

No Plays Exchanged

**BAKER'S EDITION
OF PLAYS**

**Tickets for the Sheffield
Choir**

Price, 25 Cents



**WALTER H. BAKER & CO.
BOSTON**

Plays for Colleges and High Schools

| | Males | Females | Time | Price | Royalty |
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| The Colonel's Maid | 6 | 3 | 2 " | 35c | " |
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| The Deacon's Second Wife | 6 | 6 | 2½ " | 35c | " |
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| The Hoodoo | 6 | 12 | 2 " | 35c | " |
| The Hurdy Gurdy Girl | 9 | 9 | 2 " | 35c | " |
| Katy Did | 4 | 8 | 1½ " | 35c | " |
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| The Man Who Went | 7 | 3 | 2½ " | 35c | \$10.00 |
| The Man Without a Country | 46 | 5 | 1½ " | 25c | Free |
| Master Pierre Patelin | 4 | 1 | 1½ " | 60c | " |
| How Jim Made Good | 7 | 3 | 2 " | 25c | " |
| Just Plain Mary | 7 | 13 | 2 " | 35c | " |
| Line Busy | 5 | 19 | 1½ " | 35c | " |
| Mr. Bob | 3 | 4 | 1½ " | 25c | " |
| Mrs. Briggs of the Poultry Yard | 4 | 7 | 2 " | 35c | " |
| Nathan Hale | 15 | 4 | 2½ " | 60c | \$10.00 |
| Patty Makes Things Hum | 4 | 6 | 2 " | 35c | Free |
| Professor Pepp | 8 | 8 | 2½ " | 35c | " |
| A Regiment of Two | 6 | 4 | 2 " | 35c | " |
| The Private Tutor | 5 | 3 | 2 " | 35c | " |
| The Rivals | 9 | 5 | 2½ " | 25c | " |
| Silas Marner | 19 | 4 | 1½ " | 25c | " |
| When a Feller Needs a Friend | 5 | 5 | 2¼ " | 35c | \$10.00 |
| Sally Lunn | 3 | 4 | 1½ " | 25c | Free |
| The School for Scandal | 12 | 4 | 2½ " | 25c | " |
| She Stoops to Conquer | 15 | 4 | 2½ " | 25c | " |
| Step Lively | 4 | 10 | 2 " | 35c | " |
| The Submarine Shell | 7 | 4 | 2 " | 35c | \$10.00 |
| The Thirteenth Star | 6 | 9 | 1½ " | 35c | Free |
| The Time of His Life | 6 | 3 | 2½ " | 35c | " |
| Tommy's Wife | 3 | 5 | 1½ " | 35c | " |
| The Twig of Thorn | 6 | 7 | 1½ " | 75c | " |
| The Amazons | 7 | 5 | 2½ " | 60c | \$10.00 |
| The Conjuror | 8 | 4 | 2¼ " | 35c | \$10.00 |

BAKER, Hamilton Place, Boston, Mass.

Tickets for the Sheffield Choir

A Comedy in One Act

By

EDITH LOWELL

*Dramatized, by permission, from the
well-known story by*

ELIZABETH WEIR

NOTE

This play may be performed by amateurs free of royalty and without express permission. The professional stage-rights are, however, strictly reserved, and performance by professional actors, given in advertised places of amusement and for profit, is forbidden. Persons who may wish to produce this play publicly and professionally should apply to the author in care of the publishers.



BOSTON

WALTER H. BAKER COMPANY

1921

PS635
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Tickets for the Sheffield Choir

CHARACTERS

JANE SEARS, *a college girl*
RACHEL PURLOW, *her room-mate*
ROBERTA EVANS
NAN HASTINGS
OLIVE CLYDE, *a day pupil at the college.*
MISS TEMPLE, *a seamstress.*

} *Students in
dormitory.*

TIME IN PLAYING.—Half an hour.
SCENE.—A simple interior.



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no 1

Tickets for the Sheffield Choir

SCENE.—JANE and RACHEL'S sitting-room, in dormitory. Study table up L. of c., with chair back of it and chair at R. of it. Small table holding cups and saucers and a small kettle up R., behind screen. Couch down R. with low sewing chair near it. Costume-pole up L. Easy chair down L. Doors open into bedroom on L., and into hall on R. JANE is discovered sewing in low chair down R. MISS TEMPLE enters from L., bringing evening coat showing big white tailor's tacks.

MISS TEMPLE. There, that's all done now except the stitchin', and I'd better try it on so's to be sure it's all right. Then I'll run over home and stitch it. I'll get your dress ready to try on next. Then I'll look in again to-morrow and try it on. Your chum out?

(Tries coat on JANE who stands c. front.)

JANE. Yes, Rachel has gone down to the library to work on a thesis, and I was going to the city to do some shopping, but I've had this miserable cold for a week, and although it's much better I didn't dare go out.

MISS T. 'Tis bad weather for colds; looks some like rain, too, don't it?

JANE. You were ever so kind to bring the coat over for me to try on, but I do want to wear it to the Sheffield Choir concert if I'm able to go out by that time.

MISS T. It's too bad you've got such a cold. When is the concert to be?

JANE. Thursday night; and the seats go on sale to-day. I expect there'll be a rush for them, there always is.

MISS T. I'd love to take Lily to the concert if I could afford it, she bein' so musical and all. Only this mornin' we was talkin' about it. An' I says to her, "It's a shame you can't hear more music, but what Providence don't pervide and I can't afford, we can't go to; so I guess we'll have to be contented with the school choir." We went last week, and they done lovely, too! They sang the "Pilgrims' Chorus," I think Lily said it was, so I felt just like praisin' God forever more, same's they sang about, and Lily near dissolved in tears. (*Wipes her eyes.*) There, don't that fit good? Looks like a boughten coat if I do say it!

JANE. Yes, Miss Temple, it does look well. (*Sneezes.*) It's awfully kind of you to take so much trouble for me. I hope you-won't catch this cold.

(*Sneezes.*)

MISS T. Oh, land, no, I shan't take it! Mother always brought us up not to take anything we didn't want.

(*Laughs.*)

JANE. I have been planning on getting some tickets for the Sheffield Choir to surprise Rachel. She's so busy with her thesis, poor dear, I knew she'd never think of it until the last minute and then it would be too late to get seats. I felt sure she wouldn't be going to town to-day for she said this morning she should have to spend most of the day in the reference room at the library. Fortunately, Olive Clyde ran in on her way to town and I asked her to get us some tickets. I hope she'll get back with them before Rachel comes.

MISS T. I hope she does. I do love a surprise, don't you? (*Sits and bastes on dress.*)

JANE. I think every one does, if it's a pleasant surprise. Oh, there's some one at the door, now. I hope it's Olive.

(*JANE goes to door R. OLIVE enters dressed for motoring.*)

OLIVE. There you are, Janie, dear! (*Passes out two*

tickets.) Two as good seats as any one could ask for and right next to mine! How do you do, Miss Temple?

JANE. Thank you so much, Olive. It was awfully good of you to get them.

OLIVE. Not a bit! Glad to do it. What a love of a coat!

MISS T. Yes, ain't it? Hangs good, too, now don't it? Does it rain?

OLIVE. No, Miss Temple, it's not raining yet, but I think it's going to. Has Rachel got back?

JANE. Not yet. I was hoping you'd get here first with the tickets for I do want to surprise her.

OLIVE. I guess you will all right, for, when Rachel gets her head in a book, she'll never think of anything else. She's a splendid example of concentration. Well, I must hurry along, for aunt is away and I promised to be back early to see about dinner. I should have been back sooner if it hadn't been for one or two small difficulties with the car. Good-bye, be careful of your cold! Good-bye, Miss Temple, give my love to Lilly.

[*Exit* OLIVE.]

(JANE *closes door after her.*)

MISS T. You girls are all so good to Lily and she does appreciate it, and so do I. Now I'll just have to change this a bit and then I can get the skirt ready to try on before I go.

(*Enter* RACHEL *from R., wearing hat and coat.*)

RACHEL. Guess where I've been, why I went, how I came back, and what I've brought you! Good-afternoon, Miss Temple.

MISS T. (*going off L.*). Aft'noon, Miss Rachel.

JANE. Doctor's orders are not to exert myself, Ray, dear. You'll have to tell me!

RACHEL (*taking off hat and coat and hanging them on pole*). Well, it's been such a different day from the one I planned! (*Crosses to R.*)

JANE. Isn't it always? It's the unexpectedness of you that makes you such a joy!

RACHEL (*busying herself with cups and spoons, preparatory to making tea*). My dear, this is neither a psychological study, nor a character sketch, but a thrilling story of adventure. As I was about to remark, I told you this morning that I must spend the whole day at the library working on that long overdue thesis. I had just settled down to work and was getting up steam —

JANE. There's hot water in the kettle. Miss Temple and I have had our tea. But I saved room for another cup. I thought you'd want some.

RACHEL. Well, you thought just right! (*Goes behind screen and brings out kettle. Pours water on tea-ball.*) As I was saying, I had just got settled down to work when I found that the very reference book I most needed had been sent to be rebound. Miss Larkins telephoned to the city library, and they promised to send out a copy to-morrow. So I ran for the eleven-ten train, counting on having lunch at the Girls' Friendly —

JANE (*interrupting*). Jolly crowd that!

(RACHEL hands her a cup.)

RACHEL. And getting back on the one-thirty-seven. Everything worked beautifully, until I was hurrying to the station, when I thought of the song you wanted, and ran in to get it for you. My dear, there was a line of people down the length of the store! I naturally inquired what it meant. Do you know I had forgotten that the Sheffield Choir seat sale opened this morning!

JANE. The Sheffield Choir!

RACHEL. Yes, but don't look so dismayed, the seats were not all sold. I got into line, and presently got these. (*Holds up two yellow tickets.*) So hurry up and get rid of that cold, and we'll go steep ourselves in lovely madrigals, on the nineteenth, for behold, two tickets for the front row of the balcony! (*Tosses tickets to JANE who looks at them in bewilderment.*) Now isn't that a lovely surprise I've brought you?

JANE. It's dear of you to think of it, Ray, and I'm sure we shall have a delightful time, but —

RACHEL. But what's in the back of your mind to make you so lukewarm, you enthusiastic music-lover?

JANE. Well, to tell the truth, I didn't forget the Sheffield Choir myself, and when Olive Clyde came in this morning on her way to town, and offered to buy our seats when she got hers, I gave her the money, and ever since I've been looking forward to surprising you!

RACHEL. Well, we've certainly surprised each other! Never mind, let's indulge ourselves in a bit of generosity and give the two extra tickets to Miss Temple and her little lame sister. Lily loves music, and they seldom have a chance to hear any.

JANE. That's an inspiration! Yes, they shall have the tickets; they both love music and all they ever hear is the school choir. Miss Temple has been telling me about it to-day. Sh! Here she comes. (*MISS TEMPLE enters with dress skirt over her arm.*) Wait till you see my new coat! Miss Temple and I are both very proud of it, aren't we, Miss Temple? (*Stands and takes skirt.*)

MISS T. Well, I do flatter myself that it is a good piece of work. It'll be nice to wear to that concert you're going to.

(*MISS TEMPLE helps JANE slip skirt over her head.*)

JANE. And you can see for yourself how it looks that night. Here are two tickets for you and Lily. We have four. Rachel bought some, too, and we'd love to have you take the extra ones.

RACHEL. Yes, Miss Temple, and I know you will both enjoy the concert.

MISS T. (*putting pins in back of skirt—pauses, kneeling on floor, face to audience, c. front.*) Well, now, you dear girls! Of course I—we'd love to go; why, Lily'll be awful pleased! It's real good of you. I thank you ever so much!

(*Knock at door R.; before RACHEL can answer, ROBERTA EVANS sticks her head in.*)

ROBERTA. May I come in? (*Enters.*) You are al-

ways so cheerful and agreeable in here! I've just had a few words with my room-mate, and the atmosphere is decidedly chilly. By the way, I was in town this morning and when I was buying our tickets for the Sheffield Choir I happened to think of you two girls—Jane housed up with a sore throat, and Rachel pegging away on her thesis. The seats were selling so fast that I was afraid the good ones would all be gone, so I just went down into my depleted pocketbook and bought two for you, right next to ours. You needn't thank me. I knew you wouldn't want to miss it! One dollar and a half each, please!

(Holds out the tickets and seats herself on couch. RACHEL, up R., makes a wry face behind ROBERTA'S back, but picks up her bag and takes out purse. MISS TEMPLE, having finished hanging skirt, goes into adjoining room.)

JANE *(recovering herself)*. You're a dear girl to think of us, Roberta! *(Sits, down L.)*

RACHEL *(giving ROBERTA money for tickets)*. Very nice, I'm sure! *(RACHEL and JANE lapse into silence.)*

ROBERTA *(after a pause)*. Well, I hope you'll like it; you don't seem overjoyed!

JANE AND RACHEL *(together)*. Oh, but we are!

JANE. We've been looking forward to it——

RACHEL. For ages!

JANE. Yes, indeed! Only this morning I was wondering how we were to get seats, and now we are supplied!

RACHEL. Well supplied!

ROBERTA. Yes, they are good seats. I'm sure you'll like them. I must be going—see you at the concert. Bye-bye! *[Exit.]*

RACHEL *(coming down c.)*. Roberta is a dear girl, generous and impulsive!

JANE. Quite so. Synonyms: well-meaning and officious! Never mind, though, we can easily dispose of the extra tickets without hurting her feelings. Lots of the girls will want them. Just tell a few of our friends!

RACHEL. All right. I'll circulate the report to-morrow, and see what I can do.

MISS T. (*enters from L.*). There! That's all I can do to-day! Say, you girls will have to auction them tickets off. Too bad, now, ain't it? I don't see why folks have to be so interfering. Where's my bonnet?

JANE (*fetching it from pole*). Here you are!

RACHEL (*bringing shawl*). The coat is splendid. Give our love to Lily, and tell her we hope she'll enjoy the concert.

MISS T. You needn't be a mite afraid but what she will, and so shall I! Thank you both again! It's very kind of you. Good-night!

BOTH. Good-night, Miss Temple!

[*Exit MISS TEMPLE, R.*]

JANE. Now, let's get ready for supper. I'm as hungry as a bear. My cold must be getting better. (*Knock at door, R.*) What's that? Not more tickets, I hope! You know the old proverb! (*Goes to door. A book is passed to JANE by some one outside. JANE signs for letter and then comes down front opening it.*) A special delivery letter!

RACHEL. Oh, I hope it isn't bad news!

JANE. No, it isn't, oh, yes, no, I don't know whether it is or not. Look! (*Holds up two yellow tickets.*) Listen! (*Reads.*) "Dear Niece, am in town for only a day. Could not run out to see you, so send enclosed tickets instead. Hoping you and Miss Rachel may enjoy the concert. Yours faithfully, Uncle Dick."

RACHEL. Our friends have formed the habit! Well, there's nothing for us to do but hold an auction sale of Sheffield Choir tickets, as Miss Temple suggested. Come on, let's forget it and get ready for supper. [*Exit both, L. Knock on door R.—another knock. Enter RACHEL; goes to door, sees letter on floor under door, picks it up, opens, walks down and seats herself on couch, reads.*] "Dear girls, have had telegram to meet Dad for a trip West. Am not absconding, but haven't cash on hand to pay all my debts—I'm deeper in than usual, even for me. I'm leaving you these instead of the three dollars

I borrowed last week. If you can't use them, you can easily dispose of them. Borrow all my possessions while I'm gone. Yours ever, Geneva B." (*Enter JANE.*) Poor, old, irresponsible Gene! I can just see her trying to tie together the loose ends of her affairs, and get off on that five o'clock train!

JANE. Well, what are you talking about? Did someone knock? What was it, is anybody dead?

RACHEL. A letter from Geneva Barnes. She's going West with her father, and she has paid that three dollars she owed by sending us —

JANE. Not —?

RACHEL (*rising and going up stage, gathers up all the tickets from table, comes down c. front and showers them on the floor as she says*). Yes,—two tickets for the Sheffield Choir!

(Both sink into chairs, laughing hysterically.)

(Curtain falls to denote the passing of three days. Re-opens, after a brief interval, on the same scene, 6 P. M. the day of the concert.)

(JANE stands two yellow tickets in letter clip on front of table where they may be plainly seen. Then lays out on couch, dress, scarf, etc. She is humming a familiar air from an opera. She is dressed for the concert, but has on a large apron.)

(Enter RACHEL, R., in street dress.)

RACHEL. Well, Janie, the tickets are all gone. At luncheon, I asked the girls to help me dispose of the last two, and just before I left for home, some one came in and bought them.

JANE. That's fine! There are ours on the table. Home wouldn't be home without some yellow tickets in sight. I'm rather glad we did have two extra ones, for Miss Temple was so pleased.

RACHEL. Yes, and I don't believe we'd have thought to buy them if there hadn't been a mistake.

JANE. Probably not; but hurry, Ray. I've laid your

things out all ready for you to put right on. Our car leaves in just an hour. Mrs. Sawyer said we might have some beans and brown bread if we'd come after it, so we needn't go down to supper. Will you help me bring them in?

RACHEL. I will surely do it! Mrs. Sawyer's brown bread is worth calling for with our crowns on. Any king would beg for it! *[Exit both.]*

(A knock is heard outside on the L., and NAN HASTINGS, followed by ROBERTA EVANS, enters through the bedroom.)

NAN. Rachel! Jane! Girls! Where are you? Oh, dear, and I'm in such a hurry!

ROBERTA. They must be right around here somewhere for their door was ajar, and I know they have loads of tickets for the Sheffield Choir.

NAN. Rachel! Girls! Oh, it's no use, I can't wait. I wonder where they are?

ROBERTA. There are two on the table, tickets, I mean. Why don't you take them and leave a note? That will make everything all right.

NAN. I believe I will. Just wait a minute. *(Sits back of table and writes rapidly. ROBERTA sits at R. of table and watches her interestedly.)* There, how will that do?

(Hands note to ROBERTA who reads it aloud.)

ROBERTA. "Girls, I am in a hurry and can't wait for you to come in. Roberta told me that you had some Sheffield Choir tickets that you were anxious to dispose of, and Grace Sheldon's mother and sister have come unexpectedly and she wants to take them. She tried to get tickets but every single seat has been sold, so I hurried here. I waited as long as I dared. I saw the tickets on the table, so I took them and left Grace's money. I hope it's all right. Nan Hastings."

NAN. I believe that explains everything. Now let's skip over to Grace's with the tickets.

[Exit both L. through bedroom.]

(Enter JANE and RACHEL with dishes.)

JANE. Now, we'll hurry and eat. Why, what's this?

(Reads note.)

RACHEL. Looks like a note. Well, what does it say? I hope it isn't more tickets!

JANE (wailing). Oh, no, oh, it's not more tickets, it's less tickets; read it! Oh, dear! Oh, dear, after all our trouble!

RACHEL (looking at note). "I hope it's all right!" Oh, it's right, all right, but we're left! Just let me get my hands on you, Nan Hastings! Oh, yes, it's all right!

JANE. Roberta's as much to blame as Nan is!

RACHEL. More of Roberta's officiousness!

JANE. Oh, don't let's blame anybody, it's nobody's fault—— (Weeps.) The beautiful concert! We'll have to miss it, and they'll all be talking about it to-morrow!

RACHEL (a grim picture of tragedy, looks at JANE who is weeping and it strikes her as a most absurd situation. She suddenly bursts out laughing). Well, what's the use! We'll just have to forget all about the concert and get into our most comfortable kimonos and slippers, and have a nice quiet evening all by ourselves. We'll pop some corn and make some fudge and read and talk and get ready for the next good time that comes along.

JANE. Oh, I suppose that is the only thing to do. You're such a comfort, Ray! (Brightening up.) I found a funny story that you can read aloud. It's just the kind you like. We'll have supper now, and then we will have a good homey evening.

(They sit down to the table and begin to eat. In a few moments, a knock is heard. RACHEL goes to door.)

RACHEL. It's the 'phone. I'll be right back. (Exit. JANE continues to eat, sighs every few moments and says, "Oh, dear!" RACHEL enters.) It's Cousin Bob, Jane. He wants to know if we can be ready in fifteen minutes.

Lucky our things are all laid out. He and Jack Morse were going to take some girls to the concert to-night, but for some reason they can't go. He says he'll take us in his car. Mrs. Morse will chaperone us. Oh, we'll have to hurry!

JANE (*taking off her apron*). I'm nearly ready. Let me help you. Here are your shoes; begin on those and I'll get everything else.

(*Knock at the outside door.*)

RACHEL. You go this time. I don't dare to; some one may have taken Bob's tickets away from him.

(*JANE goes to door.*)

JANE. It's another 'phone call. I'll shut 'em off quick, now you hurry. (*Goes out. RACHEL bustles around getting ready. JANE reënters.*) Oh, Ray, now what do you think! Olive Clyde 'phoned to see if we'd started; she said that she went by the Music Hall door a few minutes ago on an errand, and there was a notice posted that said the Sheffield Choir had been delayed by wash-outs, and it would be necessary to cancel the engagement. Rachel, we're fated never to hear them!

RACHEL. Well, never mind, dear, where's the story? I don't believe your throat ought to be taken out into the night air, anyhow!

JANE. It isn't likely to get the chance, at any rate. Well, they won't all be talking about the lovely concert to-morrow, that's one comfort!

CURTAIN

THE CONJURER

A Dramatic Mystery in Three Acts

By Mansfield Scott

Author of "The Submarine Shell," "The Air-Spy," etc.

Eight male, four female characters. Costumes, modern; scenery, two easy interiors. Plays a full evening. Royalty for amateur performance, \$10.00 for the first and \$5.00 each for subsequent performances by the same company. Free for school performance. George Clifford, incapacitated for service at the front, employs his great talents as a conjurer to raise money for the soldiers. He is utilized by Inspector Steele, of the U. S. Secret Service, in a plan to discover certain foreign spies. The plan goes wrong and involves seven persons in suspicion of a serious crime. Clifford's clever unravelling of this tangled skein constitutes the thrilling plot of this play, the interest of which is curiously like that of the popular "Thirteenth Chair." This is not a "war-play" save in a very remote and indirect way, but a clever detective story of absorbing interest. Strongly recommended.

Price, 35 cents

CHARACTERS

| | |
|---------------------------|---------------------|
| INSPECTOR MALCOME STEELE. | DRISCOLL WELLS. |
| GEORGE CLIFFORD. | DOCTOR GORDON PEAK. |
| CAPTAIN FRANK DRUMMOND | DETECTIVE WHITE. |
| GLEASON. | MARION ANDERSON. |
| LIEUTENANT HAMILTON WAR- | EDITH ANDERSON. |
| WICK. | ELLEN GLEASON. |
| COLONEL WILLARD ANDERSON. | DOROTHY ELMSTROM. |

SYNOPSIS

ACT I.—The home of Colonel Anderson (Friday evening).

ACT II.—The office of Inspector Steele (Saturday afternoon).

ACT III.—The same as Act II (Saturday evening).

THE OTHER VOICE

A Play in One Act

By S. vK. Fairbanks

Three voices, preferably male, are employed in this little novelty which is intended to be presented upon a dark stage upon which nothing is actually visible save starlight. It was originally produced at Workshop 47, Cambridge, where its effective distillation of the essential oil of tragedy was curiously successful. An admirable item for any programme seeking variety of material and effect. Naturally no costumes nor scenery are required, save a drop carrying stars and possibly a city sky-line. Plays ten minutes only; royalty, \$5.00.

Price, 25 cents

Plays for Junior High Schools

| | Males | Females | Time | Price |
|---------------------------------|-------|---------|------------|-------|
| Sally Lunn | 3 | 4 | 1 1/2 hrs. | 25c |
| Mr. Bob | 3 | 4 | 1 1/2 " | 25c |
| The Man from Brandon | 3 | 4 | 1/2 " | 25c |
| A Box of Monkeys | 2 | 3 | 1 1/4 " | 25c |
| A Rice Pudding | 2 | 3 | 1 1/4 " | 25c |
| Class Day | 4 | 3 | 3/4 " | 25c |
| Chums | 3 | 2 | 3/4 " | 25c |
| An Easy Mark | 5 | 2 | 1/2 " | 25c |
| Pa's New Housekeeper | 3 | 2 | 1 " | 25c |
| Not On the Program | 3 | 3 | 3/4 " | 25c |
| The Cool Collegians | 3 | 4 | 1 1/2 " | 25c |
| The Elopement of Ellen | 4 | 3 | 2 " | 35c |
| Tommy's Wife | 3 | 5 | 1 1/2 " | 35c |
| Johnny's New Suit | 2 | 5 | 3/4 " | 25c |
| Thirty Minutes for Refreshments | 4 | 3 | 1/2 " | 25c |
| West of Omaha | 4 | 3 | 3/4 " | 25c |
| The Flying Wedge | 3 | 5 | 3/4 " | 25c |
| My Brother's Keeper | 5 | 3 | 1 1/2 " | 25c |
| The Private Tutor | 5 | 3 | 2 " | 35c |
| Me an' Otis | 5 | 4 | 2 " | 25c |
| Up to Freddie | 3 | 6 | 1 1/4 " | 25c |
| My Cousin Timmy | 2 | 8 | 1 " | 25c |
| Aunt Abigail and the Boys | 9 | 2 | 1 " | 25c |
| Caught Out | 9 | 2 | 1 1/2 " | 25c |
| Constantine Pueblo Jones | 10 | 4 | 2 " | 35c |
| The Cricket On the Hearth | 6 | 7 | 1 1/2 " | 25c |
| The Deacon's Second Wife | 6 | 6 | 2 " | 35c |
| Five Feet of Love | 5 | 6 | 1 1/2 " | 25c |
| The Hurdy Gurdy Girl | 9 | 9 | 2 " | 35c |
| Camp Fidelity Girls | 1 | 11 | 2 " | 35c |
| Carrotty Nell | | 15 | 1 " | 25c |
| A Case for Sherlock Holmes | | 10 | 1 1/2 " | 35c |
| The Clancey Kids | | 14 | 1 " | 25c |
| The Happy Day | | 7 | 1/2 " | 25c |
| I Grant You Three Wishes | | 14 | 1/2 " | 25c |
| Just a Little Mistake | 1 | 5 | 3/4 " | 25c |
| The Land of Night | | 18 | 1 1/4 " | 25c |
| Local and Long Distance | 3 | 6 | 1/2 " | 25c |
| The Original Two Bits | | 7 | 1/2 " | 25c |
| An Outsider | | 7 | 1/2 " | 25c |
| Oysters | | 6 | 1/2 " | 25c |
| A Pan of Fudge | | 6 | 1/2 " | 25c |
| A Peck of Trouble | | 5 | 1/2 " | 25c |
| A Precious Pickle | | 7 | 1/2 " | 25c |
| The First National Boot | 7 | 2 | 1 " | 25c |
| His Father's Son | 14 | | 1 3/4 " | 35c |
| The Turn In the Road | 9 | | 1 1/2 " | 25c |
| A Half Back's Interference | 10 | | 3/4 " | 25c |
| The Revolving Wedge | 5 | 3 | 1 " | 25c |
| Mose | 11 | 10 | 1 1/2 " | 25c |

BAKER, Hamilton Place, Boston, Mass.



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Plays and

"Winners"

| | | | | Price | Royalty |
|---|------------|-------|-------|-------|---------|
| Camp Fidelity | | | | 35c | None |
| Anita's Trial | | | | 35c | " |
| The Farmerette | 7 | 2 | " | 35c | " |
| Behind the Scenes | 12 | 1 1/2 | " | 35c | " |
| The Camp Fire Girls | 15 | 2 | " | 35c | " |
| A Case for Sherlock Holmes | 10 | 1 1/2 | " | 35c | " |
| The House in Laurel Lane | 6 | 1 1/2 | " | 25c | " |
| Her First Assignment | 10 | 1 | " | 25c | " |
| I Grant You Three Wishes | 14 | 1/2 | " | 25c | " |
| Joint Owners in Spain | 4 | 1/2 | " | 35c | \$5.00, |
| Marrying Money | 4 | 1/2 | " | 25c | None |
| The Original Two Bits | 7 | 1/2 | " | 25c | " |
| The Over-Alls Club | 10 | 1/2 | " | 25c | " |
| Leave it to Polly | 11 | 1 1/2 | " | 35c | " |
| The Rev. Peter Brice, Bachelor | 7 | 1/2 | " | 25c | " |
| Mfss Fearless & Co. | 10 | 2 | " | 35c | " |
| A Modern Cinderella | 16 | 1 1/2 | " | 35c | " |
| Theodore, Jr. | 7 | 1/2 | " | 25c | " |
| Rebecca's Triumph | 16 | 2 | " | 35c | " |
| Aboard a Slow Train in Mizzoury | 8 | 14 | 2 1/2 | 35c | " |
| Twelve Old Maids | 15 | 1 | " | 25c | " |
| An Awkward Squad | 8 | | 1/4 | 25c | " |
| The Blow-Up of Algernon Blow | 8 | | 1/2 | 25c | " |
| The Boy Scouts | 20 | 2 | " | 35c | " |
| A Close Shave | 6 | | 1/2 | 25c | " |
| The First National Boot | 7 | 2 | 1 | 25c | " |
| A Half-Back's Interference | 10 | | 3/4 | 25c | " |
| His Father's Son | 14 | | 1 3/4 | 35c | " |
| The Man With the Nose | 8 | | 3/4 | 25c | " |
| On the Quiet | 12 | | 1 1/2 | 35c | " |
| The People's Money | 11 | | 1 3/4 | 25c | " |
| A Regular Rah! Rah! Boy | 14 | | 1 3/4 | 35c | " |
| A Regular Scream | 11 | | 1 3/4 | 35c | " |
| Schmercase in School | 9 | 1 | " | 25c | " |
| The Scoutmaster | 10 | 2 | " | 35c | " |
| The Tramps' Convention | 17 | | 1 1/2 | 25c | " |
| The Turn in the Road | 9 | | 1 1/2 | 25c | " |
| Wanted—a Pitcher | 11 | | 1/2 | 25c | " |
| What They Did for Jenkins | 14 | 2 | " | 25c | " |
| Aunt Jerusha's Quilting Party | 4 | 12 | 1 1/4 | 25c | " |
| The District School at Blueberry Corners | 12 | 17 | 1 | 25c | " |
| The Emigrants' Party | 24 | 10 | 1 | 25c | " |
| Miss Prim's Kindergarten | 10 | 11 | 1 1/2 | 25c | " |
| A Pageant of History | Any number | 2 | " | 35c | " |
| The Revel of the Year | " | " | 3/4 | 25c | " |
| Scenes in the Union Depot | " | " | 1 | 25c | " |
| Taking the Census in Blagville | 14 | 8 | 1 1/2 | 25c | " |
| The Village Post-Office | 22 | 20 | 2 | 35c | " |
| O'Keefe's Circuit | 12 | 8 | 1 1/2 | 35c | " |

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