It is quite close to my church, which will be so convenient in the wet weather. Illness at my old rooms precipitated my departure, or I should not have moved until after your return from Scotland. However, I arrived here last night. I have succeeded in engaging a very worthy woman to act as our housekeeper, and now the only thing wanting to complete my happiness is your dear presence."

And here I am.

"Excuse this short letter, darling, as I've my sermon to prepare for Sunday.

Your devoted husband.

JOHNNIE.

P. S. I've been to the Bank to-day to draw Aunt Be-

linda's legacy. It will be a little nest-egg for us, won't it. dearest?"

(Rises, and looks round room and goes towards head of table B.) Then Johnnie has been living here in this flat just two days, and now I'll arrange the room. Oh. how severely formal everything looks. (at head of table R.)

#### (MISS FOTHERINGAY knocks and rings off.)

(takes up pamphlet) "The Evils of the Turf, by the Rev. John Smith." Oh, what a horror he has of racing -but I think it is awfully good fun. Then, you see, I haven't a bishop to consider. (merry laugh)

(Enter Mrs. Ponting, carrying a small salver, with card on it.)

Mrs. P. A lady, ma'am.

MABEL. A lady?'
MRS. P. Yes, ma'am, she wants to see Mr. Smith. I told her he was out but you was in: then she says. "Give my card to Mrs. Smith."

MABEL. (reading card) "Miss Flora Fotheringay, Bijou Theatre." Shew her in, Mrs. Ponting, please.

MRS. P. Yes, ma'am.
MABEL. Now, why does Miss Fotheringay of the Bijou Theatre want to see my Johnnie? (crosses L. C.) Mrs. P. This way, please, Miss.

#### (Enter MISS FOTHERINGAY.)

#### Miss F. Thanks.

(Exit Mrs. Ponting.)

(comes down R. C.) Good morning. Excuse my calling at this early hour, but I am most anxious to see Mr. Smith. Unfortunately he is out, your servant says. So sorry.

MABEL. Is there anything I can do, madam? MISS F. Well-er-your husband was exceedingly good to me last night.

Mabel. He is always good, madam.

Miss F. Quite so, but on this occasion he was a little more so than usual perhaps.

MABEL. Won't you sit down? (motions her to sit)
MISS F. Thanks. You must know I was lost in the fog last night.

MABEL. Oh, wasn't it terrible? MISS F. It was indeed: whe It was indeed; when I left the Bijou, I jumped into a hansom and instructed the driver to drive to Charing Cross; but at the corner of Leicester Square, the man told me, much to my dismay, that in consequence of the thickness of the fog, it was quite impossible to drive me any further.

MABEL. The monster!
MISS F. And, fearing that I should miss my train, I got out of the cab and proceeded to walk; but oh, what a hopeless task it was. The fog, which became denser every moment, was positively choking me, and I felt myself growing weaker and weaker, until at last, in an exhausted condition, I fell fainting into a gentleman's arms.

Mabel. Yes, yes!

Miss F. Well, he acted like a good Samaritan and insisted upon seeing me safely to the station. (rises and goes c.) We had not proceeded very far when two men rushed out of the fog, and we became the victims of a daring robbery.

Mabel. Good gracious!

And almost before there was time to realize what had happened, they both made off in different directions, my protector following one, and I the other; for I noticed he held a pocket-book in his hand. screamed loudly, "Help! Help!" and attempted to take it from him.

MABEL. And did you succeed?

MISS F. I did. Evidently fearing my cries would attract the police, the man released it and escaped. I then endeavoured to find the gentleman, but the thickness of the fog prevented my doing so, and I was left alone in the street with his pocket-book in my possession. After a time the fog lifted sufficiently to enable me to reach Charing Cross and catch my train. Then it occurred to me that the contents of the pocket-book would afford some clue to its owner. I opened it, and found a card with his name and address upon it. Madam, that good Samaritan, that kind, and courteous gentleman, was your husband, Mr. Smith. (goes R.)

MABEL. My husband? (rises)

Miss F. Your husband, Mr. Smith, of Mona Mansions. So I resolved to call early this morning and restore his property. (hands pocket-book to MABEL.)

MABEL. (startled) But—was my husband hurt?

Miss F. Hurt-oh dear no! He repulsed the ruffians in a most determined manner. (goes down R.)

MABEL. As a rule he is so meek and gentle and, I-

Miss F. There certainly wasn't anything of the meek and gentle order about him last night, (laughs) but—surely you've seen him this morning?

MABEL. Well, no, I haven't. He slept in the country last night and—er—But what time did you meet him in Leicester Square?

Miss F. About eleven o'clock.

MABEL. (aside) Eleven o'clock.

Miss F. (aside) I hope I haven't got Mr. Smith into trouble. (goes B.)

MABEL. Then he must have started for the country very late—but I must thank you in his name for your

kindness in bringing his pocket-book.

MISS F. Not at all. I am exceedingly glad I have been able to return the service he rendered me, but take great care of the pocket-book. It contains a roll of banknotes. (cross L.)

MABEL. A roll of bank-notes. (aside) Ah, yes, Aunt Belinda's legacy. (crosses a., aloud) I hope the thieves didn't rob you of anything, Miss Fotheringay?

Miss F. I am sorry to say they did-a diamond

broach, the horrid creatures.

MABEL. Ah, perhaps my husband has succeeded in recovering it. Won't you wait and see him? I am expecting him every moment.

Miss F. (looking at her watch) Unfortunately, I am

due at the theatre at half-past ten.

(Mabel rings bell on table R.)

But I will call again a little later if I may.

(Mrs. Ponting opens door, and outer door.)

MABEL. Do.

MISS F. Thanks. (going up to door c.) Then for the present, au revoir.

Mabel. Au revoir, Miss Fotheringay.

(Exit Miss F. Exit Mrs. Ponting.)

Mabel. (crosses L. looking at pocket-book) "Take great care of it!" Of course I will. Won't my Johnnie be thankful to get it back again.

(Exit L.)
(Enter Dick from door R. C.)

DICK. Not here yet! Oh, I say, Smiff, do hurry up;

I'm positively starving! (looks in hall, leaving room door open) Not a sign of him—where the dickens can he have got to? (goes to window)

(Enter John Smith with latchkey at door of flat. He is in evening dress, with long light overcoat over it. Looks very pale and haggard. On hearing door slam, Dick turns at window and looks at him and comes behind door c. watching him. Smith goes to table, looks at breakfast things, shudders and goes up to door R. at back.)

SMITH. Dick! Dick! Dick, you lazy wretch!

(knocking at door up R.)

DICK. (banging c. door of flat) Smiff! At last! (crosses to seat L. of table R. and roars with laughter at SMITH, singing "Oh! what a difference in the morning.")

SMITH. (following him down R. C.) Stop that row,

Dick. Don't laugh, you idiot.

DICK. (laughs again) You wreck!

SMITH. It's particularly damned funny, isn't it?

Lend me half-a-crown.

DICK. Lend you half-a-crown—certainly! (feels in pocket for coin) Haven't you got any money?

SMITH. Not a farthing!

Dick. What, stony at this time of the morning?

(hands coin)

SMITH. (goes to window, and opens it) Worse. I've not only lost my money, but I've lost my watch. I've lost my chain, and, to cap it all, I've lost my pocketbook containing over two hundred pounds.

DICK. No!

SMITH. Yes. Here you are, cabby. (throws coin out of window—it is heard rattling on the pavement below) Butter-fingers!

CABBY. (off stage) Look here, I say, Governor, it's worth another bob, ain't it?

SMITH. It may be, but I'm not. Oh, Dick, lend me another shilling.

DICK. Another shilling, certainly. (gives coin)

SMITH. Thanks. He thinks I want to buy the beastly horse and cab. Here you are, cabby. (throws coin out of window and shakes his fist at the CABMAN)

CABBY. (off stage) Thank yer, guv'nor, you are one

of the right sort, you are.

SMITH. No, I'm not; I'm one of the wrong sort this morning.

(Takes off hat and scarf and places them chair up L. C. Closes window. Goes to ottoman and takes off coat, placing it on ottoman.)

DICK. And you look it. Smiff, you've been having a thick time of it.

SMITH. Thick is not the word—don't laugh! (sits on ottoman)

Dick. Why didn't you come home last night—what kept you out?

SMITH. Fog.

DICK. Where did you sleep?

SMITH. Club!

DICK. And where did you lose your money?

SMITH. Leicester Square.

DICK. Come, out with it, Smiff. What's amiss. (goes to Smith L.)

SMITH. What's amiss? It entirely depends who she is, what she is, and where you meet her. If it's in London, in a fog, and she's alone, leave her alone—because then a miss is decidedly dangerous. Hope you didn't wait breakfast. I had mine—last night.

DICK. Why, of course I waited.

SMITH. Stupid of you-I can't eat.

DICK. You are certainly looking a little off colour. SMITH. Off colour? I'm all over colour, every colour,

of the rainbow from top to toe. (Bus.) Oh, the ruffians! (sits on couch)

Dick. Smith, do you know your wife is here?

SMITH. (jumping up quickly) What! (recovering quickly, he laughs) You're joking — Dick. (laughs) Don't be so damned ridiculous. My wife's not due home for another week.

DICK. She arrived late last night for all that!

SMITH. Ah, ah! Funny dog! (pushing him in the side) But I'm used to your little jokes! Ah! Ah! Nice fix I should be in if she were here, shouldn't I? Ah, ah!

DICK. Well, if you don't believe me, ask Mrs. Ponting.

SMITH. Dick—do you mean it—are you really serious?

DICK. On my honour.

SMITH. Good heavens! Where is she?

DICK. There! (points to room L.)

(Smith goes to door L.)

Stop, man, don't let her see you in evening dress at this time of day!

SMITH. By Jove—no! (draws dress coat over his shirt front to hide it)

DICK. Change at once.

SMITH. I will. (going up) But how am I to account for my absence from home all night? (coming down c. again)

#### (DICK laughs.)

Oh, if I could only invent a good, strong, honest, straightforward lie!

DICK. That's all right, you needn't worry. Mrs.

Ponting fixed that up!

SMITH. Mrs. Ponting? How?

DICK. She told your wife you were away in the country on business and might not be home until this morning.

SMITH. She did? Good old Ponting.

Dick. Don't forget that!

SMITH. I won't. Dick, Dick, I'll never assist a lady in distress again—never, never!

DICK. (laughs, at foot of table R.) Oh, Smiff, your old weakness!

SMITH. Nothing of the kind, sir. Our meeting was quite accidental—

DICK. Yes, I know! at least I used to. (laughs) And where did you assist the lady in distress?

SMITH. Leicester Square!

DICK. Leicester Square! (laughs) Oh, Smiff, Smiff! SMITH. It was an act of kindness on my part, and

I'll never do another kind act as long as I live.

Dick. How could you have been so green, man?

(laughs)

SMITH. How was I to know when she fell fainting in my arms that I should be victimized in the way I was?

DICK. Oh, she fell fainting in your arms, did she? (laughs) That's an old trick.

SMITH. And I thought it was a genuine case.

DICK. Moral—never assist lonely ladies in Leicester Square.

SMITH. Never again, Dick, never! And now to change and meet my wife. (going) Oh, what a fool of a fool I feel this morning!

DICK. Yes, and what a fool of a fool he looks.

#### (Exit SMITH.)

Poor old Smiff! I'm sorry for him! Well, thank good-

ness, we are within measurable distance of breakfast

at last. (sits L. of table and reads paper)

(Enter Mrs. Ponting with large basket of flowers which she places on table L. These flowers should be prettily arranged in separate bunches, so that MABEL can place one in each vase later on.)

MRS. P. Aren't they lovely, sir? Dick. Beautiful, Mrs. Ponting, Ah, Mrs. Ponting, Mr. Smith has just returned.

MRS. P. Has he, sir? Then I'll tell missus at once,

sir. (going to door L.)

Dick. No, no. (going to her) We must give him

time to change—you understand?

MRS. P. (knowing smile) Oh yes, I understand, sir. I expect he looks a bit worn and tired like this morning.

DICK. He does, Mrs. Ponting.

Mrs. P. But how's he going to explain to the missus,

DICK. Nothing simpler. He was called away into the country on business.

Mrs. P. Oh, was he? (laughs)
Dick. Your own words, Mrs. Ponting, your own

words, you know.

Mrs. P. Yes, I know, sir. Well, they may satisfy missus, but they wouldn't satisfy me, sir. However, it isn't my business. (going up c.)

DICK. Remember, you don't know your master has

arrived.

Mrs. P. Very good, sir, I don't know nothing. (aside) Oh, these men, they're as artful as a cage of monkeys.

#### (Exit c.)

DICK. (sitting L. of table R. Taking up paper) "Parliamentary News." No, thanks, not in my line. "Sporting Items"—ah, that is. By Jove, "Merry Mabel's" at 20 to 1, and Smiff says there's nothing in the race to touch her. I must get a fiver on after breakfast. (he turns, facing door L. holding paper up so that MABEL does not see his face)

#### (Enter MABEL with photo.)

MABEL. (aside) There he is. (places photo in basket of flowers on table L., then creeps across to Dick and puts arms round him, newspaper and all) Johnnie!

(Bus.—Dick rises, she still holding him, the newspaper is between their faces; they both dodge on either side when Dick drops paper. MABEL screams.)

I-oh-(draws back confused) I beg your pardon-I-(confused) Good morning.

Dick. Good morning. (bows, puts paper on corner of table)

MABEL. For the moment-I-I thought you were my husband and I-I-(confused) I'm so sorry.

DICK. (trying to put her at ease) I quite understand, Mrs. Smith, and in his absence allow me to introduce myself. My name is Desmond, and I've been his guest for the last few days.

MABEL. So good of you to come and keep him from being lonely, Mr. Desmond. Mrs. Ponting told me you were here, on my arrival from Scotland last night. small table L. with flowers, takes one bunch from basket, and places it in vase on table)

Dick. (aside) Scotland? I thought Smiff said his

wife had been to Dover. My mistake, I suppose.

MABEL. But you must be wanting your breakfast. So sorry to keep you waiting. (arranges flowers in vase on table L.)

Dick. Don't mention it, Mrs. Smith. (aside) awfully pretty woman — but I certainly understood Smith to say her hair was dark—another mistake of mine, evidently, besides, hair does change colour occasionally.

MABEL. And how is my husband looking, Mr. Desmond? (crosses to fireplace R. with basket of flowers and photo)

DICK. Awfully well, Mrs. Smith. (crosses to L.)

MABEL. I'm expecting him every moment. He slept in the country last night-but of course, you know. (goes to mantelpiece up R.)

Yes, Mrs. Smith! DICK.

MABEL. An important meeting, I presume. (puts photo on mantelpiece and arranges flowers in two vases)

DICK. Yes: I believe there was a very important meeting. (L.)

MABEL. The dear fellow; now nate has no not block. Very! He was awfully busy—last night.

Mabel. Ah yes—he is always busy—always doing good.

(aside) Very busy doing a little harm this DICK. time, I'm thinking.

MABEL. But I fear he attends far too many meetings. DICK. Meetings? He rarely misses one.

MABEL. And I'm afraid he works too hard.

DICK. Perhaps you are right, Mrs. Smith; but he has an excellent constitution.

MABEL. Oh yes, but papa always said you cannot draw a bill on the Bank of Health without meeting it. (crosses to sideboard L. with basket of flowers)

DICK. Words of wisdom, Mrs. Smith, words of wisdom. (cross R.)

MABEL. (at sideboard L. at back, filling c. vase with flowers) But I haven't told you the news, Mr. Desmond.

DICK. News, Mrs. Smith?

MABEL. He was the hero of a most exciting adventure

last night in Leicester Square.

DICK. (aside) Leicester Square! Now, how the deuce does she know that?

Mabel. But he shall tell you all about it himself. And now I'll see that Mrs. Ponting prepares breakfast. Surely he cannot be very long now. Oh, how anxious I am to see him. (goes to door c.) This is the first time we have been parted since our marriage, nearly six months ago.

## (Exit c. During her scene she has arranged flowers in vase.)

DICK. Six months ago! What, in the name of all that's wonderful, is she talking about! Why, Smiff's been married over four years. (takes her photo off mantelpiece) Her photograph! (reads) "Mabel" on the back of it! And I'll swear Smiff said his wife's name was Nora! That settles it; this woman is not his wife. Then who the devil is she? (crosses to front of sofa L.)

(Enter Smith, having changed, goes R. C.)

SMITH. Dick, where's Nora, eh? (ties bow hurriedly)

Dick. Nora! I knew it!

SMITH. Where's my wife, Dick?

Dick. Where's your wife? Ah, ah! I don't know—I don't know!

SMITH. You don't know? Confound it, man, what's the matter with you? What's amiss?

DICK. (imitating SMITH in first scene) It entirely depends who she is, what she is, and where you meet her!

SMITH. Oh, rats!

Smiff, what is the colour of your wife's hair? SMITH. What are you talking about? Dark, course.

Dark, not golden-you are quite sure? Dick.

SMITH. Of course I am-at least it was dark when I last saw her.

DICK. She's been away on a visit! Where did you say she went?

SMITH. Dover.

DICK. Dover?

SMITH. Dover! Dover! Dover!

DICK. Dover, not Scotland?

SMITH. Scotland be hanged! Of course not. But I'm not going to answer any more of your idiotic questions. I want to see my wife. (going—crosses L.)

DICK. Ah, wait one moment. Is that her photograph?

(holds it up)

SMITH. No, certainly not. (pushing him)

Then Smiff, old fellow, I'm very, very sorry for you. Your WIFE is NOT your wife. I mean Mabel is not your wife.

SMITH. Dick, have you lost your head?

I tell you, Smiff, Mabel is not your wife!

SMITH. Well, I know that. You've got Mabel on the brain!

And you've got Mabel on the premises! DICK.

SMITH. I've got Mabel on the premises?

DICK. Yes, man, yes, and she knows all about your adventure in Leicester Square last night.

SMITH. What!!!

DICK. (tapping photo) Is that the lady you assisted in the fog?

SMITH. I don't know! I can't say!

Dick. Surely you would be able to recognize her if you saw her again?

SMITH. That is exactly what I should fail to do. The whiskey—was thicker than the fog, and she wore a veil. All I could see was a lot of fluffy light hair, and after the robbery she disappeared.

DICK. Yes, that's it, that's it!

SMITH. What do you mean by that's it! That's it! (imitating him)

DICK. Oh, Smiff, Smiff, you're in for a lively time of it. (goes to R. of table R.)

(MABEL opens door c. carrying toast rack.)

(off stage) Thank you, Mrs. Ponting, I'll take it in myself, don't you bother.

SMITH. (rushing to curtains at window) That's not my wife's voice!

(MABEL enters, placing toast rack on table.)

(aside) And, great heavens! that's not my wife!!! MABEL. My husband not returned yet, Mr. Desmond? Dick. No, Mrs. Smith, your husband has not returned.

MABEL. And I'm growing so anxious. Smith. (aside) So am I, so am I!

MABEL. (going to door L.) If he is not here soon, I shall think something has happened to him. My Johnnie!

#### (Exit L.)

SMITH. (coming down L.) Dick, you're right, that is not Nora!

DICK. It's Mabel.

SMITH. What is she doing here in my wife's bedroom?

DICK. That I can't say, but she certainly is here, very much here; and, what's more, she calls you her Johnnie!

SMITH. Blackmail! Dick, it must be the woman I assisted in the fog last night. She's got my name and address from the pocket-book, and, beyond the shadow of a doubt, I'm the victim of some diabolical conspiracy. Oh!

DICK. What are you going to do? SMITH. Do! Why get her away immediately.

#### (COL. SMITH knocks and rings.)

DICK. (going up to door R. C.) Then I'll leave you to interview her.

SMITH. No, no! (pulling Dick towards door R. I. E.) Come into my study and we'll decide on the best course to adopt.

#### (Rushes off R.)

DICK. (following him) Oh, Smiff, you must have met the lady, somewhere.

#### (Exit R.)

(MABEL enters door down L. and Mrs. Ponting enters door c. together quickly—shutting room door.)

MABEL. Is that my husband, Mrs. Ponting?

MRS. P. No, ma'am, a gentleman asking for his nephew, Mr. Smith. (hands card)

MABEL. (reads card) Colonel Duncan Smith!

Mrs. P. Shall I show him in, ma'am?

MABEL. Oh yes, Mrs. Ponting, at once.

(Mrs. P. goes to door and opens it.)

(aside) How vexing! Johnnie's uncle, (comes down L. in front of sofa) and he is not here to receive him! MRS. P. Will you walk in, sir?

#### (COLONEL SMITH enters.)

COLONEL. Thanks! (hands his hat and stick to MRS. P., who places them on hat stand)

(Exit Mrs. P. shutting door.)

(coming down R.) Good morning, madam. (aside) Jove! What a pretty woman!

MABEL. Good morning, uncle.

COLONEL. Uncle! MABEL. Yes, uncle. Then you must be Jack's wife.

COLONEL. Then, my dear, come and give your uncle a kiss. (Bus.) So you're my niece Nora, eh? (sits R.)

MABEL. Nora? No, uncle, Mabel. (sits sofa)

COLONEL. Mabel? I thought it was Nora. But I'm evidently wrong. You see, I've never had the pleasure of meeting you until now, but—er—er (aside) By George, Jack has excellent taste—lucky fellow! (aloud) And where is Master Jack?

MABEL. He's out, uncle, but I'm expecting him every

moment. You'll stay and see him, won't you?

COLONEL. I haven't much time to spare, my dear, I'm due at the War Office at eleven, and this afternoon I'm off home to Plymouth.

MABEL. Plymouth! Then your home isn't in India

now?

COLONEL. Left India many years ago, my dear, didn't Jack tell you? No, no, of course not; too much occupied to think of an old fogey like me. (rises, laughs) Mabel, my dear, give your uncle another kiss. (Bus.)

(SMITH enters door R. down stage and sees the embracing Bus.)

SMITH. Uncle Duncan—and, good heavens, she's embracing him.

#### (Exit door R. down stage.)

MABEL. Can't I persuade you to stop and breakfast with us, uncle? Do!

Colonel. (looks at watch) No, no, Mabel, thank you,

but I won't say no to a whiskey and soda, my dear.

MABEL. (confused) I don't think Johnnie keeps spirits in this house, uncle. He's a teetotaler, you know, and—

COLONEL. A teetotaler? (aside) Pshaw! He's an diot! (going down R.)

MABEL. But I'll see if Mrs. Ponting has a little in the kitchen. (goes up)

COLONEL. Don't trouble, my dear, don't trouble.

MABEL. It's not the least little bit of trouble in the would, Uncle Duncan.

#### (Exit c. to L.)

COLONEL. (laughs) Jack a teetotaler, eh! That's too rich! (crosses L.)

#### (SMITH enters door down B.)

Jack, my boy, glad to see you, glad to see you! (Bus.) SMITH. Ah! my dear uncle, how do you do? (looks round anxiously, advancing with outstretched hand, but misses Colonel's hand, finally finding it) How do you do?

#### (They shake hands heartily.)

COLONEL. Just been having a talk with your wife.

SMITH. Didn't know you were in town, uncle.

Colonel. Came up yesterday, a little business at the War Office. Off home again—

SMITH. Well, good-bye. (shakes his hands again)
COLONEL. —this afternoon, Jack. I say—(digs him
in ribs) You're a very lucky fellow! (goes to couch
I.)

SMITH. Think so?

COLONEL. Been having a talk with your wife.

SMITH. My wife!

COLONEL. Just seen Mabel! (sits on couch)

SMITH. Just seen Mabel!

COLONEL. But, do you know, I made a little mistake.

SMITH. Eh, mistake, sir? (sits L. of table)

COLONEL. (laughs) I called her Nora. (laughs) And her name's Mabel. (laughs) But didn't you say in your letters that it was Nora?

SMITH. (coughs) Never, uncle, never, never! Colonel. Anyhow, your wife's a remarkably pretty woman, you must bring her down to Plymouth, your aunt will be delighted. You've been married nearly four years, and you've never paid us a visit.

SMITH. Well, you see the weather's been so badno. I don't mean that-you've been away in the South

of France most of the time, you know.

COLONEL. Quite true! However, we've settled in Plymouth now. You must bring Mabel down and stop for a few weeks.

SMITH. Bring Mabel down?

Colonel. Yes, your wife.

SMITH. My wife!

COLONEL. Yes, your wife. Why-

#### (SMITH groans.)

what's the matter? You don't appear well!

SMITH. No, I don't feel well.

I'm not surprised; your punishment for COLONEL. being a teetotaler.

SMITH. (rises—aside, smothering a laugh) I wish to Heaven I'd been one last night!

Colonel. (looks at watch and then clock) I say, Jack, that clock's wrong, surely?

SMITH. What's the matter with it?

COLONEL. It's half an hour fast. (Bus. with watch)

SMITH. No, sir, it's the exact time.

COLONEL. (rising) What! Then I shall miss my appointment at the War Office!

SMITH. You mustn't do that!

(Rushes to door, opens it, gets Col.'s stick and hat, hands them to him, and then rushes and opens outer door.)

Colonel. (going) Egad, it'll be awkward if I do! (takes hat and stick) Never missed an appointment in my life, and now I'm going to start by keeping the Commander-in-Chief waiting. I must have a hansom. (going up)

SMITH. There's a cab rank at the door.

Colonel: Good-bye, Jack. I'll look in again if I've time. Explain to Mabel. She's gone to try and find me a whiskey and soda. Good-bye.

(Exit c.)

SMITH. Good-bye. Remember me to auntie, won't you? (closing outer door of flat) Explain to Mabel! It's Mabel who's got to explain to me. Ah, here she comes!

#### (Quick exit door down R.)

(Mabel enters c. from L. carrying whiskey and syphon of soda on salver, leaving door open.)

MABEL. I've succeeded, uncle—not here? (placing salver on sideboard and looking through window)

Col. (off) Hansom! Hansom!

MABEL. (looking out of window) Why, there he is getting into a cab, and oh, how cross he appears! What have I done? So strange of him to run away like that! I don't understand! (laughs, going) Uncle Duncan's conduct is most mysterious!

#### (Exit door L.)

(NORA opens the door of flat with her latchkey, and enters, carrying a small bag and two or three Illustrated papers. She closes door of room.)

Norman Here I am home once more. A week sooner than my husband expects me. How surprised he'll be—and how delighted. I didn't send him a telegram to say I was coming. I thought it would be such fun to descend upon him, and here I am. My luggage will follow. (looking at breakfast table) Breakfast not over yet? Oh, Jack, you lazy boy! It's laid for three! Then he has visitors! I hope they're nice. How sweet the room looks, and how prettily the flowers are arranged! Mrs. Ponting, the new housekeeper. is evidently a woman with taste. Now to find dear old Jack! (running to door L. I. E.)

CABBY. (heard off) Whoa!

Norman. Good gracious! I've forgotten to pay the cabman. I'll do that first. (goes to door c.) And then for my Jack. (kissing her hand to door L.)

#### (She goes out c. closing door.)

(SMITH enters, followed by Dick, laughing loudly, door down R.)

SMITH. If you don't stop that idiotic laughing, I'll punch your silly head. I've told you everything, exactly

as it happened, and you do nothing but grin - you haven't an ounce of sympathy in your composition.

Dick. Have you looked in your overcoat pocket?

SMITH. (crossing to couch and picking up overcoat) I've looked in every blessed pocket I've ever had. (searches pocket) I tell you the thing's been stolen.

DICK. But, confound it, Smith—£200—haven't you

done anything in the matter?

SMITH. Of course I have. I reported the robbery at Vine Street last night, and they promised to send a detective here first thing this morning. Oh, Dick, you don't know how thankful I am that my wife's in Dover!

DICK. Never mind your wife! It's Mabel that re-

quires all your attention just now.

SMITH. (R. C.) And she shall have it! I'll see her and demand a full explanation.

DICK. It must be the lady you met in the fog!

Nonsense, man, do you for a moment imagine she'd risk coming here after last night's affair?

DICK. Then who is she? What is she? And what's she doing in your flat?

SMITH. That's what I've got to find out.

#### (MABEL is heard singing in room L.)

DICK. She's coming! (going up to door R. C.)

SMITH. (trying to prevent him) Don't go, Dick. don't go-you'd better stop!

DICK. No, thanks. (going) Hope you'll get a satisfactory explanation! What'll you do if you don't?

SMITH. (hanging on to DICK'S arm) What shall I

Why, run her in, of course.

DICK. No, no, Smiff, you mustn't do that! Poor little lady, nice little lady!

SMITH. But I say, Dick-

#### (Bus.—and exit up R. Dick.) (MABEL enters door L.)

Mabel. Another stranger!

(SMITH coughs as if to clear his throat, goes R. of table and coughs again.)

(exclamation of alarm) How peculiar he seems! SMITH. Madam, I-er-excuse me, but what are you doing in this flat?

(MUSIC. Piano until cue.)



MABEL. Sir! I don't understand you! (going L. C.) SMITH. No, but you will in a moment, madam. (crossing R. C.) My name is Smith! Smith! Smith!

What? MABEL.

SMITH. Yes, ma'am, Smith!

MABEL. And do you know who I am, sir?

SMITH. No, ma'am, I do not.

MABEL. I am Mrs. Smith.

(DICK shows at door up R. SMITH gives an insane lauah.)

And if you do not leave this flat at once, I'll send my servant for the police! Oh!

(Exit door L., locking it after her.)

SMITH. (rushing after her to door) You'll send your servant for the police! You'll—(bangs on the locked door)

(DICK has entered in time to hear MABEL threaten SMITH with the police.)

DICK. Why, Smiff, she's going to run you in. (roars with laughter, sits L. of table R.)

SMITH. Don't laugh, don't laugh! (getting savage with DICK) Quick, man, quick, help me to get her away at once. (going L.)

Nora. (off) Jack!

SMITH. My wife! The devil.
NORA. (entering) Jack! (rushes down and embraces JACK)

SMITH. Nora!

(They embrace C.) (MUSIC forte to bring Curtain down.) (DICK rises and stands at corner of table R.)

CURTAIN.

PICTURE.

DICK.

NOBA.

JOHN SMITH

#### ACT II.

Scene.—Same as Act I. Ten minutes later on the same morning. MABEL'S hat on chair L. of centre door, boa on armchair down B., and umbrella on chair B. of door c. Centre door shut, so that entrance half of the flat is not seen. On table coffee-pot, milk jug, etc. Dish with cutlets.

(DICK DESMOND discovered, seated at head of breakfast

table, eating heartily—facing the audience.)
DICK. Smiff's going to be busy this morning! (laughs) There's a blizzard blowing up! Poor Smiff! The lady's still on the premises. (laughs)

(SMITH enters excitedly, door c. and walks about stage not observing Dick at the breakfast table.)

SMITH. What the deuce am I to do? How am I to get rid of her? Oh, why can't I think of something! I'll tell my wife! (sits) Yes, I will—I'll—no, I won't -(rises)-she wouldn't believe me, oh! (goes down L. C.)

DICK. (still eating at the breakfast table) sprint about like that Smiff, sit down and have some cutlets! Have some coffee!

SMITH. How dare you eat when I'm in such trouble? (drags him away from the breakfast table and flings him on couch)

DICK. (holding fork with small piece of meat on it)

What art you doing-man?

That's not the question! It's what have I done? I've done nothing, that's the beauty of it! (sits on couch facing Dick) Now. (smacking Dick's knees) What am I going to do? I repeat, sir. (repeats smack-What am I going to do? Just think of my predicament. That woman—(going to door L.)

Dick. Mabel?

SMITH. Yes, Mabel-

(DICK rises and goes quickly to breakfast table and eats.)

She's still here—and my wife has arrived.

DICK. You're certainly in a bit of a hole, Smiff. (laughs)

SMITH. Don't laugh sir; and if you don't come away from that breakfast table, I'll strangle you. (dragging him away again, Dick with piece of toast in hand) Can't you realize my position(DICK tries to eat, SMITH pulls his hand down.) can't you think of some way to help me out of it?

(DICK tries to eat, SMITH pulls his hand down, takes piece of toast off fork and throws it away.)

No, of course you can't! And I'm a fool to waste my time talking to you. I'll take her bodily and deposit her in the street. (goes to door L. Dick going R.) No, she's bigger than I am, besides, she'd scream. But there's one consolation, I've got my pocket-book! (producing it, standing L. C.)

DICK. You have! How did you manage it?

SMITH. Found it on the dressing table in her room. (points to room L.) I mean my wife's room.

DICK. Notes all safe? (goes on eating at table R.)

SMITH. Yes, thank goodness.

 $D_{ICK}$ . Then she must be the lady you met in the fog last night.

SMITH. Looks like it. Fancy her having the audacity to come to my flat.

DICK. They like flats, Smiff! But where is the foglette?

SMITH. There! (points to room L.)

DICK. And your wife?

SMITH. There! (points to room off c. to R.) And perhaps you'll be good enough to tell me how I'm going to keep them from meeting! But there, you're not capable of helping me, your head's full of cutlets and coffee! You haven't sense enough to understand the horrible fix I'm in!

DICK. Anyhow, I've sense enough to understand there'll be ructions if the foglette meets your wife.

SMITH. But they mustn't meet, man, they mustn't meet!

(Nora enters c. with telegram form in hand; she is dressed for walking. Goes down c.)

But she mustn't! Quick! (sees Nora c.) Darling! (sits on ottoman, looking at door of room L.)

NORA. I'm going to the Post Office, Jack, to send a telegram to mother, announcing my safe arrival home. (Bus. counts words on telegram form)

(DESMOND rises on Nora's entrance and comes down R.)

SMITH. (aside) How lucky! (rises)

NORA. I won't be long. SMITH. So sorry.

SMITH. So sorry. Nora. Sorry, dear?

SMITH. (confused) Yes, my pet—sorry that I'm too

busy to accompany you. But don't hurry! (bustling her up stage)

NORA. Why, Jack, I believe you are anxious to get rid of me!

SMITH. My darling! What a cruel thing to say.

NORA. Well, I'll just go to my room, and—(goes towards door L. in front of couch)

SMITH. (gets in front of door, hurriedly. With an exclamation, bars the way) Ah!!! You mustn't go in there, dear!

Nora. Why not, dear?

•SMITH. Because you mustn't!

Nora. An excellent reason why I should. But why mustn't I go in there, Jack?

SMITH. Why? You might see something you ought not to see.

Nora. Then I insist upon entering at once! (going towards door L.)

SMITH. (stopping her) Don't you understand, my dear?

NORA. No, Jack, I don't! Why are you so anxious to keep me out of my own room?

SMITH. Why am I so anxious to keep you out of your own room, darling? (feeble laugh) I'm not, dear—it was Dick.

Dick. Eh?

Nora. (with delight) Ah! I know what it is!

SMITH. You do? (alarmed)

NORA. Yes, you've a little surprise in store for me there! That's it, isn't it, Mr. Desmond?

DICK. Not exactly, Mrs. Smith; I think I follow Jack's meaning. (coming down R. C.) During your visit to Scotland—

# (Bus.—Smith gesticulating.)

SMITH. Dover.

DICK. I should say Dover.

(Nora looks enquiringly from one to the other.)

SMITH. Dover, oh, Dover—I heard him say Dover.

DICK. I have been using that room.

SMITH. That's right—you see, Dick being my best friend, he's been using the best room—to keep it aired, darling, don't you see, keep it aired.

NORA. But where did you sleep last night, Jack? SMITH. Nowhere.

## (DICK laughs aside.)

No, no—I had a shake-down in the spare bath-room—I mean bed room, dear. (points to room off c. to R.) But run along, darling, run along and send your telegram—run along! (sits on couch, glaring at door L.)

NOBA. Yes, Jack. I won't be gone long. (sees, and takes up MABEL'S umbrella on chair B. of flat door, coming down c. of stage) Jack, here's a lady's umbrella, and it's not mine!

Dick. (aside) The foglette's.

SMITH. (rises and goes c. to her) Eh? Not yours, Nora? You're mistaken, darling.

Nora. I'm quite sure it's not mine, dear.

SMITH. Oh, yes, it is—it wasn't—but it is for the present.

NORA. For the present?

SMITH. I mean—a little present for you, dear.

Nora. Oh, you dear, thoughtful old boy! (kissing him) Thank you so much!

SMITH. So glad you're pleased. (sits on couch again, glaring at door L.)

Nora. How sweet of you! (going up) Now I'll be off! (sees Mabel's hat on chair L. of c. door) Jack! What's this? (coming down c. of stage)

SMITH. (rises and goes to her c.) That, Nora? Don't you know! Can't you guess? Oh, that's another present for you—hope you like it!

NOBA. Like it? You dear! It's just too lovely. (going towards head of table L.) But why did you

take it out of the box?

SMITH. Why did I take it out of the box? Oh! I—I—it was Dick. Why did you take it out of the box, Dick?

DICK. So that it should catch your eye! SMITH. That's right! That's right!

(Nord goes to glass above fireplace, takes off her own hat and places it on chair above fireplace.)

Don't put it on, darling—I wouldn't put it on.

NORA. I must, Jack! I can't resist it! Why, there
are lovely pins in it!

SMITH. Oh, yes, darling, pins, of course. I never

forget anything when I start.

(DICK goes to L. of table. Whilst Noba is admiring the hat in glass, DICK sees MABEL's large feather boa in

armchair below door R. I. E. and gives it to SMITH, who hides it behind him and then stuffs it under his coat, between the shoulders, leaving a long tail hanging down. He gives a sigh of relief and a smile of satisfaction, thinking he has successfully hidden it. DICK laughs.)

(going c.) It suits me beautifully, doesn't it, Nora. Mr. Desmond?

DICK. Admirably, Mrs. Smith.

NOBA. What a dear, kind, thoughful and considerate husband I have.

DICK. A model husband, Mrs. Smith. (seeing the end of boa hanging behind Smith, signals to Smith. Bus.)

(Smith smiles contentedly, thinking it cannot be seen.)

Nora. There, Jack, Mr. Desmond calls you a model husband, and so you are. (seeing the boa dangling) Why, Jack, what's that? Sмітн. What's what, my darling?

(He turns, and Nora, who has the end of the boa in her hand, draws it out.)

Oh, that's another little surprise for you, dear. NORA. Then why were you trying to hide it?

SMITH. I wasn't, dear. It was Dick. He said I wasn't to spring too many surprises on you all at once, darling.

NORA. (putting it on) Oh, there! and now I'll be off to the Post Office. (sees herself in glass) Oh! Au revoir, Mr. Desmond!

(SMITH hurries up stage and opens door for NOBA. Bright exit c., leaving door of room open.)

SMITH. Good-bye, sweetheart, good-bye, good-bye! (with a groan sinks in chair up R. C.)

#### (Dick roars with laughter.)

SMITH. Shut up, do!

DICK. Smiff, if the foglette meets your wife in her things, there'll be trouble.

SMITH. Good Heavens! I never thought of that, but I got out of it beautifully, didn't I? (coming R.) Some fellows would have been completely bowled over. wouldn't they? But come, before my wife returns this fainting female must be removed. (crosses L.) I shall never have another moment's peace until she's gone—never, never!

DICK. I say, Smiff, your wife has a deuce of a temper.

SMITH. She has, but that little ebullition just now

was a very poor sample of it.

DICK. Well, I wouldn't give a pin for a woman without a temper, a dispassionate woman's like a calm sea, gets monotonous after a time. Nothing like a little exhilarating breeze now and then. (laughs)

SMTH. Oh! you think so, do you? You'll alter your

opinion when you are married.

DICK. Quite contented as I am, thanks. Marriages, they say, are made in Heaven. I mean to wait until I get there. (goes R.)

## (DUFFELL knocks and rings.)

SMITH. Never mind what you mean to do; tell me what I am to do with this—this—fogelette, as you call her?

(Enter Mrs. Ponting by passage L. and opens the flat door. Duffell is seen. He is fashionably dressed, and looks like a country squire, and in no way indicates by his dress that he is a detective.)

## Who's this?

(SMITH strikes attitude L. over ottoman—foot on couch.

DICK same Bus. over table, with foot on chair.)

DUFF. Mr. Smith at home?

MRS. P. Yes, sir. What name, sir?

DUFF. Thanks. (He walks past her into the room and is somewhat surprised at the manner of SMITH and DICK—looks first at one and then at the other.)

Mrs. P. Well, that's cool!

#### (Shuts street door and makes her exit.)

DUFF. (addressing DICK) Mr. Smith, I presume? DICK. No. that is Mr. Smith.

SMITH. Yes, that's my name!

DUFF. Your pardon. (to DICK—then to SMITH) Mine's Duffell.

(He looks round the room without moving, much to the surprise of Dick and Smith, and then deliberately shuts the centre door of room. He then goes to window and waves his handkerchief three times very deliberately. Smith goes R. C. watching him.)

Dick. Who is this man?

SMITH. I don't know. Here! I say, what are you doing? What do you mean by—(does handkerchief Bus.)

Dick. Yes, what do you mean by—(also does hand-

kerchief Bus.)

Duff. That, sir—Oh! I'm signalling to my man! I'm

from Vine Street! (coming down c.)

SMITH. Oh! (aside to DICK) This is the inspector, Dick. I reported the robbery by letter last night! Soon get her off the premises now. (very pleased) Take a seat, Mr. Duffel!! (crosses behind to L.) I think I gave all the particulars of the affair in my note.

(Duffell sits L. c. on chair placed there by Smith, who takes is from L. of table R.)

DUFF. Yes, sir. (c.)

SMITH. (c.) Well, you'll be glad to hear I've recovered my pocket-book.

DUFF. You have, sir.

SMITH. (c.) Yes—there it is. (taking out pocket book)

Duff. (taking the pocket-book) But I want the lady—

SMITH. Take her, I don't!

DUFF. Yes, the lady and the rest of 'em, sir. (smells pocket-book) Parma violets, that's the scent I'm going to follow. Where did you find this, sir? (returning the pocket-book to SMITH)

SMITH. On the dressing table in that room. (points

to door L.)

DUFF. Oh! then the lady's not far away!

SMITH. No, she's on the dressing table—I mean she's in that room.

(DUFFELL looks at door and smiles.)

Now, Duffell, all I want you to do is to frighten her away from my flat. If she remains here five minutes longer, I'm lost.

DICK. Yes, Duffell, get her away from this flat, that's

all.

DUFF. No, sir, that is not all! (rises and puts chair L. of table R.) I've got an idea. I'm on the track of one of the cleverest gangs in Europe.

SMITH. Dick, what did I tell you? I'm the victim

of a diabolical conspiracy-I knew it!

DUFF. The head of it might have been a cabinet minister if he'd run straight—"Saintly Sam," we call him.

DICK. Why "Saintly Sam?"

DUFF. Why! Because he's generally got up like a parson. Never seen him, should like to, though. Sometimes it's Broad Church, sometimes High, sometimes Low.

SMITH. Never mind whether he's broad, high or low. (impatiently) Get her away!

DUFF. But I don't understand why she is here.

SMITH. Neither do I!

DUFF. How did she get here?

DICK. Came in a cab about twelve o'clock last night.

Duff. Then she slept here?

SMITH. (seated on couch) She did, Duffell, she did! In that room; and she has the cool audacity to say she's Mrs. Smith.

DUFF. Mrs. Smith! (roars with laughter) No!

SMITH. (gets up) For goodness' sake, don't you begin to laugh, Duffell. Do hurry up; my wife will be here in a moment.

DUFF. I'm beginning to see her little game here.

SMITH. But she mustn't have any little games here.

DUFF. Oh, this is a lovely case.

SMITH. I don't think so! Take her away! Take her away!

DUFF. (smiling and shaking his head) Impossible, sir!

SMITH. Damn it, man, she't not going to remain here. DUFF. She must, sir, just as long as ever she likes! SMITH. What! Think of my wife!

Duff. You think of my reputation. (this with great

importance)

SMITH. Hang your reputation! What about mine? DUFF. (Bus. to Dick and SMITH, beckons first one and then the other to him) Do you know who the lady is, sir?

SMITH AND DICK. (together) No, Duffell, I—we—do not!

DUFF. No, but I do. I'm a bit wide, I am—I'm not one of them narrow chaps. I find out things.

SMITH. You are awfully clever!—but who is she?

DUFF. She's the Duchess of Piccadilly.

SMITH AND DICK. (together) The Duchess of Piccadilly?

SMITH. That notorious woman—here?

DICK. Then, Smiff, I shall call you the Duke of Leicaster Square. (roars with laughter, sinks in chair B. of table B.)

## (Duffell laughs heartily.)

SMITH. Don't laugh, Duffell! It isn't funny.

Duff. But her real name is Matilda Scraggs, and her mother keeps a wardrobe shop in Somer's Town.

SMITH. I don't want to know her pedigree—only re-

move Matilda Scraggs immediately.

DUFF. Quite out of the question. Why take one little fish when with a bit of judicious ground baiting, I can catch the whole swim?

SMITH. For goodness' sake fish this fishy little fish away!

DUFF. I say again, sir, impossible!

SMITH. (who has gradually worked up to a pitch of impatience) What's your idiotic object in wanting her to remain here?

DUFF. To attract the rest of 'em.

SMITH. The rest of 'em!

DUFF. Sir, if she isn't suspicious they'll all be here presently.

SMITH. Oh, I like that—we'll get the spare room

ready for them. (inane laugh)

DUFF Now I must go and place my men. (going up c.) Yes, I'll post one at the pillar box round the corner. (opens door as if going out)

SMITH. (crossing over to DICK R. aside) This fellow

SMITH. (crossing over to DICK R. aside) This fellow is a damned fool, Dick. How can he possibly post a man at a pillar box?

DUFF. (closing door and coming down c.) Can you oblige me with a latchkey, sir? Might want to pop in unawares.

DICK. Here's mine. (gives key)

DUFF. (taking it) Thank you, sir. I'm on the road to promotion. (going up c.)

SMITH. And I'm on the road to ruin. (crosses L.)

DUFF. By the way, how was the Duchess dressed when she arrived? (coming down c. taking out pocket-book)

SMITH. Fancy asking a man to describe a woman's dress!

DUFF. Well, she must have had something on, sir. SMITH. Yes, of course—well—she'd a—a—

Dick. She'd-a-er-yes-

SMITH. Yes, she'd a-er-a sort of a-brown sort of hat thing.

DICK. Yes, with—er—big ostriches on the top of it.

Smith. No, no, ostrich feathers.

Dick. And one of those-er-you know, Smiff.

SMITH. Yes, Jim Jammy looking things—you know—that hang down—

Duff. Feather boa, sir?

SMITH. That's right—Oh, feather boa! Oh, you are clever!

DICK. And—er—a very handsome umbrella—SMITH. Yes, with a massive gold top.

(During above lines, Duffell makes notes in his pocket-book.)

DUFF. Anything else? SMITH. No. that's all.

Duff. (reading from note book) Brown hat, ostrich feathers, feather boa, handsome umbrella, massive gold top—and that's all.

SMITH. Oh, Duffell, Duffell, do go and post that man

at the pillar box.

DUFF. Just going, sir. (laughs—going up to door c.) So she calls herself Mrs. Smith, does she? This is a lovely case!

# (Exit c. door.)

SMITH. Shakespeare was right—the law is an ass. So am I. (sees Dick laughing) And so are you! Instead of getting Miss Matilda Mabel Scraggs away, I've got this duffer-headed Duffell policeman on my hands.

Dick. Leave Matilda Scraggs to me. (crosses to

SMITH)

SMITH. With pleasure, only—get her away! Get her away!

Dick. I'll look after her.

SMITH. You will? Oh, you Briton! (shakes hands with DICK)

DICK. You go and meet your wife, and keep her out as long as you can.

SMITH. I will, I will! That's a rattling good idea! (going into the hall and putting on his hat) Oh, if it should get into the papers. What a lovely head-line

it'll make. "Arrest of the Duchess of Piccadilly in Mr. John Smith's flat in Mona Mansions." Oh, lor!

## (MABEL enters from room L.)

(Nearly shuts centre door—puts his right arm round it and points three times to door L. as MABEL enters. As SMITH goes up c. DICK crosses B.)

### (Exit SMITH.)

DICK. Poor old Smith! He is certainly in a very tight corner.

MABEL. (not seeing SMITH'S exit) Oh, Mr. Desmond, I'm getting so anxious about my husband? Why doesn't he come—why doesn't he come? (goes up to window)

DICK. (aside) How pretty she looks. No, she shan't fall into Duffell's hands, I'll warn her! (aloud) Mrs. Smith!

MABEL. (coming down c.) Mr. Desmond! DICK. Fly!

## (MABEL starts back alarmed—he follows her.)

Fly! (waving his hands in the air)
MABEL. Mr. Desmond, have you lost your reason?
DICK. No, no, but you'll lose your liberty if you don't
fly! Come now, you know you're not Mrs. Smith, so
does Duffell, so does Mr. Smith.

# (Duffell enters and strolls down stage.)

MABEL. (L.) Oh! (in a state of indignation) What do you mean, sir? How dare you?

DICK. (B.) Fly! Fly!

# (DUFFELL coughs.)

(sees DUFF.) Too late, too late! (crosses R.)

DUFF. (going to DICK R.) Pardon me, sir, there's one more little point, I just wanted to know if—(to DICK, aside) Who's the lady?

DICK. Mrs. Smith. (to DUFF)

Duff. Oh!

DICK. (aside) Oh, Tilly, Tilly—you're caught, you're caught—poor lost little foglette!

#### (Exit door down R.)

DUFF. (aside) The genuine Mrs. Smith. (takes of hat, aloud) Pardon me, madam, but my name's Duffell-Sergeant Duffell, of Vine Street. I've come to assist your husband, Mr. Smith, (R. C.)

My husband—ah, yes.

There's a charming little conspiracy going on DUFF. in this flat, and I'm here to arrest a lady passing as Mrs. Smith.

MABEL. A lady here in my husband's flat! (crosses R.)

DUFF. (goes L.) Yes, ma'am, in your husband's flat. The case is somewhat complicated. I want your assist-

MABEL. But how can I assist you?

DUFF. By watching her, ma'am—and as it's in your husband's interests, I don't think you'll mind carrying out a little plan of mine. It's very simple, and it will help Mr. Smith! You needn't be afraid, I shall be close at hand.

Then whatever it is, I'll do it. MABEL.

DUFF. Good! How many servants do you keep? MABEL. Only one, our housekeeper, Mrs. Ponting!

Now, if you can borrow one of her aprons and one of her caps and appear before her in the guise of a servant, you'd be able to gain some very valuable in-

formation; understand, ma'am?

MABEL. Yes, yes, I'll see Mrs. Ponting at once. (going up c.)

## (Duffell crosses B.)

But who is this lady—what is her name—and what is

she doing here? (comes down R. C. again)

DUFF. If it's the party I think, her name's Matilda Scraggs, but there's no time to explain now, ma'ambut whatever you do, don't let her suspect you're watch-

MABEL. (going up to door) No. Oh, how excited I feel! But have no fear, I'll carry out your instructions to the letter.

## (Exit MABEL C.)

(putting on hat) That's what I call a very sensible woman. (taking cigar from box on sideboard—Bus.—takes up box—smells cigars) Cigars! good 'uns too—I wonder if they've counted 'em! Well, anyhow here goes for one. Now, Duffell, my boy, you can smoke a quiet cigar outside, watch the flat, and await developments!

(Duffell opens room door c., and Noba opens street door. Duffell hides behind door c. Noba does not see him.)

(NORA goes straight to fireplace and admires hat and boa in glass. The moment she passes Duffell, he darts round to the other side of door, almost closing it, showing head and arm. He points to NORA.)

(quickly, in loud whisper) The hat—the boa—the umbrella—the Duchess!

# (Exit c., closing door quietly.)

NORA. (who has been looking in glass admiring her things) Yes, it was good of Jack to think of me, and I'm so delighted with his presents! (looking in glass again) The dear fellow! So different from most husbands! But, I'm forgetting my duties! (rings bell on table R.) I've not seen Mrs. Ponting yet! I'll interview her at once. She certainly keeps the flat in de lightful order! (sits at table R.) I wonder what she's like! Jack gave me a very glowing account of her in his letters; he says she is a treasure. I hope she's not too good-looking. (sits R. of table)

(MABEL enters c. in cap and apron, leaving door open.)

MABEL. Did you ring, ma'am?

NOBA. (starts on seeing so pretty and bewitching a servant) Why, she's positively beautiful! Good morning, Mrs. Ponting!

MABEL. Good morning, ma'am! (aside) My hat!

NORA. I'm your mistress-Mrs. Smith.

MABEL. (scarcely able to control herself) Yes, ma'am. (aside) Matilda Scraggs!

Nora. You can take away the breakfast things.

(Crosses L. c. looking at MABEL as MABEL crosses to R. of table. During this scene MABEL is collecting everything on the tray which is on table—she folds the white cloth over it when everything is on it, and should time it so as to be finished in time to carry it off when NOBA says "That will do, thank you. You may go.")

MABEL. Yes, ma'am. (crosses to table R.)

NORA. (aside) Decidedly too good looking. I should have returned home sooner. (aloud) What is your name? (seated on couch)

MABEL. Mabel, ma'am. (aside) My boa! Nora. Mabel? (putting umbrella on couch)

MABEL. Yes, ma'am. (aside) And my umbrella!

Nora. You are a widow, I believe?

MABEL. (starts) A widow! Yes, ma'am.

Nora. (aside) Young, good-looking and a widow! Decidedly dangerous! Jack's description was most misleading. (aloud) I hope you've been attentive to my husband?

MABEL. Very, ma'am. (clears breakfast things)
NOBA. (aside) Not too attentive, I hope. (aloud)
I fear Mr. Smith must have been very lonely.

MABEL. Oh, very, poor darling!

NORA. (indignantly) Mrs. Ponting! (rises)

MABEL. I mean poor darling master, ma'am. Nora. (aside) She shall certainly not stay!

(Mabel makes great noise with breakfast things.)

(starts) Mrs. Ponting, pray be careful!

Mabel. I beg pardon.

Nora. Do you usually clear the table in that extremely awkward manner?

MABEL. (flurried) Well, you see, ma'am, I haven't been in service very long.

Nora. Evidently not; I'm afraid this place will not be at all suitable to you.

Mabel. Oh yes, ma'am, I like it very much indeed! Nora. Besides you are much too young to hold a house-keeper's position.

Mabel. Too young, ma'am! Mr. Smith doesn't think so.

NORA. (aside) I can quite believe it. (aloud) Never mind what Mr. Smith thinks. I am mistress of this household, Mrs. Ponting, please understand that.

Mabel. Yes, ma'am.

NORA. That will do, thank you,—you may go.

Mabel. Yes, ma'am.

(Lifts up tray with tea things on, also train of dress, showing plenty of frilled petticoat. Exit c. with breakfast things, leaving door open.)

Nora. (following her up and watching her) Black

satin shoes and black silk stockings. (closes door) Jack's description was most misleading! She shall not stay here another night. Not another night! (crosses R. looking in glass and taking off hat and boa during the following scene, places hat and boa on table)

(Smith enters c., shuts door, creeping down to door L. Nora watches him, and just as he has his hand on handle of door, calls.)

Jack!

SMITH. Ah, there you are, darling! (he is very anxious, and all through the following scene with his wife, endeavors to peep into Mabel's room, being anxious to know if she's gone, of course not allowing his wife to be suspicious of his movements) I've been looking for you everywhere!

NORA. And I've been interviewing Mrs. Ponting.

SMITH. Well, wasn't I right-isn't she a treasure? NORA. I'm not at all impressed with her! (crosses to SMITH)

SMITH. You're not? Oh, I am disappointed.

NORA. She's much too good-looking.

SMITH. Good-looking, Nora? Oh no, you can't call
Mrs. Ponting good-looking. Comely, if you like, dear; but she's not a beauty! (both seated on couch)

Nora. She wears black satin shoes and black silk

etceteras.

SMITH. (sits on couch L.) Does she? I've never noticed them, darling. (aside) Giddy old Ponting! Think of that! (Bus.)

(slightly jealous) She's been very attentive

to you, she tells me!

SMITH. Very, dear. Slippers - everything, always ready—nice cup of tea in bed every morning!

NORA. Most improper! (rises, crosses to R. aside) I hear you've been very lonely without me. (aloud)

SMITH. (goes L. playing with flowers in vase on table L., showing his anxiety to open door L.) Very, darling! In fact, I don't know what I should have done without— Mrs. Ponting, she was most comforting, dear!

NORA. (goes up to glass over mantel R., aside) Yes,

a month's wages in lieu of notice.

SMITH. (by this time SMITH has managed to look into MABEL'S room—aside) She's gone. (Bus.) breathe again!

(Dick enters, not seeing Nora, from room R. going C.)

There is a second to the second of the secon

THE PARTY (NAMED OF COMMENTS)

400

There there makes (anis) He was the control of the makes (anish) Anis (bears) (anish) Anis (bears) (bears) (bears) (bears) (bears) (bears) (bears) (bears) (bears) (bears)

None (more) Leviles Be, as None (more) Trung good-toking Besthery impersed levils description (mailing (mose) Il large yearle ben instance?

There were mader (there beside the later the later to attentive I later the later than the later were in the later the later than the later were in the later than the late

Man. (nationantle) Mrs. Parting!
Mean. I near por itering master, a
Mean. (quite) Six shall certainly no

Mixes, motion great notice with break

(source) Mire. Presides, grap be careful!... Minute. If they purifies.

Mona. Do you usually clear the tall tremely and marrie manner?

Hint. (flarred) Wel, you see, ma'

Normal Estimatily note I'm abaid this lie at all satisfie to you.

Mann. The was, makin, I like it very Norm. Hasilies you are much too you house-heaper's position.

Where, The wome, make

Whence. Two young, make so.

None (mode) I car Never mind what Mr. S' this household, Mrs. Por Mosen. Yes, ma'am. None. That will do Mosen. Yes, ma'ar

(Lifts up tray wit)
showing plenty
breakfast thing:

NORA. (follow

I an

ve

-you ma

on, also tr petticoat. I r oven.)

end wat

THE ENGINEES C. STUDEN BLOW, CHANGE AND AND AND AND me materies from and and his his his his hill like Te of diser, called THE STATE OF ME AND SHARES (NO. OF 101) mit all terrange the showing were not his till miners the purely rates themselve street, deling held. The gove of some of steering his fill minimum of the discounter the state of the state of BART WILDES The way also was for his willing. THE THE PERSON SELECTION SELECTIONS The sec of the suprement and all will METER ! There are the constitution Gentlestint Seet Single 201 Section and author September 15 and 15 BASE .

DICK. I say, Smiff!

SMITH. (aside) Hush! (Bus. indicating Nora's presence. He then indicates his delight at the departure of MABEL, finishing up by shaking Dick's hand) How did she go, eh?

DICK. (aside) She hasn't gone!

SMITH. Not gone! (forgetting his wife's presence. gives a yell) What the devil do you mean? (angrily) (alarmed, runs to SMITH) Jack! Ah, he is ill. Mr. Desmond.

### (DICK goes R. C.)

SMITH. (sitting on ottoman, with handkerchief to face) It's nothing, Nora. Touch of neuralgia, that's all, that's all.

Nora. I've a little Eau de Cologne in my bag. I'll fetch it and bathe your poor head, darling!

## (Exit quickly c. door-Hall.)

(rising) She's not gone?

DICK. How could she go without these things? (pointing to hat, etc.—on table)

Smith. (groans) Oh!

DICK. Why didn't you keep your wife away longer? Take her out again, and keep her out.

SMITH. Where's that assinine Duffell?

(Enter Nora from c. pouring Eau de Cologne on handkerchief.)

Dick. I left him here with the foglette! (Bus. aside) Your wife! (crosses L.)

(SMITH drops into couch again and groans as if ill.) (DICK sits round to L. of him.)

Nora. There, dear, let me—(pours Eau de Cologne on his head)

(yelling) Oh! Oh! You've poured it in my SMITH. eye, dear. (Bus.)

NORA. Oh! I am so sorry, dear! (Bus.)

SMITH. I'm better now. That's lovely-but come, Nora, I've another little surprise for you.

NORA. Another? (full of delight)

SMITH. Yes, darling, I'm full of surprises this morning. Put on your things, I'll take you round to Mitchell's and buy you a sealskin dress—no, no, jacket\_t\_t\_jacket!

DICK. (to SMITH) Good idea, Smiff!

(NORA crosses B., takes up MABEL'S hat off table.)

SMITH. (going across R.) No, no, not that one, g (takes it and holds it behind him and then——!

(DICK takes it and puts it on table below door L.)

Wouldn't go well with the sealskin!

(Nora then takes Mabel's boa, Smith takes it from her.)

Nor that, Nora.

NORA. Why not, Jack?

SMITH. Well, my dear, that and sealskin! Judge for yourself!

(Bus. hands it to Dick, who puts it on table L. with the hat.)

NORA. (taking her own hat from chair B.) Anything to please you, dear.

(MABEL opens door slightly — peeps in, and unseen watches them—she is still in servant's dress.)

SMITH. (takes out his pocket book, and, opening it, shows notes) Now, Nora, a little extra pin money! Where's your purse, dear? (he sits at table, placing the notes and his pocket book on it)

MABEL. (aside) My husband's pocket book! He's

stolen it!

(NOBA sitting at head of table L. and placing her purse on the table. Bus. with notes.)

SMITH. Five—ten—and one makes fifteen! There you are, Nora. (Bus. places notes on top of pocket book on table)

Nora. Oh, how generous you are! (goes to glass, puts on hat)

SMITH. I can afford to be generous, thanks to "Merry Mabel."

MABEL., (aside) Merry Mabel! I don't feel merry! DICK. She's a flyer!

#### FACING THE MUSIC.

SMITH. Yes, but she wants a lot of humoring. rosses to L. and takes his overcoat from couch)

MABEL. (aside) Oh, does she?

DICK. You were lucky to get hold of her. I wish she as mine, she'll bring you in no end of money, Smiff.

(SMITH hands overcoat to Dick to help him on.)

NORA. I've not seen her yet, you know. (crosses to . c.)
MABEL. (aside) Oh, haven't you?

The moment Noba has crossed to L. c. and all the characters have their backs to Mabel, she goes quickly to table, takes the notes and quickly hides behind curtains.)

SMITH. Jawson takes her down to Mudboro' to-morrow and the Duke of Putney's plate will be ours. (putting on coat)

(By this time, all the characters have their backs to MABEL. DICK helping SMITH on with his coat, and NOBA fastening her gloves.)

NORA. (who has been arranging her hat, etc.) I'm quite ready, dear. (makes sure that MABEL is behind curtain, and goes up to door c.)

SMITH. (putting on overcoat) All right, dearie, I won't be two wobbles of a duck's tail. (going up c.) Come along, darling!

DICK. Smiff, don't forget your pocket-book.

SMITH. By Jove! (takes it from table R. and puts it in his pocket) Not much good going shopping without money.

(As Smith goes up, Dick crosses R.)

DICK. Be careful—be careful! (aside) Don't lose the notes again, Smiff! (Bus. cross R.)

(Nora is at door of flat.)

SMITH. (aside) Not likely—Ah, ah! (Bus.) Now's your chance, balloon her out!

Nora. (standing at c. door) Won't you come with us, Mr. Desmond?

SMITH. No, no, dear—he can't. He's going to be busy—very busy. Aren't you, Dick? (Bus.)

Norm. Then we'll leave you in charge of the flat—(-aughingly) But don't flirt with Mrs. Ponting.

### (Exit c.)

Dick. Eh? (laughs)

SMITH. Flirt with Mrs. Ponting! What's she talking about? Now then, Dick, "biff" her out! Biff her out!

## (Exit—shuts door c.)

DICK. (exploding with laughter) Flirt with Mrs. Ponting—well I like that!

(Exit roaring with laughter room down B.)
(MABEL enters from behind curtains.)

MABEL. (taking the stage) So I'm to be sent to Mudboro' to-morrow. Jawson will take me! Oh! So I'm Merry Mabel, am I? (laugh) A flyer! But I want a lot of humouring! (laughs) Mr. Duffell was right! There is a conspiracy going on here.

## (COLONEL SMITH knocks and rings.)

Who's this? Ah! perhaps it's Jawson! Anyhow, I mustn't be seen like this.

(Exit door down L. quickly.)

(Mrs. Ponting opens door c. The Colonel enters, places hat and stick in hall.)

Colonel. Thank you. Is my nephew in?

Mrs. P. No, sir, he's gone out, but I don't think he will be long.

COLONEL. Then I will wait. (going towards head of table R.)

Mrs. P. Very well, sir.

Colonel. (taking off gloves) Can you give me a whiskey and soda?

MRS P. Certainly, sir. (goes to sideboard L., gets

tray and places it on table R.) Here it is, sir.

COLONEL. Thanks. (helping himself) By the way, I want to write a couple of important letters. Where can I do so?

Mrs. P. (pointing to door R.) That is master's study. You'll find everything you want there.

# (REV. SMITH knocks and rings.)

Confound that knocker! It's going all day. (goes to street door)

COLONEL. By Jove! considering Master Jack's a teetotaler, this is a remarkably good drop of whiskey! (goes to fireplace)

(Mrs. Ponting opens door—the Rev. Smith passes her and goes down L. C. Mrs. P. follows down C.)

REV. S. I've just called to enquire if Mr. Smith was

very angry when you gave him the letter?

Mrs. P. Lor, sir, I've forgotten all about it! (taking it out of her pocket)

REV. S. You've forgotten all about it!
MRS. P. You see, sir, you see, I put it in my pocket, and it slipped out of my head.

REV. S. Your thoughts are still running on that milkman, I fear. (taking the letter) I'll deliver it to him myself.

Mrs. P. He is out, sir, but I don't think he'll be long.

REV. S. May I wait for him?

Mrs. P. Certainly, sir.

### (Exit C.)

REV. S. I'm most perplexed. (seeing Col.) Oh, I beg your pardon.

COLONEL. Good morning! So you want to see my nephew-a friend of yours, I suppose. (going c. to him)

REV. S. We are neighbours, nothing more. I am the curate of Saint Andrew's. (drops paper as he goes down L.)

Colonel. (pointing to paper Rev. S. has dropped)

That yours, sir?

REV. S. Oh, thanks! (picking it up) It is my subscription list in aid of the Spinsters' Home at Battersea-but I regret to say it is quite empty.

COLONEL. The Home?

REV. S. No, the Home is quite full; it is my list that is empty.

COLONEL. We'll soon remedy that; I'll start it with a sovereign. (gives coin)

REV. S. You will! How generous! It is really most kind of you.

COLONEL. It's a very worthy object, and they deserve a home for remaining single. (has written his name on list during this with pencil attached to his chain)

REV. S. Oh, thanks!

COLONEL. (returning list) There! If you work Master Jack right, you might get a pony out of him. (goes to table R.)

REV. S. A pony! Oh, fancy! But I haven't got a stable.

COLONEL. (laughing — aside) Greenhorn! (helps himself to another drink) Can I offer you anything?

REV. S. No, thank you. I never drink.

COLONEL. A paragon of all the virtues, eh? Do you never feel thirsty?

REV. S. Oh, yes; but I can always quench it with a little sherbet and water.

COLONEL. (aside) Sherbet and water! Oh, this man gets on my nerves. (aloud) Excuse me, I've a couple of most important letters to write. You don't mind my leaving you? (going to door R. I. E.)

REV. S. Not in the least!

COLONEL. Sherbet and water! Ah! Ah! Ah!

#### (*Exit* R. I. E.)

Rev. S. He seems a very genial old gentleman—what a pity it is he drinks! (taking off his gloves) I'm in sore tribulation. Mabel, my wife, is lost. A telegram from Scotland has brought me the melancholy tidings. She left there yesterday.

(MABEL enters, still in servant's dress, door down L.)

MABEL. My Johnnie, my darling! At last—at last! (with a cry of joy she rushes to him and takes the little man in her arms) Oh, Johnnie!

(They sink on couch.)

REV. S. (R.) Mabel! My lost lamb!

(MABEL still holding her husband in her arms, rocks to and fro, and as he tries to speak, she presses his face against her dress—seated on couch.)

(DICK enters at R. I. E.)

DICK. (entering) What's she up to now, and what's

she got in her arms? A man—a parson! It's Saintly Sam! Where's Duffell?

### (Quick exit c.)

MABEL. Oh, my poor darling, did they hurt you much?

Rev. S. (speaking under difficulties) Mabel, I——
MABEL. (smothering his face again) But you're safe
in your Mabel's arms once more.

Rev. S. I'm in a state of mystification! Why are you here in that dress?

MABEL. Oh, I'd forgotten. (merry laugh) Ah, never mind the dress—your Mabel's in it.

REV. S. (aside) Am I quite awake?

MABEL. My brave, heroic, handsome Johnnie! (repeating the embracing Bus.)

REV. S. Mabel, I hunger-

MABEL. (embracing him again) My poor darling, of course you're hungry! (going) I'll fetch you something. (going to door c.)
Rev. S. No, no—you don't understand. (following)

REV. S. No, no—you don't understand. (following her up)

MABEL. Ah, take these notes-

#### (REV. S. holds out hand.)

(taking notes out) They're yours—they're safe. I'll explain everything in a moment. (embracing again) My darling!

# (Quick exit c. leaving door open.)

Rev. S. (crosses to L. holding notes in his hands and looking frightfully amazed) Whatever does it mean? Am I dreaming? Why is my Mabel here in a servant's dress?

(Enter SMITH quickly c., goes down R. of table and shakes newspapers.)

SMITH. How stupid of me! Fancy forgetting the notes! Luckily the cab hadn't gone far. I left them on this table. (looks under) Why, good heavens, they're gone! Eh? Who's this?

REV. S. (L. c. still standing with notes in his hand)
I beg your pardon, sir, but are you Mr. Smith?

SMITH. (still looking for the notes at table B.) Yes. Who the devil are you?

Then I wish to offer you an abject apology. SMITH. (aside, seeing notes) Why, there they are! eeing them in the Parson's hand) Those notes are (seeing them in the PARSON'S hand) mine!

REV. S. No. sir, they belong to Mabel. (places notes

in breast pocket)

SMITH. (aside) Ah, it's Saintly Sam! Duffell was right! They will all turn up! (aloud) Give me those notes, sir. (going to him, chases him round couch and over to table)

REV. S. (rushing across R. of table R.) Certainly not,

and if you are violent, I shall call Mabel.

SMITH. (taking off coat and placing it in chair head of table) Oh! you'll call Mabel, will you? You scoundrel! (going to him) Do you know where you'll sleep to-night? Do you know where Mabel will sleep to-night?

REV. S. In bed, I trust. SMITH. But it'll be a very hard one. They can't go in for luxuries at the cell you'll occupy.

REV. S. Cell, sir! Do you take me for a monk?

A monk-for monkey! Oh, you-(going to SMITH. him) beauty! (inane laugh) Come, give me those notes! (going to him-)

(Rushes after Rev. S., who comes down in front of table, crosses to couch for hat and hurries up c.) and off.)

REV. S. No, sir. (evading Smith)

SMITH. Give me those notes, I say! (going to him)

(DUFFELL enters quickly c. and gets between them, holding Smith.)

DUFF. No violence, sir.

(REV. S. quick exit.)

SMITH. Duffell, you idiot. That's Saintly Sam! He has my notes in his pocket—you've let him go! (sits in chair L. of table R.)

DUFF. Saintly Sam! It's all right, sir, he can't es-

cape! I've my men planted below.

SMITH. (sinks in chair) Oh, of all the thick-headed fools that ever breathed, that man's the worst.

(Enter Colonel Smith from door B. I. E.)

DUFF. (oside) Here's another of 'em!

### (Exit c.)

Col. Ah, Jack! What's the matter, Jack? SMITH. Nothing, nothing!

COLONEL. I say, Jack, I've missed my appointment with the Commander-in-Chief, so I must stop in town to-night. Can you put me up?

SMITH. Oh! Come and live with us.

Col. Eh?

SMITH. I mean, Nora'll be delighted.

Col. Nora! You mean Mabel?

SMITH. Yes. Mabel—Nora—Ponting—thev'll all he glad.

Col. By the way, did you see that parson?

He's no parson—he's a fraud! SMITH.

COLONEL. A fraud!

SMITH. Yes, he's called Saintly Sam, and he's head of one of the most notorious gangs of swindlers in England.

COLONEL. What! And I gave him a sovereign for the

Spinsters' Home!

SMITH. You did! (hearty laugh) Good-bye, sovereign!

COLONEL. Well, I'm done!

# (Nora enters C.)

NORA. Jack, Jack, I'm tired of waiting in the cab!

# (SMITH horrified, rises L. C.)

Oh, I beg your pardon. I didn't know you were engaged. (goes to window)

Colonel. (aside) Another pretty woman! (aloud) Introduce me!

SMITH. (aside) No. no! This is my wife's dressmaker!

# (Nora comes down L.)

(aside) Oh! (goes to overmantel, arrang-COLONEL. ing tie)

(going to his wife L.) Won't be a moment. SMITH. darling!

Who's this? Nora.

(aside) The gas-meter, dear-No, no, the SMITH. gas man. He's come to take the meter. (crosses R., aloud to Col.—taking his arm and walking him off stage -Col. protesting) Come along, come along;

### (Exeunt Smith and Colonel door down R.) (Enter Duffell.)

(sitting on ottoman) What is the matter with Jack this morning? (fanning herself with handkerchief) I'm getting quite alarmed.

(expression of satisfaction at seeing DUFF. Ah! NORA, whom he takes to be the "Duchess"—aside, Bus.) Parma violets, eh? (L. C.)

NORA. (screams and rises) Are you looking for Mr. Smith?

DUFF. No, ma'am, I'm looking for you.

Nora. Your business, pray be quick—I'm just going shopping.

Shopping! Shop-lifting, you mean. Now, Duff. come along, Matilda!

# (Music—(pp) in Orchestra.)

Nora. Matilda! Sir! Do you know who I am?

DUFF. Do I know who you are! Certainly! Matilda Scraggs, the Duchess.

Nora. What! (most indignant)

DUFF. Now, come along, Matilda; no playing about the bush with me-you know. (smiles, he is about to approach her, takes her hand. Slight struggle)

NORA. Stand back! How dare you! Jack! (she calls loudly—almost screaming)

(Enter Smith door R. down stage, in state of alarm and wonder—goes to Nora L. Duffell goes R. C.)

SMITH. Good heavens! What's the matter? (looks first at Duffell, then at his wife)

(COLONEL SMITH enters door R. down stage. MABEL enters c., gets gradually down R.)

(beaming with self-satisfaction) It's all right, sir; I've got her. (R. C.)

MABEL. (pleased) Ah!

SMITH. You've got her? (L. C.)

Duff. 'Yes, sir! The Duchess of Piccadilly!

SMITH. Where is she?

There! (points to NORA) Duff.

NORA. Oh! SMITH. You blithering idiot! That is my wife!

DUFF. Your wife?

COLONEL. No, this is your wife! (points to MABEL, who is still in servant's costume)

MABEL. What?

NOBA. That is my servant, Mrs. Ponting!

Mabel. (crossing to Noba) No, Matilda Scraggs, I'm not your servant. (crosses to c.)

Nora. Then who are you?

MABEL. I am Mrs. John Smith!!!

(Music forte.)

(MABEL stands erect c. Nora with a scream falls fainting onto ottoman. Colonel Smith stands amazed. Smith with hands to head, dazed.)

John Smith.
Duffell Mabel

NOBA.

COL. S.

## QUICK CURTAIN.

For picture, John Smith is leaning over Noba, slapping her hand.

### ACT III.

Scene.—The same. Ten minutes later on the same morning.

(Duffell enters door of flat quickly when the curtain rises.)

DUFF. (goes to fireplace R.) And to think that I allowed myself to be taken in by him. (picks up photo on mantelpiece) Mr. Smith indeed! His conduct when I arrived ought to have put me on my guard. Mr. Smith indeed! Well, it isn't often I make a mistake. He's one of the gang! And so is that other party, Desmond. Anyhow, I'll soon have them all under lock and key at Vine Street. (puts photograph on table R.)

(MABEL enters door L. sobbing and in a very excited state.)

MABEL. Ah, Mr. Duffell---

DUFF. My dear madam, don't distress yourself like

this; I'll see they don't harm you.

MABEL. (sobbing) But my husband! Think of my husband! What have they done to him? What have they done to him?

DUFF. (R. C.) It's pretty certain they've got him hid-

ing somewhere.

MABEL. Heaven knows what he may be suffering! Duff. Leave everything in my hands; I'll find him!

DUFF. Leave everything in my hands; I'll find him! (crosses to window L.)

### (MABEL goes R. C.)

(looking out of window, whistles) Oh, oh!

MABEL. (exclamation of surprise at DUFFELL's long low significant whistle with his mouth) Oh, Mr. Duffell. what is it?

### (Going up to DUFFELL.)

DUFF. Don't be frightened, ma'am. (still looking out of window) Now, what's that furniture van doing here?

MABEL. Furniture van! (looks over his shoulder out of window)

DUFF. Yes; they tried that game on in Paris a little

time ago; but they don't come it over Duffell. Well, upon my word—but I've upset their little programme; I tumble to their little game now. (crosses R. C.)

MABEL. You do? (L. C.)

\*
DUFF. I do, ma'am. They've got your husband out of the way, and their next move was to get you out of the way; then, with the exception of your house-keeper, they'd have had the place to themselves, and in less time than you could say "knife" everything here would have been in that van, and off they'd have gone with a nice little haul!

MABEL. Oh, Mr. Duffell!

(going up to door c.) I must investigate that van; it'll come in useful to take them all to Vine Street. MABEL. Oh! I'm afraid to be left here alone! (going

to Duffell)

DUFF. Lock yourself in your room, ma'am; and if they attempt to force the door, open the window and call for help. I shall be on the alert. (opening door of flat)

MABEL. (going to door L.) Oh, Mr. Duffell, what should I have done to-day without you? I am so helpless; you are so clever.

## (Exit door L.)

DUFF. Nice little woman! I like her! She said I was clever! Well, so I am-very clever. But to hear it from the lips of youth and beauty is soothing-very soothing.

# (Exit door c.)

# (MRS. PONTING enters door R.)

Mrs. P. Oh. dear! Oh. dear! What is the matter with Mr. Smith this morning? (points to door L.) Then there's Mrs. Smith! What's a-worrying her, poor dear, and why did she borrow my things? But, lor, didn't she look nice in them? Ah! it all comes of the master stopping out last night! (lifting up her hands) I know it does! (L. C.)

# (Enter Nora c. She goes down R. C.)

Normann (entering) Where's Matilda Scraggs!
Mrs. P. (surprised) Matilda Scraggs, ma'am? Ι don't know no Matilda Scraggs, ma'am.

NORA. You do! You must! You let her in last night! MRS. P. Me, ma'am? The only lady I let in, ma'am, was Mrs. Smith.

NOBA. Mrs. Smith indeed! That is Matilda Scraggs! (crosses L.)

Mrs. P. Well, ma'am, I didn't know her maiden name. How was I to know master had married a Miss Scraggs, m'm?

NORA. How am I to explain to a servant? Oh, I can't! You may go! (sits L. of table R.)
MRS. P. Yes, ma'am—

NORA. Stop!

MRS. P. (going, aside) What's she doing here? NORA. You are not deceiving me?

MBS. P. (injured tone) Deceiving you, ma'am? Nora. You are my housekeeper, Mrs. Ponting?

MRS. P. No, ma'am, that I'm not!

NORA. Ah!

Mrs. P.' I'm certainly Mrs. Ponting, ma'am, but, begging your pardon, you're not my mistress!

## (MISS FOTHERINGAY knocks and rings.)

Nora. Oh! I am your mistress, Mrs. Ponting.

Mrs. P. Well, ma'am, seeing as how my mistress is in there—(points to room L.) I——
NORA. Do you doubt my word? (rises)

Mrs. P. Oh no, ma'am, and I don't doubt her word neither; but master ain't a Mormon—(goes to door c.) he can't have two wives. (opens door c., leaving it open)

NORA. (crosses L. c. to ottoman) Even the servant doesn't believe I'm Mrs. Smith. Oh, I'm so glad I came home!

# (MRS. P. opens entrance door of flat.)

## (Enter Miss Fotheringay.)

Miss F. Mr. Smith at home?

MRS. P. Yes, miss! But oh! he's very busy this morning. I'll tell him you're here, miss.

Miss F. Thanks! (comes down R. C.)

NORA. Another little surprise for me, I suppose!

# (Mrs. P. shuts room door.)

NORA. Good morning. You wish to see Mr. Smith?

Miss F. Yes, madam.

NORA. He will be here presently; pray be seated.

#### (MISS F. sits L. of table R.)

Might I ask your name? (sits on ottoman)

Miss F. Certainly! I am Miss Fotheringay of the Bijou Theatre? I left my card this morning.

Nora. (aside) An actress! What can she want with

Jack? (aloud) What is the object of your visit?

Miss F. To thank Mr. Smith for his great kindness to me.

Nora. Really! Is he a friend of yours?

Miss F. A friend indeed, for he was a friend in need. Oh! if you only knew how good he has been to me!

Nora. (aside) I can quite imagine it.

Miss F. Yes, madam; I was in trouble and he came to my assistance like the noble-hearted fellow he is. Do you know him?

NORA. (aside) I'm afraid I don't! (alou'd) Yes—slightly, but when and where was he so kind to you?

Miss F. (rises) Late last night in Leicester Square. It was terrible; but oh! how fortunate it was that when I fell fainting it was into the arms of so true a gentleman! How brave he was! How sweetly tender and considerate! Can you wonder that I am longing to meet him and thank him from the bottom of my heart?

Nora. (rises—aside) This is too much! (aloud)

Madam, do you know who I am?

Miss F. I have not the pleasure.

Nora. I am his wife.

Miss F. Oh! pardon me, but really—(goes R. C.)
NORA. (aside) Oh! she doesn't believe me. (aloud)
Do you doubt my word?

Miss F. I think you are mistaken.

Nora. Mistaken! I tell you, madam, I am Mrs. John Smith.

Miss F. Possibly; but you are not the only one, and—

NORA. What! (aside, half sobbing) Oh, Jack, Jack, how could you? (sinks on ottoman sobbing)

MISS F. I didn't mean that; I meant that you don't happen to be the wife of this particular Mr. John Smith of Mona Mansions.

Nora. Not his wife! How dare you say such a thing! (rises)

Miss F. Because I have already had the pleasure of seeing the real mistress of this flat—here—not two hours ago. (going B.)

Nora. The real mistress! (aside) First, Mrs. Ponting and now this actress. (aloud) Madam, you forget yourself. (going up c.) I will find my husband and he shall explain everything in your presence and mine.

### (Exit c.)

Miss F. This is flat-furnishing up to date. Box and Cox with wives! How does Mr. Smith do it? (goes L.)

### (Enter SMITH from door R. I. E.)

SMITH. (R.) I beg your pardon. (seeing his mistake, furious and horrified at seeing another strange laay in his flat) Madam! (groans) Another horror! Another horror!

MISS F. (L. c. merrily) Thank you—Mr. Smith! SMITH. Who are you, madam?

Who are you, madam?

Miss F. Apparently you don't recognize me this morning.

SMITH. (furiously) Madam, I've never seen you before in my life. (crosses L. C.)

Miss F. (merrily) Oh! Mr. Smith! (crosses R.) SMITH. Oh! Mrs.-Madam-(going to her)have you come here?

Miss F. (smiling) I believe you lost a pocket-book last night!

SMITH. Ah! Here's another one after it! Ah! ah! ah! How many more of you? How many more of you?

Miss F. (frightened) Mr. Smith! (draws away L.) SMITH. Madam, do you know I have a detective on the premises?

MISS F. (merrily) A detective! Smith. Yes, madam; and he's here to take you and the rest to Vine Street.

# (Miss F. merry ripple of laughter.)

(aside) She doesn't seem to mind it in the least! Yes; she's one of the gang. (aloud) Madam, do you want to sleep on a plank to-night?

Miss F. (laughs) No, thanks! Smith. Then you'd better go, and take Matilda with you!

MISS F. Take Matilda with me?

SMITH. Yes, Matilda Scraggs! The Duchess of Piccadilly! And perhaps you'll tell me why she has the audacity to call herself Mrs. Smith? MISS F. (aside) Oh, that was the Duchess I saw just now.

### (Enter COLONEL SMITH C.)

COLONEL. I say, Jack, my boy—(goes down L. c.) Hallo! another pretty woman! Jack, my boy, introduce me!

SMITH. One moment, uncle. I'm all like that this morning. (changing his tone with great effort) Would you mind stepping into that room for a moment? (opens door down R.)

Miss F. (crossing to door R.) Not in the least, but

-won't you introduce me?

SMITH. (aside) Hush! This is the detective! MISS F. Oh!

### (Merry laugh and exit door down B.)

Colonel. Jack, you rascal!

SMITH. (trying to laugh) I am! I am!

COLONEL. (digs him in ribs) You're having all the fun this morning.

SMITH. Oh, I am! I am!

COLONEL. (smiling and pointing off) Who's that? SMITH. That? That! Oh, that's—that—(aside) Who the devil is—that? (aloud) Oh! that's our nursery governess, sir!

COLONEL. Your nursery governess! Why, you haven't

any—(Bus. imitating nursing baby)

SMITH. I know, I know—quite so; but—er—you never know what may happen.

## (Quick exit into room down R.)

Colonel. (jovial laugh; crosses and sits on ottoman L. c.) I can't quite make Master Jack out! He doesn't seem to know his own wife; and she's a little mysterious! Why was she dressed like a servant just now! And that dressmaker girl seems a trifle peculiar. What did Mabel call her? Matilda Scraggs—yes! Matilda Scraggs!

### (Nora enters c., goes down r. c.)

Nora. I can't find Jack anywhere.

COLONEL. Ah, here is the lady. (rises, Bus. puts eyeglass in eye, looking her up and down. walking towards her) Ah! Ah! NORA. Well, sir, have you finished your inspection? Colonel. (removing eyeglass) Pardon me, madam, if I appear rude.

NORA. I mean your inspection of the meter! (crosses L. C.)

COLONEL. (R. C.) My inspection of the meter? (laughs) Madam, do you know who I am?

NORA. (L. C.) The gas man!

COLONEL. (R. C. laughs again) The gas man? Madam, I am Colonel Duncan Smith.

Nora. My husband's uncle! (goes to him, holding out her hand)

COLONEL. (placing his hands behind him) Certainly not, madam; don't know your husband! I'm John Smith's uncle!

NORA. And I am John Smith's wife! (goes R. C.)

Colonel. (c. smiling) Oh no, you really must pardon me, but—

Nora. (R. c.) Now, he doesn't believe me! No one believes me! (angrily; comes up to him with arms folded) Will you be good enough to tell me who I am? COLONEL. (C.) You are Miss Matilda Scraggs, the

dressmaker. Jack told me so.

Nora. (R. c.) Jack told you that?

COLONEL. (c.) Certainly! And may I ask why you take me for the gas man?

Nora. (R. c.) Because your nephew told me so!

COLONEL. (C.) What!

# (Enter Mabel door L.)

MABEL. (L. c. entering) Oh, Uncle Duncan! Uncle Duncan! (going to him and sobbing on his shoulder)
NORA. (BUS.) Oh!

COLONEL. (arms round MABEL) What's the matter, Mabel, my dear?

MABEL. My Johnnie! My Johnnie! (leaving the Colonel's arms, goes L.)

NORA. How dare you call my husband your Johnnie?

MABEL. And how dare you call my Johnnie your husband?

NORA. He is not your husband. MABEL. You are not his wife!

NORA. Oh! (speaking together, they collapse into MABEL. COLONEL'S arms)

Colonel. (supporting one on each shoulder) Ladies! Ladies! (trying to calm them)

NORA. This is too much! (crosses L.)

MABEL. It is more than I can bear. (crosses R.) NOBA. But I'll not remain here to be insulted.

MABEL. Why did you come here at all? You know you have no right here.

NORA. No right here! No right in my own home?

MABEL. This is not your home!

Nora. Not my home!

Colonel. Certainly not, madam. This is not your home.

NORA. Oh! (takes up MABEL'S hat and boa from table

L.) Well, that settles it: (comes c.)

MABEL. Madam, how dare you! (crosses to Nora and snatches hat and boa) Those are mine! (crosses to door L.)

Yours! Nora.

MABEL. Yes, madam, mine.

#### (Exit L.)

NORA. Hers! And he gave them to me only an hour ago. (sinks on ottoman sobbing)

COLONEL. Don't cry, my dear! Don't! (going up) Oh, hang it! I can't stand a woman's tears! (goes up and opens c. door)

#### (As he does so the REV. SMITH enters.)

Halloa! How did you get in?

REV. S. I found the outer door open, so entered.

(goes towards couch)

NORA. (to herself) So I'm the Duchess of Piccadilly!

REV. S. Oh, I beg your grace's pardon for intruding. (takes off hat)

Nora. (going up) Oh! REV. S. Have you seen my Mabel? (following her)

Nora. Don't speak to me, sir! How dare you!

### (Exit c.)

REV. S. The Duchess appears angry! (going down L.)

COLONEL. (R. C.) You little imposter, where's my sovereign?

REV. S. Your sovereign! At Windsor Castle, I believe.

, COLONEL. I mean the sovereign you swindled me out of.

Rev. S. Sir!

COLONEL. The sovereign I gave you for the Aged Spinsters' Home at Battersea. Oh, you hypocrite! How dare you wear that coat?

REV. S. I am the curate of St. Andrews.

COLONEL. Yes; I've heard that before; but I know better! And if you don't hand me over my sovereign, I shall hand you over to the police.

#### (SMITH enters R.)

COLONEL, Ah. Jack. I've caught the rogue. (going B.) SMITH. (crosses to Rev. S.) You scoundrel!

REV. S. Sir, I am the curate of St. Andrews!

The curate of St. Anurews! Ah! ah! ah! COLONEL. Don't let him go, Jack! I'll send for a policeman.

#### (Exit c. door.)

SMITH. Now then, Mr. Saintly Sam-

Rev. S. Saintly Sam, sir! I am-

SMITH. Oh! I know who you are! Your disguise doesn't take me in! What do you mean by selecting my flat to carry out your criminal plans?

REV. S. I haven't the remotest idea of your meaning. I came here to offer you an abject apology.

SMITH. Never mind the apology. Where are the

notes you stole just now? (going towards him)
Rev. S. (retreating) I did not steal them, sir. Mabel entrusted them to my keeping. Oh, where is

she? Where is she? (crosses to table R.)

SMITH. You know where she is well enough, and you also know that her name is not Mabel-it's Matilda!

REV. S. Matilda! SMITH. Yes, Matilda Scraggs, and her mother keeps a wardrobe shop in Somers Town.

REV. S. Poor fellow! I am afraid he's demented. SMITH. You villain! But your career of crime will

soon be cut short. You are caught red-handed this time. Sit down there. (goes up to sideboard and pours out a whiskey and soda) Sit down and don't move!

REV. S. (sits) I hope he won't get violent.

But I have one very great consolation. SMITH. (drinks)

REV. S. Drink! He'll be positively dangerous in a minute.

SMITH. You'll get ten years at the very least. (got to window) Why the deuce doesn't Duffell come Where can he have got to?

(The Rev. S. creeps cautiously to door and slips out leaving flat door open, but banging street door.)

SMITH. (turning round) Confound it, he's gone What a fool I was to take my eyes off him! He's a slippery as an eel!

#### (Nora enters c. and goes down L.)

SMITH. (closing door) Nora! (goes down in C to her)

Nora. Don't speak to me, sir!

SMITH. Nora, my darling!

NORA. I am no longer your darling.

SMITH. Yes, you are, dear! Now more than ever Nora, you don't understand. I am the victim of a de signing woman.

Nora. And I am the victim of a faithless husband

'(crosses R. C.)

SMITH. Nora, will you listen to me?

NORA. Too late, sir! I've heard enough, and I've seen enough. Besides, how can I believe a word you say?

SMITH. Have I ever told you a lie?

Nora. Yes! You lied when you gave me her hat her boa, and her umbrella. You lied when you said your Uncle Duncan was the gas inspector; you lied when you told him Mabel was your wife. So I'm her dressmaker, am I? A charming little plot truly—but my unexpected return has completely exposed it. Oh! what a delightful home-coming! But I am about to rid you of my presence. I am going back to Dover.

SMITH. Oh, Nora, don't be silly.

NORA. (going to table) Her portrait! Another proof! Another proof!

SMITH. Nora, I swear I am innocent.

Nora. Innocent!

SMITH. It is the truth, and truth must triumph!

Nora. It has triumphed! (tears up photo and throws it at his feet. Going up) Good-bye! Oh, Jack! Jack!

#### (Exit c.)

SMITH. (calling after her) Nora! Nora! (Bus.

of kicking pieces of torn portrait lying on stage) I'll never do another kind action as long as I live. (sits L.) Never, as long as I live!

#### (DICK enters C.)

Dick. Confound the fog! it's coming on again. Halloa—buck up, Smiff. Buck up—where's the foglette? (laying hands on Smith's shoulders)

SMITH. (points to room where MISS F. is) There! No! no! (points to room MABEL is in) There—(points to room MISS F. is in again) I've another one in there.

DICK. You don't mean to say you've two mysterious females on the premises?

SMITH. I have! I have!

DICK. Has your wife seen the latest?

SMITH. She has! Dick, I'm in the final stage of desperation and despair. Was ever an innocent man in such frightful position? Every moment I'm sinking deeper and deeper into difficulties, and the more I struggle to extricate myself the greater they grow—a simple, kind, generous act of mine last night has been taken advantage of by these designing females, and that scoundrel, Saintly Sam! My wife thinks I'm faithless. Oh! my head's going! I can feel the symptoms of lunacy coming on. Dick, I'm dazed! (waving his right hand in front of his eyes) Dazed!

DICK. (alarmed) Smiff! (follows SMITH and keeps

just behind him during this speech)

SMITH. (rises and goes c.) The fog's rising before my eyes—and look, there's Leicester Square—and there's the fainting female! See, she's talking, laughing, plotting with her two confederates. (wild laugh) Yes; there they are. Can't you see them waiting for their victim? And look, there goes the victim wending his way homeward through the dark, black fog, little dreaming of the plot they're hatching round the corner. Now they're listening—yes, they've heard his footsteps. Now they separate, and the victim still plods on to meet his fate. (calls as though warning the victim) Stop—man—it's an old trick! Save yourself! Turn back! Too late, she's in his arms! Why doesn't someone tell him what a fool he is?

Dick. (placing hand on Smith's shoulder, trying to

change the current of his thoughts) Smith!

SMITH. (shouts at the imaginary man) Smith!
Dick. (still trying to change current of his thoughts)
Smith!

SMITH. Louder, Dick—(calls) Smith!

Dick. Smith, are you in your sober senses?

SMITH. Smith, are you an idiot? There they go. The elements are all in their favor and dead against poor Smith! Now the villains are creeping up—they're on him—he's down, and now robbed and half strangled he realizes what a fool he has been. Look! The men have disappeared, the woman has gone; and there stands Smith, watchless, chainless, purseless, and alone. (sinks en ottoman)

(This speech should be done as intensely and dramatically as possible.)

DICK. Poor old Smiff! (crosses to fireplace)
SMITH. Yes, Dick, I'm dazed—dazed! dazed! All the
horrors of last night are crowding in my brain, and
here I am—facing the music!

(MISS F. in room R. knocks loudly at door to find she is locked in. SMITH starts up at knocking, much startled.)

MISS F. (calling loudly) Mr. Smith! Mr. Smith! SMITH. (crossing to door R.) Oh! that's the other one, Dick! Ah! (going to door and unlocking it)

(Duffell enters very quietly at door of flat c.)

Keep her quiet, Dick, keep her quiet! Dick. But she's not my foglette!

SMITH. Never mind. Keep her quiet for my sake, and I'll find Duffell!

#### (DICK exit R.)

(SMITH locks door. Duffell has come down to L. of table B. by this time, and stands with his right foot on chair, watching SMITH.)

SMITH. (seeing DUFFELL) Oh! there you are! Now look here, Duffell—

DUFF. (L. of table R.) Be careful what you say; it'll be used in evidence against you. (takes foot off chair) SMITH. (R. of table) What the devil are you talking about now?

DUFF. (smiling) Come, out with it—what's your name? And who are you? (both hands on table, leaning over to SMITH)

SMITH. (savagely, imitating Duffell's position)

What's my name—who am I? (inane laugh) John Idiot! Smith!

DUFF. (grinning) John Smith, idiot! That game's played out! (grinning again)

SMITH. Are you going to drive me mad?

DUFF. No; I'm going to drive you to Vine Street. No wonder you wanted to compound this felony; no wonder you wanted to get me off the premises—no wonder you were anxious to get Mrs. Smith off the premises. (laughs)

(striking table with his fist emphatically) Ѕмітн.

Duffell, this is my flat!

DUFF. Oh, is it? Well, I'm not your flat! (laughs) SMITH. Take these women away. (waving both

hands, crosses L. C.)

DUFF. Where are your confederates—(R. C.) Duchess and Saintly Sam?

SMITH. (wild laugh) Oh, this is a most intelligent policeman! What the dickens do you take me for?

DUFF. What do I take you for? Entering this house with felonious intent for one thing.

SMITH. Ah! ah! ah! Me! Ah! ah!

DUFF. And robbery with violence in Leicester Square last night for another.

(quite excited) SMITH. Ah! ah! Anything else? Can't you throw in a murder or two? Ah! ah! Oh! I could strangle you—you—you—(going to him)

DUFF. (retreating) Stand back! No violence. I've

a dozen men outside. You'd better go quietly.

SMITH. Duffell, I'll stand this no longer. (goes over to fireplace and picks up poker) If you value your life, go! I'll not answer for the consequences, if you remain here another moment.

## (MABEL enters door L.)

(very madly) Duffell, I'm getting dangerous! Go! (brandishing poker)

(Duffell rushes to door c., opens it and exit, showing only his head.)

MABEL. (screams) Oh, Mr. Duffell! (rushes up to window)

Duff. Don't be frightened, madam; I'm here.

And so am I! madam—this flat is mine! (crosses to L. C.)

MABEL. (comes down L.) It's false! It belongs to my husband, Mr. Smith! What have you done to him?

#### (Duffell comes down B. C.)

SMITH. What have I done to him? Ah! ah! What are you doing to him? What are you all doing to him? (jumps in the cir and gesticulates frantically)

MABEL. (frightened, goes up L.) Take him away!

Take him away!

DUFF. Just what I'm going to do, ma'am. (R. C.) SMITH. Oh, are you? Ah! ah!

#### (Nora opens door and speaks off.)

Nora. Have the goodness to call me a cab, Mrs. Ponting. (goes down R.)

SMITH. Nora, my darling!

NORA. Don't speak to me, sir! (going down stage) Good-bye! I'm going back to Dover! (goes in front of table R. and up to fireplace)

DUFF. No, Duchess, your destination's Bow Street.

(L. of table R.)

SMITH. (going to Duff.) And your destination will be the nearest hospital, if you dare insult my wife! I've warned you, Duffell, so-take care. Take care!

(MISS F. off stage merry laugh-Dick off stage merry laugh. Look at each other. Bus.)

SMITH. And they can laugh at a moment like this. Oh! (sits)

Dick. (off stage) Open the door, Smiff, open the door! I've a glorious surprise for you.

DUFF. (gets to door R., opening door) And I've a glorious surprise for you, my friend.

(Dick and Miss F. enter door R. down stage; Miss F. goes c. Dick R. C.)

Smiff, you've made a slight mistake. The lady you assisted in the fog last night-Miss Fotheringay! SMITH. (L. rises) What!

ALL. Miss Fotheringay! Miss F. Of the Bijou Theatre! Did you find my brooch last night?

SMITH. Madam, what do you mean? I've never seen you before in my life, never-never! That-(indicating MABEL) is the lady I met in Leicester Square.

MABEL. (horrified) Oh!

MISS F. Mr. Smith, we met in Leicester Square.

SMITH. We did? (to MABEL) Then how did my

pocket-book come into your possession?

Miss F. I called this morning to restore it to you -you were out, so I gave it to your wife. (pointing to MABEL)

NOBA: Oh!

SMITH. Madam, that is my wife! (pointing to Nora) MISS F. The Duchess of Piccadilly!

NOBA. Oh! (moves up stage indignantly and comes down R. again)

SMITH. No, no! That is the Duchess! (pointing to MABEL)

MABEL. (goes up stage indignantly and comes Oh! down L. again)

Miss F. I don't understand.

Neither do I! (sinks on couch L.) SMITH.

DUFF. (goes R. C.) But I do, ma'am; you're trying to screen these people.

Miss F. Sir!

DICK. Duffell, how dare you?

(Duffell goes to window and opens it.)

MABEL. Miss Fotheringay, you are mistaken, this is not my husband!

Miss F. Not your husband!

SMITH. No, certainly not!

(DUFFELL at window, blows his whistle, loudly, Everybody turn their back to audience and look at Duf-FELL.)

SMITH. (jumping up alarmed) What the deuce are you doing now?

DUFF. You'll soon know, sir. Keep cool!

Newsboy. (in street, calling) The Great Diamond Robbery in Bond Street. Latest News!

What!

Duff. Ah! (with pride)

Newsboy. Arrest of the Duchess of Piccadilly in Paris last night!

DUFF. What!

ALL. Ah! (pointing at DUFFELL)

(Duffell very much confused. Smith gives derisive laugh as he looks at Duff. Noise heard off. Colonel enters, dragging the Rev. SMITH down C.)

COLONEL. I've got him, Jack-Saintly Sam!

MABEL. Oh, Johnnie! My husband! (running into his arms)

(SMITH goes down L. Colonel goes behind ottoman.)

Mabel, my lost lamb! REV. S.

ALL. Your husband!

MABEL. Yes-and this is his flat.

Ѕмітн.

Oh, go on! Don't mind me!
No, darling; I reside on the uppermost story! REV. S. This is not your flat! Then I came to the wrong one last night—and slept in the—Oh! (falls on to couch after giving a scream)

SMITH. Madam, why did you come to the wrong flat last night? And you, sir; why are you here? (to

REV. S.)

#### (Colonel consoles Mabel.)

Rev. S. To offer you an abject apology for opening this letter. (hands letter)

SMITH. Letter. (taking it)

REV. S. My name is Smith—the Rev. John Smith.

(MRS. P. gives scream off stage. At MRS. P.'s scream and entrance all the characters turn and watch Duffell's Bus. with Policemen with their backs to audience. She opens flat door and goes down R. to fireplace. Three or four policemen crowd in. Duffell bustles them out quickly, shuts door, and puts his back against it; presently opens it a little way and calls out—)

DUFF. Wait!

SMITH. (Bus. with letter) Ah! I see it all—there are two John Smiths in Mona Mansions!

#### (MUSIC cue-pp.)

ALL. Two John Smiths!

SMITH. Yes, me and this! (pointing to REV. S.—goes

(goes to MABEL C.) But don't you know your Nora. husband's flat?

(DICK passes MISS F. to armchair R. and stands over her. Duffell stands at head of table, ogling Mrs. P.)

MABEL. No, I've been away.

REV. S. And I came to dwell here during her ab-

DICK. Smith, the fog's lifted! REV. S. (producing notes) Then these notes?

SMITH. Are mine. (taking them) You see, Nora, darling, the truth has triumphed. I am innocent.

NORA. Oh, Jack, forgive me!

SMITH. Forgive you-why, of course I will, my darling-only don't do it again!

DUFF. (coming down R. C.) There! I knew it would

all come right in the end.

SMITH. Yes; but in the meanwhile you've been playing a merry tune, and I've had a lively time of it "Facing the Music!"

CURTAIN.

#### JUST PUBLISHED

# AT YALE

# A Comedy Drama of College Life in Three Acts By OWEN DAVIS

#### CAST OF CHARACTERS

| Dick Sheeley       |                                    |
|--------------------|------------------------------------|
| Mr. CLAYTON RANDAL |                                    |
| JACK RANDAL        | . His son, Tale Ub.                |
| DAVE BURLY         |                                    |
| JIM TUCKER         |                                    |
| JIMSEY             | .A Telegraph Messenger Boy.        |
| CLANCY             |                                    |
| JOHN KENNEDY       | .Coach Yale Crew.                  |
| FRANK YOUNG        | . Member of Yale Crew.             |
| Ed. Scott          | .Friend of Dick and Member of Yale |
|                    | Crew.                              |
| Tom Haynes         | . Member of Yale Crew.             |
| ROBERT CROSBY      | . Member of Yale Crew.             |
| JEPSON             | .Boatman.                          |
| Рог                | •                                  |
| HARRY WILSON       | •                                  |
| WILL TAYLOR        | •                                  |
| Mrs. Randal        | . Jack's Mother.                   |
| DOROTHY RANDAL     |                                    |
| POLLY BURK         |                                    |
| MAME BRADY         |                                    |

#### SYNOPSIS OF SCENES

ACT I.—Vanderbilt Hall, New Haven.

ACT II.—Scene 1.—A Boat House, Gales Ferry.

Scene 2.—The Start. Scene 3.—The Race. Gales Ferry Quarters.

Thames River.

ACT III.—Exterior of Griswold Hotel, Eastern Point. New London. The night of the race.

A Comedy Drama of American College Life in Three Acts, by Owen Davis, This piece was played with tremendous success all over the United States by Paul Glimore. Sixteen males, four females, four of the men being unimportant. This is a play with a distinct college setting, in which athletics are prominent; just the kind of play that is wanted by nearly every high school and college contemplating putting on a play as part of their commencement exercises. There are pretty college girls, freshmen, a telegraph messenger boy, coaches, typical college boys, members of the crew, substitutes, etc. Any number of males and females can be used in the ensembles. Plays a full evening.

PRICE, 25 CENTS

### (French's Standard Drama Continued from 2d page of Cover.)

WOL. XLI. 391 The Pirate's Legacy. 372 The Char oal Burner 323 Adelgitha 234 Senor Valiente 325 Forest Rose 386 Duke's Daughter Camilla's Husbe ...

A A

VOL. XLII. 330 Fool's Revenge

832 Handy Andy \$33 Pirate of the lales 334 Fanchon 335 Little Barefoot 336 Wild Irish Girl VOL. XLIIL

337 Pearl of Savoy
338 Dead Heart
339 Ten Nights in a Bar-room
340 Dumb Boy of Manchester 341 Belphegor the Mounteb'k 342 Cricket on the Hearth 343 Printer's Devil 844 Aleg's Diversion

VOL. XLIV. 845 Drunkard's Doom

| 245 Drunkard's Doom | 360 Saratoga | 346 Chinney Corner | 370 Never Too Late | 347 Fifteen Years of a Drunk | 371 Lily of France | 348 No Thoroughfare | fard' : 372 Led Astray | 249 Peep O' Day | Life | 373 Henry V | 350 Everybody's Friend | 361 Gen. Grant | 362 Gen. Grant | 363 Gen. Grant | 364 Gen. Grant | 365 Gen. Grant | 352 Kathleen Mayourneen VOL. XLV.

354 Fruits of the Wine Cup 355 Drunkard's Warning 356 Temperance Doctor 357 Aunt Dinah 358 Widow Freeheart 359 Frou Frou

360 Long Strike VOL. XLVI. 361 Larcers 362 Lu ille 362 Lu IIIe 363 Randall's Thumb 364 Wicked World 365 Two Orphans 366 Colleen Bawn 367 "Twixt Axe and Crown

368 Lady Clancarthy

VOL. XLVIL 369 Saratoga | 393 rine reasons | 393 rine reasons | 393 rine reasons | 394 Prompter's B | 395 Iron Master | 395 Iron Ma

or Dolly's Delusion 376 Allatoons VOL. XLVIII.

377 Enoch Arden 378 Under the Gas Light 379 Daniel Rochat 380 Caste 381 School

352 Home 883 David Garrick 384 Ours VOL. XLIX. 385 Social Glass 386 Daniel Druce

387 Two Rose 388 Adrienne 389 The Bells 390 Uncle 391 Courtship 392 Not Such a Fool VOL. L

396 Engaged 97 Pygnalion & Galates 396 Leah 399 Scrap of Paper 400 Lost in London VOL. LL 401 Octoroon

402 Confederate Spy 403 Mariner's Return 405 wariner's Return 464 Ruined by Drink 405 Dreams 406 M. P. 407 War 408 Birth

VOL. LIL 409 Nightingale 410 Progress 411 Play 412 Midnight Charge 413 Confidential Clerk 414 Snowball

415 Our Regimen. 416 Married for Money Hamlet in Three Acts Guttle & Gulpit

# FRENCH'S INTERNATIONAL COPYRIGHTED EDITION OF THE WORKS OF THE BEST AUTHORS.

The following very successful plays have just been issued at 25 cents per copy.

PAIR OF SPECTACLES. Comedy in 3 Acts by Sydnay Grundy, author of "Sowing the Wind," by SYDNAY GRUNDY, author of t. 8 male, 3 female characters.

FOOL'S PARADISE. An original play in 3 Acts by SYDNKY GRUNDY, author of "Sowing the Wind," &c. 5 male, 4 female characters.

THE SILVER SHIELD. An original comedy in 3 Acts by SYNNRY GRUNDY, author of "Sowing the Wind," &c. 5 male, 3 female characters.

THE GLASS OF FASHION. An original com-edy in 4 Acts by Sylnky Greeney, author of "Sowing the Wind," &c. 5 male, 5 female characters.

THE BALLOON. Farcical comedy in 8 Acts by J. H. DARNIEY and MANVILLE FENN. 6 male, 4 female characters

MISS CLEOPATRA. Farce in 3 Acts by ARTHUR SHIRLEY. 7 male, 3 female characters.

SIX PERSONS. Comedy Act by I. ZANGWILL. 1 male, 1 female character. FASHIONASLE INTELLIGENCE. Comedietts in 1 Act by Percy Fendall. 1 male, 1 female

cha acter.

HIGHLAND LEGACY. Comedy in 1 Act by BRANDON THOMAS, author of "Charley's Aunt." 5 male, 2 female characters.

#### Contents of Catalogue which is sent Free. New Recitation Books

Amsteur Dramha
Amsteur Open by Amateurs
Articles Needed by Amateurs
Articles Needed by Amateurs
Articles Reading Club
Bards, Whisters, Mustaches, etc.
Bound-Sets of Plays
Barlesque Dramas
Barlesque Dramas Carmyal of Authors Charade Plays Children's Plays Comic Dramas for Male Characters only Costume Books Crape Hair Cumberland Edition Darkey Dramas Dramas for Boys
Drawing-room Monorogues
Elocution, Reciters and Speakers
Ethiopian Dramas

mateur Drama

Evening's Entertainment Fairy and Home Plays French's Costumes French's Editions French's Italian Operas
French's Parlor Comedies
French's Standard and Minor Drama
French's Standard and Minor Drama bound French's Scenes for Amateurs
Frobisher's lopular Recitals
Grand Army Dramas
Guide Books for Amateurs Guide to Selecting Plays Hints on Costumes Home Plays for Ladies Irish Plays Irving's Plays Juvenile Plays Make-Up Book Make-Up Box Mock Trial Mrs. Jarley's Wax Works

Parlor Pantomimee Pieces of Pleasantry Poems for Recitations
Plays for Ma. Characters only Round Games Scriptural and Historical Dramas Sensation Dramas Serio-Comic Dramas Shadow Pantomimes Shakespeare's Plays for Amateurs Shakespeare's Plays Stapley's Dwarfs Stanley's D Spirit Gum Tableaux Vivants Talma Actor's Art Temperance Plays Vocal Music of Shakespeare's Plays Webster's Acting Edition Wigs, etc.

Nigger Jokes and Stemp Speeches Parlor Magic

#### (French's Minor Drama Continued from 4th page of Cover.)

VOZ. XLIV. 245 Who's To Win Him 346 Which is Which 347 Cup of Tea 348 Sarah's Young Man VOL. XLI.
21 Adventures of a
22 ost Child
228 Court Cards VOL. XLII.

329 As Like as Two Peas

[Letter 330 Presumptive Evidence 331 Happy Band 332 Pinafore VOL. XLIII. 337 Sunset 338 For Half a Million 339 C ble Car 340 Early Bird 394 Cox and Box 534 Cox and Box | 552 | Insiere |
575 Forty Winks | 333 Mock Trial |
586 Wonderful Woman | 334 My Uncle's Will |
587 Tweedleton's Tail Coat |
536 My Turn Next 349 Hearts 125 Forty Winks 341 Alumni Play 342 Show of Hands 350 In Honor Bound

New Plays

ind [Law Mother-in 343 Barbara 344 Who's Who 351 Freezing a Moth 352 My Lord in Livery

# FRENCH'S MINOR DRAMA.

| P                                                                                                                                                                                                                          | Price 15 Cents each.                                                                                                                                                   | -Bound Volumes \$1.                                                                                                                                                                       | 25.                                                                                                                                 |  |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|--|
| VOL. I.                                                                                                                                                                                                                    | VOL. XI.                                                                                                                                                               | VOL. XXI.  161 Promotion [us] 162 A Fascinating Individ- 168 Mrs. Caudle                                                                                                                  | VOL XXXL                                                                                                                            |  |
| 1 The Irish Attorney<br>2 Boots at the Swan                                                                                                                                                                                | 82 Irish Post [ries                                                                                                                                                    | o 162 A Fascinating Individ-                                                                                                                                                              | 241 Cool as Cucumos<br>242 Sudden Thoughts                                                                                          |  |
| 8 How to Pay the Rent<br>4 The Loan of a Lever                                                                                                                                                                             | 88 My Neighbor's Wife                                                                                                                                                  | 168 Mrs. Caudle<br>164 Shakespeare's Dream                                                                                                                                                | 948 Jumbo Jum                                                                                                                       |  |
| & The Dead Shot                                                                                                                                                                                                            | 84 Irish Tiger<br>85 P. P., or Man and Tiger<br>86 To Oblige Benson                                                                                                    | 164 Neptune a Defeat                                                                                                                                                                      | 244 A Blighted Being<br>245 Little Toddlekins                                                                                       |  |
| 6 His Last Legs<br>7 The invisible Prince                                                                                                                                                                                  | 86 To Oblige Benson<br>87 State Secrets                                                                                                                                | 166 Lady of Bedchamber .                                                                                                                                                                  | 246 A Lover by Proxy (h                                                                                                             |  |
| <b>8</b> The Golden Farmer                                                                                                                                                                                                 | 87 State Secrets 88 Irish Yankes VOL. XII. 89 A Good Fellow                                                                                                            | 164 Shakespeare's Dream<br>164 Neptune's Defeat<br>166 Lady of Bedchamber<br>167 Take Care of Little<br>168 Irish Widow [Charley<br>VOL. XXII.<br>169 Yankee Peddier<br>170 Hiram Hirsout | 248 Perplexing Predicase                                                                                                            |  |
| VOL. II.<br>9 Pride of the Market                                                                                                                                                                                          | 89 A Good Fellow                                                                                                                                                       | VOL. AXIL<br>169 Yankee Peddler                                                                                                                                                           | VOL. XXXII.                                                                                                                         |  |
| 9 Pride of the Market<br>10 Used Up<br>11 The Irish Tutor                                                                                                                                                                  | 90 Cherry and Fair Ster                                                                                                                                                | 170 Hiram Hireout                                                                                                                                                                         | 280 Out to Nurse<br>251 A Lucky Hit                                                                                                 |  |
| 12 I'me Barrack Room                                                                                                                                                                                                       | 90 Cherry and Fair Star<br>91 Gaie Breenely<br>92 Our Jemimy                                                                                                           | 171 Double-Bedded Room<br>172 The Drama Defended                                                                                                                                          | 1969 The Downson                                                                                                                    |  |
| 18 Luke the Lavorer                                                                                                                                                                                                        |                                                                                                                                                                        | 172 The Drama Defended<br>173 Vermont Wool Dealer<br>174 Ebeneser Venture [ter<br>175 Principles from Charac-<br>176 Lady of the Lake (Trav)<br>VOL. XXIII.                               | 253 Metamora (Burhaque)                                                                                                             |  |
| 15 St. Patrick's Eve<br>16 Captain of the Watch                                                                                                                                                                            | 94 Awkward Arrival<br>95 Crossing the Line                                                                                                                             | 175 Principles from Charac-                                                                                                                                                               | 255 The Shaker Lovers                                                                                                               |  |
|                                                                                                                                                                                                                            | 96 Conjugal Lesson<br>VOL. XIII.<br>97 My Wife's Mirror<br>98 Life in New York                                                                                         | VOL. XXIII.                                                                                                                                                                               | VOL. XXXIII.                                                                                                                        |  |
| 17 The Secret [peri                                                                                                                                                                                                        | 97 My Wife's Mirror                                                                                                                                                    | 177 Mad Dogs<br>178 Barney the Baron<br>179 Swiss Swains                                                                                                                                  | 257 20 Minutes with a Tigo                                                                                                          |  |
| 18 White Horse of the Pep-<br>19 The Jacobite                                                                                                                                                                              | 99 Middy Ashore                                                                                                                                                        | 179 Swiss Swains                                                                                                                                                                          |                                                                                                                                     |  |
| 11 Box and Cox                                                                                                                                                                                                             | 99 Middy Ashore<br>100 Crown Prince<br>101 Two Quens<br>102 Thumping Legacy<br>103 Unfinished Gentleman                                                                | 180 Bachelor's Bedroum                                                                                                                                                                    | 959 A Soldier's Courtebb                                                                                                            |  |
| 22 Bamboosling                                                                                                                                                                                                             | 102 Thumping Legacy                                                                                                                                                    | 182 More Blunders than One<br>183 Dumb Belle                                                                                                                                              | 260 Servants by Legacy<br>261 Dying for Love                                                                                        |  |
| 22 Bamboosling<br>23 Widow's Victim<br>24 Robert Macaire<br>VOL. IV.                                                                                                                                                       | 105 Unfinished Gentleman<br>106 House Dog<br>VOL. XIV.                                                                                                                 | 188 Dumb Belle                                                                                                                                                                            | 1968 Valet de Shem                                                                                                                  |  |
| VOL. IV.                                                                                                                                                                                                                   | VOL. XIV.                                                                                                                                                              | 184 Limwrick Boy VOL. XXIV. 185 Nature and Philosophy                                                                                                                                     | 964 Nicholas Nickleby                                                                                                               |  |
| 26 Omnibus                                                                                                                                                                                                                 | 106 Matrimony                                                                                                                                                          | 186 Teddy the Tiler                                                                                                                                                                       | 964 Nicholas Nicklehy<br>VOL. XXXIV.<br>265 The Last of the Pirtsh<br>266 King Rene's Daughter                                      |  |
| 97 Irish Lion                                                                                                                                                                                                              | 107 In and Out of Place<br>108 I Dine with My Mother                                                                                                                   | 186 Teddy the Tiler<br>187 Spectre Bridegroom<br>188 Mattee Falcons                                                                                                                       | 266 King Rene's Daughter                                                                                                            |  |
| 28 Maid of Crolsey<br>29 The Old Guard                                                                                                                                                                                     | 16v Hi-a-wa-tha                                                                                                                                                        | 189 Jenny Lind                                                                                                                                                                            | 288 A Devilish Good John                                                                                                            |  |
| 30 Raising the Wind                                                                                                                                                                                                        | 110 Andy Blake                                                                                                                                                         | 190 Two Bussards                                                                                                                                                                          | 267 The Grotto Nymph<br>268 A Devilish Good Jahn<br>269 A Twice Told Tale<br>270 Pas de Fascination                                 |  |
| 32 Naval Engagements                                                                                                                                                                                                       | 108 I Dine with My Mother<br>169 Hi-a-wa-tha<br>110 Andy Blake<br>111 Love in '76<br>112 Romance under Difficul-<br>VOL, XV.                                           | 192 Betay Baker                                                                                                                                                                           | ALL LEGACIFICATIONALA POSSIBLE                                                                                                      |  |
| 32 Naval Engagements<br>VOL. V.<br>38 Cocknies in California                                                                                                                                                               | VOL. XV.                                                                                                                                                               |                                                                                                                                                                                           | 278 A Man Without a Heal<br>VOL. XXXV.                                                                                              |  |
| 34 Who Speaks First                                                                                                                                                                                                        | 114 A Decided Case                                                                                                                                                     | 194 Teddy Ros                                                                                                                                                                             | 278 The Olio, Part 1<br>274 The Olio, Part 2<br>275 The Olio, Part 3<br>276 The Trumpster's Dank<br>277 Seeing Warren               |  |
| 36 Macbeth Travestie                                                                                                                                                                                                       | 115 Daughter [no rity<br>116 No; or, the Glorious Mi-                                                                                                                  | 196 My Fellow Clerk                                                                                                                                                                       | 275 The Olio, Part 3                                                                                                                |  |
| 37 Irish Ambassador<br>38 Delicate Ground                                                                                                                                                                                  | 115 Daughter [no rity<br>116 No; or, the Glorious Mi-<br>117 Coroner's Inquisition<br>118 Love in Humble Life<br>119 Family Jars                                       | 197 Bengal Tiger                                                                                                                                                                          | 276 The Trumpeter's Dans                                                                                                            |  |
| 38 Delicate Ground<br>39 The Weathercock [Gold                                                                                                                                                                             | 118 Love in Humble Life<br>119 Family Jars                                                                                                                             | 199 The Victor Vanquished                                                                                                                                                                 | 277 Seeing Warren<br>278 Green Mountain Boy<br>279 That Nose                                                                        |  |
| VOL. VI.                                                                                                                                                                                                                   | 120 Personation                                                                                                                                                        | VOL. XXVI.                                                                                                                                                                                |                                                                                                                                     |  |
| 39 The Weathercock [Gold of All that Glitters is not VOL. VI. 41 Grimshaw, Bagshaw and Bradshaw 42 Rough Diamond 43 Bloomer Costume 44 Two Bonnycastles 55 Born to Good Luck 15 Twould Pussie a Con- 85 Kill or Curse Core | 121 Children in the Wood                                                                                                                                               | 201 My Husband's Mirror<br>202 Yankee Land                                                                                                                                                | VOL. XXXVL<br>281 Shocking Events<br>282 A Regular Fix<br>283 Dick Turpin<br>284 Young Second                                       |  |
| 42 Rough Diamond                                                                                                                                                                                                           | 122 Winning a Husbane<br>123 Day After the Fair                                                                                                                        | 908 Norah Creina                                                                                                                                                                          | 281 Shocking Events                                                                                                                 |  |
| 13 Bloomer Costume<br>14 Two Bonnycastles                                                                                                                                                                                  | 194 Maks Your Wills                                                                                                                                                    | 204 Good for Nothing<br>205 The First Night                                                                                                                                               | 288 Dick Turpin                                                                                                                     |  |
| 15 Born to Good Luck                                                                                                                                                                                                       | 126 My Wife's Husband                                                                                                                                                  | 206 The Eton Boy<br>207 Wandering Minstrel<br>208 Wanted, 1000 Milliners<br>VØL. XXVII.                                                                                                   | 184 Young Scamp<br>1985 Young Actress                                                                                               |  |
| 47 'Twould Pussie & Con-                                                                                                                                                                                                   | 127 Monsieur Tonson                                                                                                                                                    | 208 Wanted, 1000 Milliners                                                                                                                                                                | 286 Call at No. 1-7                                                                                                                 |  |
| 18 Kill or Cure                                                                                                                                                                                                            | VOL. XVII.                                                                                                                                                             | VOL. XXVIL                                                                                                                                                                                | 284 Young Scamp<br>285 Young Actress<br>286 Call at No. 1—7<br>287 One Touch of Mature<br>288 Two B'hoys                            |  |
| 49 Box and Cox Married and                                                                                                                                                                                                 | 128 Illustrious Stranger VOL. XVII. 129 Mischief-Making [Mi nes 130 A Live Woman in the 131 The Coreal 132 Shylock 133 Spoiled Child 134 Evil Eye 135 Yothing to Nurse | 210 The Mummy [Glasses                                                                                                                                                                    | VOL. XXXVII. 289 All the World's a Stage 990 Quash, or Nigger Price 291 Turn Him Out   time 992 Pretty Girls of Salin               |  |
| 50 St. C spid [Settled]                                                                                                                                                                                                    | 131 The Corsalr                                                                                                                                                        | 211 Don't Forget your Opera<br>212 Love in Livery                                                                                                                                         | 290 Quash, or Nigger Prise                                                                                                          |  |
| 59 The Lawyers                                                                                                                                                                                                             | 132 Shylock<br>133 Spoiled Child                                                                                                                                       | 218 Anthony and Cleopatra                                                                                                                                                                 | 291 Turn Him Out [ties<br>292 Pretty Girls of Stillburg                                                                             |  |
| 53 Jack Sheppard<br>54 The 'codles<br>55 The fobcap                                                                                                                                                                        | 134 Evil Eye                                                                                                                                                           | 215 Stage Struck Yankee                                                                                                                                                                   | 998 Angel of the Attic                                                                                                              |  |
|                                                                                                                                                                                                                            |                                                                                                                                                                        | : brelle                                                                                                                                                                                  | 290 Batty U'Sheal                                                                                                                   |  |
| 56 Ladies Beware<br>VOL. VIII.                                                                                                                                                                                             | VOL. XVIII.                                                                                                                                                            |                                                                                                                                                                                           |                                                                                                                                     |  |
| 57 Morning Call 58 Popping the Question                                                                                                                                                                                    | 138 Fortune's Frolie                                                                                                                                                   | 217 Crinoline<br>218 A Facily Failing                                                                                                                                                     | VOL. XXXVIII.<br>297 Ici on Parle Francais<br>298 Who Killed Cock Robia                                                             |  |
| 59 Deaf as a Post<br>60 Ne.v Footman                                                                                                                                                                                       | 139 Is he Jealous!                                                                                                                                                     | 219 Adopted Child<br>220 Turned Heads                                                                                                                                                     | 298 Who Killed Cock Robin                                                                                                           |  |
| 6) Pleasant Neighbor                                                                                                                                                                                                       | 140 1 1                                                                                                                                                                | 220 Turned Heads                                                                                                                                                                          | 999 Declaration of Independ-<br>800 Heads or Tails [ence<br>801 Obstinate Family                                                    |  |
| 2 Paddy the Piper<br>63 Brian O'Linu                                                                                                                                                                                       | 143 Irishman in London<br>143 Animai Magnetism                                                                                                                         | 222 Advice to Husbanda<br>223 Siamese Twins                                                                                                                                               | 301 Obstinate Family                                                                                                                |  |
| 64 Irish Assurance<br>VOL. IX.                                                                                                                                                                                             | 144 Highways and By-W ays                                                                                                                                              |                                                                                                                                                                                           | 302 My Aunt<br>303 That Rascal Pat<br>304 Don Paddy de Bassal                                                                       |  |
| VOL. IX                                                                                                                                                                                                                    | 140 Columbus                                                                                                                                                           |                                                                                                                                                                                           |                                                                                                                                     |  |
| 65 Temptation<br>66 Paddy Carey<br>67 Two Gregories<br>68 King Charming                                                                                                                                                    | 146 Harlequin Bluebeard                                                                                                                                                | 2 6 Ladies' Battle                                                                                                                                                                        | VOL. XXXIX. [ture<br>305 Too Much for Good Na-                                                                                      |  |
| 67 Two Gregories<br>68 King Charming                                                                                                                                                                                       | 148 Phenomenon in a Smock                                                                                                                                              | 221 Art of Acting                                                                                                                                                                         | oo care for the Lidgets                                                                                                             |  |
|                                                                                                                                                                                                                            |                                                                                                                                                                        | 229 The Rights of Man                                                                                                                                                                     | 308 Much Ado A bout Nothing                                                                                                         |  |
| 70 Clockmaker's Hat<br>71 Married Rake                                                                                                                                                                                     | 149 Comedy and Tragedy<br>150 Opposite Neighbors<br>151 Dutchman's Ghost                                                                                               | 280 My Husband's Ghost<br>281 Two Can Play at that                                                                                                                                        | 307 Jack's the Lad 308 Much Ado About Nothing 309 Artful Dodger 310 Winning Hazard 311 Day's Fishing [&c. 312 Did you ever send was |  |
| 79 Love and Murder                                                                                                                                                                                                         | 151 Dutchman's Ghost<br>152 Persecuted Dutchman                                                                                                                        | Game                                                                                                                                                                                      | 311 Day's Fishing [ac.                                                                                                              |  |
| VOL. X.<br>78 Ireland and America                                                                                                                                                                                          | VOL. XX.                                                                                                                                                               | VOL YYY                                                                                                                                                                                   | TOT WY                                                                                                                              |  |
|                                                                                                                                                                                                                            | 158 Musard Ball                                                                                                                                                        | 238 Unprotected Female                                                                                                                                                                    | 818 An Irishman's Maneuver                                                                                                          |  |
| 76 To Paris and Back for                                                                                                                                                                                                   | 155 High Low Jack & Game                                                                                                                                               | 235 Forty and Fifty [book                                                                                                                                                                 | 818 An Irishman's Maneuver<br>314 Cousin Fannie<br>315 Tis the Darkest Hourbs                                                       |  |
| 73 Ireland and America<br>74 Fratsy Piece of Business<br>75 Irish Broom-maker<br>76 Te Paris and Back for<br>Five Pounds<br>77 That Blessed Baby                                                                           | 158 Musard Ball .55 Great Tragic Revival 155 High Low Jack & Game 156 A Gentleman from Ire- 157 Tom and Jerry [land 156 Villiage Lawyer 156 Constitution of Amile      | 237 My Son Diana Ision                                                                                                                                                                    | 317 Crowding the Sassa                                                                                                              |  |
|                                                                                                                                                                                                                            | 156 Village Lawyer<br>159 Captain's not A-miss                                                                                                                         | 238 Unwarrantable Intru-<br>239 Mr. and Mrs. White                                                                                                                                        | 318 Good Night's Rest                                                                                                               |  |
| 10 Young Widow                                                                                                                                                                                                             | 100 Amateurs and Actors                                                                                                                                                | 240 A Quiet Family                                                                                                                                                                        | 390 Terrible Tinker                                                                                                                 |  |
| (French's Minor Drama Continued on 3d page of Cover.)                                                                                                                                                                      |                                                                                                                                                                        |                                                                                                                                                                                           |                                                                                                                                     |  |

This book should be returned to the Library on or before the last date stamped below.

A fine of five cents a day is incurred by retaining it beyond the specified time.

Please return promptly.

