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THE
BAT AND
THE BALL.

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1. Very pale Flesh Color.	6. Healthy Sunburned, for juvenile heroes.	11. Ruddy, for old age.
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THE
BAT AND THE BALL

OR

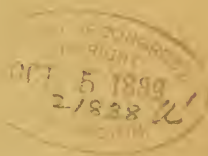
NEGATIVE EVIDENCE

A Farce in One Act

BY

THE AUTHOR OF "A READY MADE SUIT"

34
152
Chase
"



BOSTON

Walter H. Baker & Co.

1889

PS 1292
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CHARACTERS.

COLLODION FILM *A photographer*
GEORGE GIRLYGIRL *His assistant*
STEELE PENN *A journalist*
CHUMP *In charge of the coat room at the Policemen's Ball*
MRS. COLLODION FILM.
MRS. STEELE PENN.
MISS GUNNE-COTTON *Film's wife's sister*

Time, early morning.



THE BAT AND THE BALL.

SCENE. — *A photographer's studio. Door R. in flat, to lock. Large window L., in flat, bearing the legend, "Film, Artist Photographer," in Sarony script style. Doors 1 E. L., 1 E. R., and 2 E. R. A large camera, L. facing R. Chair and head-rest, R. facing camera. A few nails or clothes-hooks, C. in flat. Curtain rises on an empty stage. The rattling of a key is heard in D. R. in flat, which opens and admits GIRLYGIRL, who locks it and runs to window. He wears a dress suit, somewhat disordered, but is without overcoat or hat.*

GIRLYGIRL (*looking out of window*). Not in sight yet. No, I had too good a start. (*Down C.*) After a delightful evening at the Policeman's Ball—the more enjoyable because strictly on the quiet—I was crowding my way to the coat-room, when whom should I see but my respected employer, Mr. Film, who probably thought me, as I certainly had imagined him, at home and in bed! I had just time to dive between the legs of the man behind me, and, unnoticed by him, to gain the street, coatless, hatless, but not altogether bootless, thanks to the obliging gentleman who kicked me downstairs for running against him. Brr! wasn't it cold, though; for this piece of pasteboard (*producing coat-check*), though the equivalent of a coat, a hat, and an umbrella, was a precious poor protection against the weather. But I haven't a minute to lose. Old Film can't be far behind me, and if he catches me in these togs, good-by to my reputation as a steady young man and a desirable partner in the business. (*Key heard in door.*) By Christmas! here he is now. (*Exit 2 E. R. hastily.*)

(*As 2 E. R. closes Film cautiously opens D. in flat. He wears a loud ulster considerably too large for him, and a hat which comes down over his ears.*)

FILM (*closes door without locking it, and comes down c.*) Home again. At least, the floor has a rather familiar look — I can't see very much else. (*Removes hat with some difficulty.*) Yes, I am at home, though I never felt less so in my life. I wonder whose hat and coat I have got. I wonder if he — whoever he is — has got my coat and hat, and, if so, how he likes it. I hope he feels more pleasantly toward me than I do toward him, because I infer that he is a larger man than I (*business with coat*), and that, should we meet, the consequences might be unpleasant for me. But never mind! I have had a good time. At least, that is what I went for, so I suppose I must have had it. I haven't got any of it left, at any rate. Oh, my head! I wonder if they all enjoyed it as much as I did. (*Holding head.*) I hope not. But now for a nap, if I can get upstairs without waking Mrs. F. (*Takes off boots and exit cautiously, 2 E. R.*)

(*As 2 E. R. closes, MRS. PENN enters by D. in flat.*)

MRS. PENN. I certainly saw him come in here — there can be no mistake. Ah, Mr. Penn, little did I dream, when I implored you not to buy that ridiculous ulster, what a service it was destined to render me. But what can he be doing here at this early hour? What is this place? Evidently not the editorial rooms of the Morning Reveille, where, I was given to understand, Mr. Penn proposed to pass a night of toil. Ah, some one is coming. (*To R.*)

GIRLYGIRL (*enters 2 E. R. wearing a linen duster over his evening dress*). By Christmas, I'd no idea it was so late. Before I had a chance to undress that old humbug Film rapped at my door and asked me if it wasn't about time to get up and open the gallery. Said he had been sitting up all night with a sick friend and shouldn't be down till late. Oh, my! what a headache I've got, and how sleepy I am! I feel as if I were walking about in a dream; only if I were walking about in a dream, I should be snug in bed. (*Yawns.*) Oh, dear! (*Sees MRS. P.*) Hallo! (*At c.*)

MRS. P. Do you have charge of this place, young man?

GIRLY. Yes, ma'am.

MRS. P. A man entered this house a few minutes ago — a man wearing an ulster and a silk hat.

GIRLY. Yes, I —

MRS. P. Don't say it was you.

GIRLY. I wasn't going to.

MRS. P. Yes, you were.

GIRLY. No, I wasn't. (*Aside.*) The ulster and hat don't answer my description at all.

MRS. P. You know this man, don't you?

GIRLY. Yes, ma'am. (*Aside.*) I wonder if this is Film's sick friend.

MRS. P. I want to see him.

GIRLY. Have you an appointment?

MRS. P. An appointment!

GIRLY. Perhaps you are the young lady who has the appointment at nine o'clock. Miss Montmorency, from the theatre.

MRS. P. He has an appointment here with an actress, has he! (*Aside.*) The villain! (*Aloud.*) Does he often make these appointments with young ladies — young, pretty ladies?

GIRLY. Oh, yes, young or old; it's all one to him. He ain't particular.

MRS. P. (*aside*). The monster!

GIRLY. Have I the pleasure of addressing Miss Montmorency?

MRS. P. No, sir, you have not.

GIRLY. I beg your pardon. But, never mind, we shall have plenty of time to take care of you before she comes.

MRS. P. Take care of me?

GIRLY. Yes — your photograph, you know. And if Miss Montmorency should come, I dare say she wouldn't mind giving way to you under the circumstances.

MRS. P. I should think not, indeed. (*Aside, looking around the room.*) A photographer's saloon. I'll have my picture taken. An excellent pretext for waiting. I'll catch him in the act.

GIRLY. (*going to I. E. R.*). If you will step into this room you will find all the conveniences for making your toilet, and —

MRS. P. I'm very well as I am.

GIRLY. Quite right, ma'am. "Nature, when unadorned," and all that. You have the right idea, I see. (*Goes to chair, R.*) Please have the goodness to sit here. What do you want, now?

MRS. P. (*absently*). Revenge! (*Sits R.*)

GIRLY. Well, now, ma'am, we can give you almost any other style but that. We take a very superior cabinet at four dollars a dozen, or —

MRS. P. Very well, let it be that.

GIRLY. Would you like a full view or a three-quarters?

MRS. P. (*rising*). A full view, by all means. The fuller the better.

GIRLY. Certainly. Please be seated. (MRS. P. *sits*.) Place your head in the rest. So. Chin well forward. So. Good. Let the hands rest idly in the lap. Now, please fix your eyes upon yonder spot, and assume an agreeable expression of countenance. Good. Remain perfectly quiet now. (*Goes to camera L. and puts his head beneath cloth; business à la photographer. MRS. P.'s face gradually assumes a lowering, angry expression.*) Perfect. Retain that expression for one moment, please. (*Covers tube of camera, and exit 1 E. L.*)

MRS. P. (*rising*). So this is his trysting-place, is it? Very ingenious indeed, Mr. Penn. But I'll — hark! (MRS. FILM and MISS GUNNE-COTTON *heard outside*.) Women's voices! Miss Montmorency! They must not see me yet. Where can I hide? Ah, the waiting-room. I'll give them a surprise. (*Exit 1 E. R. as enter 2 E. R. MRS. F. and MISS G. C.*)

MISS GUNNE-COTTON. Why, there's nobody here.

MRS. F. I suppose George hasn't got down yet.

MISS G. C. Where is Mr. Film?

MRS. F. Oh, Cully has been watching with a sick friend all night, and has lain down to snatch a little nap. (MISS G. C. *laughs*.) Oh, you needn't laugh; he often does it. He is a Mason, you know, and they have to swear a dreadful oath when they go in that they will sit up with a brother Mason whenever he is ill.

MISS G. C. Oh, if he has been sitting up with a Mason, that explains it.

MRS. F. Explains what?

MISS G. C. Why, his bringing home a bit of a brick in his hat. (*Down R.*)

MRS. F. Oh, not that kind of a mason — a Freemason. Ah, Fannie, wait until you are married to George, and you will understand these things better. (*At C.*)

MISS G. C. (*crossing to camera*). Oh, I understand them pretty well now. But let's have some fun, Carrie. Sit down, and I'll take your picture.

MRS. F. Oh, you mustn't touch the camera. (*To R.*)

MISS G. C. Why not? It won't explode, will it? I'll

tell you what we'll do — we'll be taken in a group. Wait a minute. (*She runs out at 2 E. R. and returns with the ulster and hat which Film wore home.*) I'll be the rustic lover, and you his blushing sweetheart. (*Putting on coat and hat.*) I think I can look almost as awkward and uncomfortable in these garments as my original usually does in his. There, how is that? (*Down c.*)

MRS. F. How ridiculous you are.

MISS G. C. If that's the case, I shall look the part to the life. (*Goes R. and seats herself in chair.*) Now, my dear, if you will kindly sit on my knee, and endeavor to look as foolish as possible, the group will be complete.

MRS. F. How absurd! What if any one were to come in?

MISS G. C. (*pulling her down*). Come, Cad, make a fool of yourself for once, and don't let your husband be always doing it for you. There! (*She cocks her hat over one eye, and both assume one of those characteristic groupings of which cheap photography furnishes so many examples.*) Now if the old camera were only working! (*GIRLYGIRL enters I E. L., carrying a photographic plate-holder and places it in the camera without looking toward his sitters. Aside.*) This is delicious. He is going to take the picture.

MRS. F. (*low voice*). He doesn't see us. I don't understand.

MISS G. C. (*same tone*). Neither do I, but I don't care. Don't say a word or move.

MRS. F. (*trying not to laugh*). No. Isn't it fun?

MISS G. C. Immense. Don't laugh.

MRS. F. I can't help it. (*Business of suppressing laughter*).

GIRLY. (*who, during the above dialogue, has busied himself about the instrument, now places his hand on the cap of the camera tube and takes out his watch*). Now, ma'am, please remain perfectly quiet for a few seconds. (*Takes off the cap with a flourish and stands looking at his watch.*

MRS. F. and MISS G. C. during the pause which follows compose themselves only with the greatest difficulty. Finally GIRLYGIRL replaces cap.) That will do, thank you. (*Takes out plate-holder and exit I E. L. without having once looked toward the ladies. As he goes out they rise and laugh heartily, suddenly checking themselves as MRS. P. opens I E. R.*)

MRS. P. Hark!

MISS G. C. There's some one in the waiting-room.
(*Both go up to 2 E. R. on tiptoe.*)

MRS. P. (*looking out at door*). I haven't heard a sound, and the keyhole is stopped up. They must have gone out. (*Gets a glimpse of MRS. F. and MISS G. C.*) Ah! (*Screams.*)

(*MRS. F. and her companion exeunt hastily, 2 E. R.*)

MRS. P. (*to C.*). That coat! I should know it anywhere. No wonder they were so quiet — no wonder I heard nothing. Oh, that I should live to see him hugging another woman before my face and eyes! I'll tear her eyes out. (*Exit 2 E. R. As she does so door in flat opens.*)

PENN (*enters door in flat, wearing an overcoat and hat much too small for him*). Ah, there! No one about? That's bad, for I'm in something of a hurry. I must get home in time to breakfast with Mrs. Penn, or there'll be the devil to pay; and I can't go home until I have found the man who took my coat and hat at the Police Ball and left me these very inadequate articles in their place. This is the address that was given me, but there doesn't seem to be any one in. Let me see if I can't raise somebody. (*Goes to 2 E. R. and is about to knock when MRS. P. opens door and enters with his ulster on her arm.*)

PENN (*hastily buttoning his tight overcoat to conceal his dress suit*). The deuce! My wife!

MRS. P. Ah, you didn't expect to see me here, Mr. Penn?

PENN. Why, no, my dear. I — the fact is — well, you may not have noticed it, but you rather took me by surprise.

MRS. P. Oh, did I?

PENN. Yes, you see I was thinking of you as I came along on my way from the office, and of what a dear little woman you were, you know —

MRS. P. Oh, you were thinking of that, were you?

PENN. Yes, my love. And all of a sudden I says to myself, "Bless her heart, I know what I'll do, I'll just give her a little surprise and buy her a" — (*Aside.*) I wonder what the devil they keep here. (*Looks about.*)

MRS. P. Oh, you says to yourself, I'll buy her a — well.

PENN. No, my love, not a well, but a — a photograph of myself; just for a keepsake, you know.

MRS. P. Oh, thank you, I'm sure.

PENN. Don't mention it. So in I pops and — and here we are. (*Down L.*) There, I've fixed that all right.

MRS. P. (*down C.*) Very kind of you, Mr. Penn. Have you the picture with you?

PENN. Oh, no, my dear. I haven't sat for it yet.

MRS. P. Oh, indeed!

PENN. No, sweetest, you see I'd only just come in when I met you. (*With sudden suspicion.*) But what are you doing here?

MRS. P. Oh, I came to have a photograph taken, too.

PENN. Quite a coincidence. (*Aside.*) I don't believe a word of it, but I can't say so. (*Aloud.*) Where's your photograph?

MRS. P. Oh, I only just came in, also.

PENN. How very remarkable. (*Aside.*) She's deceiving me. Can she have been at the Police Ball, too? (*Aloud.*) Well, now that we are here, suppose we make it a group.

MRS. P. What — another group!

PENN. Oh, yes, ten if you like. Hang the expense.

MRS. P. Very well, here's your ulster.

PENN. My coat!

MRS. P. Yes; it will be better to dress the two groups alike.

PENN. Where did you get my coat, madam? (*Aside.*) She was at the Police Ball. She's the man who got my ulster.

MRS. P. Where you left it, monster.

PENN (*aside*). She was there. It's all up. (*Aloud.*) Then you know all?

MRS. P. Yes, Mr. Penn; and permit me to say that you must know this house precious well to have got back here so quickly.

PENN. Got back here? My dear, I was never in this room before in my life.

MRS. P. Mr. Penn, I'm ashamed of you. Do you know where I found this coat?

PENN (*aside*). She knows all.

MRS. P. In the entry yonder, where you dropped it in your flight with that — that baggage.

PENN (*aside*). She does not know all. (*Aloud.*) What baggage?

MRS. P. That woman I saw you embracing in this room

not ten minutes ago. Oh, I knew you — by this coat. (*To R., throwing coat on chair.*)

PENN (*aside*). It was that fellow who ran off with my ulster. A nice mess he has got me into.

MRS. P. And now I find you trying to run away in disguise. Where did you get that ridiculous garment?

PENN (*to c.*). It's all a mistake on your part. Somebody left me this coat in exchange for mine at the — (*Aside.*) No, that won't do.

MRS. P. Well?

PENN. At the office. The chap who lives here — (*Aside.*) I wonder who the deuce does live here.

(*FILM enters 2 E. R. in dressing-gown and slippers, with towel round his head.*)

FILM (*C.*). Ah, here you are, ma'am. Now I'd like to know what you mean by running about my house, asking for strange men. Professionally the public may use me as they like, but as a private citizen I protest — Hallo! You, sir — that's my coat you have on.

PENN (*C.*). You hear, Mrs. Penn? This is his coat. (*Shakes FILM's hand.*) Thank you, sir.

FILM. What do you mean by wearing about my coat and hat, sir?

PENN (*whispers to him inaudibly*).

FILM. So you are the chap whose things I got by mistake at the —

PENN (*in a whisper*). Don't say where. That's my wife.

FILM (*with a sudden recollection of MRS. F. Same tone*). You're right. (*Shaking his hand.*) Thank you, sir. Mum's the word.

PENN (*whispers*). I dare say it's as much for your interest as mine.

FILM (*same*). More. You're a devilish good fellow, sir, and here's my hand. (*Shakes hand.*) We must stick by one another.

MRS. P. (*R.*). When you have done whispering, Mr. Penn, perhaps you will give the gentleman back his coat, since it is his.

FILM. Yes, off with it. You are raising the deuce with the shape.

PENN (*whispers*). Hang it, I can't.

FILM (*same tone*). Why not?

PENN. Because I've got on a dress suit underneath, and that would give the whole business away.

FILM. You're right. (*Shakes his hand.*) Keep it.

MRS. P. Well, Mr. Penn, are you going to give the gentleman his coat?

PENN. The gentleman is in no hurry for it, my dear.

FILM. No, ma'am. No hurry at all, ma'am. I rather like to see him in it. (*Aside.*) We must stick together in this business.

PENN (*grasping his hand*). Like the Siamese twins.

MRS. P. I don't know what you are whispering about, Mr. Penn, but I don't believe a word of all this nonsense about exchanging coats. I saw you in this very room, not ten minutes ago, wearing your own ulster, and holding a lady round the waist. (*FILM laughs heartily and nudges PENN.*)

PENN. My dear, there is some dreadful mistake. (*Aside to FILM.*) Don't act like a fool, sir. It was you she saw in my coat. Come, own up.

FILM (*whispers*). It was not I.

PENN (*same voice*). I thought we were to stick together.

FILM (*same tone*). Hang it, you can't expect me to father all your Don Juanning. I'm a married man myself.

PENN. I don't know anything about that, sir. You ran off with my coat, and I hold you responsible for all that my coat has done since it has been in your possession, sir.

FILM. Pooh, pooh, sir.

PENN. And I want you to understand, sir, that my coat is a respectable garment, sir, and not given to hugging strange women, as my wife saw it do, unless unduly influenced by its wearer, sir.

FILM. Go to the devil, sir.

(*PENN goes R. and explains to MRS. P. in pantomime. Enter GIRLYGIRL, I E. L. with photographic plate in hand.*)

GIRLY. Here's your negative, ma'am. (*To C., FILM to L.*)

MRS. P. (*coming to C.*). Oh, let me see.

GIRLY. But there are two figures in it. I guess you must have moved.

MRS. P. (*takes plate*). Yes, I did move.

GIRLY. Never mind, I'll give you another sitting.

MRS. P. Certainly not. (*Examining plate.*) This is just what I want.

GIRLY. Why, it isn't you at all, ma'am. It's a man making love to — (*Aside.*) Oh, Lord! (*Aloud.*) There's

some mistake. It ain't your picture. (*Aside.*) Now, I remember, I never once looked at the sitter. I was about half asleep. (*Loud.*) If you will please give it back to me, I'll—

MRS. P. Certainly not.

GIRLY. Oh, won't there be a row!

FILM (*who has crossed to R. during the above, aside to PENN.*). I say, it's no use. She's got a picture of you making love to somebody.

PENN (*same tone*). A picture of you, you mean. Come, own up.

MRS. P. I don't know the woman's face. No doubt it is your Miss Montmorency.

FILM. Miss Montmorency! (*Slaps PENN on the back.*) The pretty little actress! Oh, you sly dog!

PENN. If you keep this up much longer, sir, the sly dog will bite.

MRS. P. Yes, Mr. Penn, I know all about her and your appointment at nine o'clock. You deceitful wretch!

PENN (*low to FILM*). It was you she had the appointment with.

FILM (*low*). Yes; but you kept it.

MRS. P. The man's face is turned away, so that I can't see it.

FILM. Oh, that's a pity. (*Laughs.*) You're a sly one.

PENN. Hang it! (*Low to FILM.*) Why didn't you have the honesty to show your face like a man?

GIRLY. The gentleman seems to be kissing the lady, ma'am.

MRS. P. No doubt of it. (*Glares at PENN.*)

FILM. Kissing Miss Montmorency! Beautiful! George, be careful of that plate. I'll sell a hundred thousand copies of that picture.

MRS. P. You'll do no such thing, sir. (*To L.*)

GIRLY. (*takes plate hesitatingly*). But it isn't Miss Montmorency.

FILM (*crossing to C. and taking plate*). Why, who is it, then? Another one? Oh, you Don Juan. Why, damme, it's—oh, you infernal scoundrel, do you know whom you have been hugging and kissing here under my very roof? It's my wife, sir. Yes, ma'am, my wife. This is nice goings-on, ain't it?

MRS. P. (*L.*). Do you hear that, Mr. Penn? This injured gentleman's only wife.

PENN (R.). I don't care if it is this injured gentleman's grandmother. His behavior toward his female relatives is his own affair.

MRS. P. But your behavior toward them is my affair, Mr. Penn.

PENN. But I've got nothing to do with it. I never saw his confounded wife. (*To GIRLYGIRL.*) This gentleman, who took the picture, will tell you that he never saw me before in his life.

GIRLY. To be sure I will.

PENN. There, you hear?

GIRLY. Because I didn't look.

PENN. Didn't look?

GIRLY. No, sir, I'm not feeling very well this morning, and I didn't pay particular attention. I left this lady in the chair —

FILM. Nonsense, George Girlygirl! And, if that is not sufficiently explicit, stuff and nonsense! Is this the way you repay my kindness, by standing in with this destroyer of happy homes? George, I blush for you. Business is business, and if you had photographed my venerable grandfather in the costume of the *corps de ballet*, in the way of business, I could have forgiven you. But to tell me this whopper —

GIRLY. Did you say whopper, Mr. Film?

FILM. I not only said whopper, but I meant whopper, George. Tell me that you were temporarily insane, or a minor, or any other fiction, and the lie will be respected in proportion to its ingenuity; but don't give me that.

GIRLY. You shall apologize to me for this, Mr. Film. I am bound to respect you, because you have got more money than I have; but have a care, sir, have a care. If you rouse me I may do you an injury.

FILM. An injury, sir?

GIRLY. Yes, sir; an injury, sir.

FILM. Pooh, pooh, sir. I'm not afraid of you, sir.

GIRLY. We shall see, sir. (*Exit 2 E. R.*)

PENN. The young man is quite right. I never saw him before in my life.

MRS. P. (*to c.*). Don't deny it before such evidence. (*Points to plate in FILM's hand.*)

FILM. No, sir, don't deny it.

MRS. P. Your ulster gives you away.

PENN. I wish I had given the ulster away first. (*Crosses to L.*)

MRS. P. You thought you were unobserved, but the eye of science was upon you. (*Points to camera.*)

FILM. Yes, sir. And the fist of science will be upon you presently, also.

MRS. P. Do not quarrel with him; he is not worth it.

FILM. I will not quarrel with you; you are not worth it. Leave my house, sir.

PENN. I'll leave your house with pleasure, but I'll not leave my wife.

MRS. P. I am no longer your wife.

PENN. Oh, ain't you? We'll see about that. (*Going.*) You shall hear from me, sir.

FILM. Whenever you like, sir.

(*Exit PENN D. in F.*)

MRS. P. I'll have a divorce.

FILM. So will I. If you don't mind we'll lump the jobs and get 'em done cheaper.

MRS. P. How thoughtful! Oh, if Heaven had only sent me a kind, sympathetic soul like you, instead of that monster. (*Sobs on his shoulder.*)

FILM (*aside*). This is prime. (*Aloud.*) Don't take on so, ma'am; he ain't worth it.

(*MRS. FILM enters R. 2 E.*)

FILM. My wife! (*To MRS. P.*) I say, you mustn't do that, you know.

MRS. P. Oh, yes, I must. It's such a comfort.

MRS. F. (*down c.*). Oh, it is, is it?

MRS. P. (*L.*). Who's this?

FILM (*L. C.*). My wife.

MRS. P. The hussy! Be firm.

FILM. I will. So, Mrs. Film —

MRS. F. So, indeed, you hypocritical monster! Very fine! Where were you last night, and who is this creature?

FILM. This lady, ma'am —

MRS. F. Is this your sick friend? You villain! I know where you were.

FILM. What do you mean, ma'am?

MRS. F. You were at the Police Ball, and this, I suppose, is your companion.

FILM. } Companion, ma'am?
MRS. P. }

MRS. F. And, not content with that, you bring her here under your own wife's roof. I'm ashamed of you.

MRS. P. Will you stand by and hear me insulted, sir?

FILM. I can't help it; I'm not deaf.

MRS. P. Assert your rights. Remember the photograph.

FILM. Very true, ma'am.

MRS. P. When a man's hearthstone becomes the abode of a serpent, there is no reason why he shouldn't seek enjoyment elsewhere.

FILM. Certainly not, ma'am.

MRS. F. Oh, Caddy, how could you do it?

FILM. Don't Caddy me, ma'am.

MRS. P. No, don't Caddy him.

MRS. F. Collodion Film, who is this woman?

PENN (*entering D. in F.*). I say, you, sir. If you have no objections, I'd like my hat and coat. (*Down R. to chair.*)

MRS. F. And who is this man wearing your coat?

FILM. She asks who he is! Oh, the deceitfulness of woman!

MRS. P. The brazen hussy!

FILM. Perhaps you'll say you never saw this man before.

MRS. F. Certainly not.

FILM. Oh, very good. (*To MRS. P.*) You see, ma'am.

MRS. P. The impudence of her! (*To PENN.*) You don't seem to recognize your friend.

PENN. How should I, when I never saw her before in my life!

MRS. P. (*To FILM.*) You hear that, sir. You poor, deceived man!

FILM. (*To MRS. P.*) I do, ma'am. You poor, forsaken woman!

MRS. F. What does all this mean? I demand an explanation.

FILM. What does this mean? Miserable woman! (*Showing plate.*) Is that your picture?

MRS. F. (*looking at it.*) Why, yes; didn't it take nicely?

FILM. I must admit, as an expert, that it did.

MRS. F. Oh, it was such fun!

FILM. Fun!

MRS. P. She has the audacity to call it fun! What have you got to say about it, Mr. Penn?

MRS. F. Why, Caddy, we only did it in sport. I didn't think you'd mind a little thing like that.

FILM. Little!

MRS. P. She calls it a little thing like that.

FILM. Little thing, madam! Is it a little thing to be photographed sitting on the knee of this gentleman?

MRS. F. (*indignantly*). I never did any such thing.

PENN. Certainly not, ma'am.

FILM. She denies it!

MRS. P. The brazen creature denies her own likeness!

MRS. F. I do not.

FILM. She admits it!

MRS. P. And the man —

PENN. And the man —

MRS. F. Isn't a man at all.

(*Enter 2 E. R. GIRLYGIRL and MISS GUNNE-COTTON.*)

PENN. You hear, Mrs. Penn!

FILM (*To PENN*). I suspected it all along.

MISS G. C. (C.). I was the man, Mr. Film.

MRS. P. She was the man! (*Takes plate from FILM and looks at it.*)

FILM. The man was a woman! (*Also looks at plate.*)

MISS G. C. It was only a joke. Oh, it was too funny. George never looked to see whom he was taking.

MRS. P. (*goes R., leaving plate on camera*). Steele Penn, forgive me.

PENN. You don't deserve it, love, but I will.

MRS. P. Was his popsy a nasty, bad, suspicious old thing?

PENN. His popsy was. (*They embrace.*)

FILM (L.). Mrs. Film, I forgive you. Come to my arms.

MRS. F. (R. C.). Very fine, Mr. Film, but I don't forgive you, and I don't want your arms.

FILM (*aside*). She don't want 'em. She's mad. I wonder how she found out about the ball.

MRS. P. (*suddenly*). But the ulster?

MISS G. C. I found it in the hall —

PENN. Where Film left it on his return home from — (*Stops suddenly.*)

MRS. P. (*pushing him away from her*). The Police Ball!

FILM. Where I exchanged coats with Penn by mistake. And, by the way, that reminds me, Penn — I want my coat.

PENN (*to L.*). Your coat, Film?

FILM. Yes, Penn, my coat. There's yours.

PENN (*low*). But I can't take it off before my wife.

FILM. I'll help you.

PENN (*low*). I thought we were going to stick together in this thing.

FILM. So we are. I'm down, and you shall come down with me. Come, off with it.

PENN. Oh, if you will have it, here goes. (*Takes off coat, exposing dress suit.*)

MRS. P. Steele Penn, where have you been?

PENN. At the Police Ball.

MRS. F. Yes, ma'am, with that wretch of a husband of mine. Oh, I see it all now. You poor deceived thing!

MRS. P. They're all alike — a bad, deceitful lot.

MRS. F. But don't cry, dear. (*Embracing her.*) We'll have a divorce.

MRS. P. So we will.

MRS. F. (*to MISS G. C.*). Let our example be a warning to you, Fannie.

MISS G. C. (*C. with GIRLYGIRL, taking his arm*). Oh, I can trust George, thank you. He wasn't at the Police Ball.

(*Enter CHUMP, D. in F., carrying GIRLYGIRL'S hat and coat.*)

CHUMP. I beg pahdon, ladies and gemmun. Does Missa Gollygol live heah?

GIRLY. (*aside*). Oh, Lord! The man from the coat-room! (*Aloud.*) No, he don't. I mean — I'm not the man you want.

CHUMP. Don' know 'bout dat, sah, but dis yere coat b'longs ter Missa Gawge Gollygol. (*Reading card.*) I foun' dis yeah in de pocket.

GIRLY. (*going up*). I'll see you outside, and —

FILM. No, you won't. I know that man. He had charge of the coat-room at the Police Ball.

MISS G. C. (*to CHUMP*). Wait a minute. I know this coat. Do I understand that this was left at the Policeman's Ball?

CHUMP. Yes, missy, an' I done toted it heah, jes' ter 'blige de gemmun.

MISS G. C. (*to GIRLY*). Oh, you bad, deceitful wretch! I'll never speak to you again. (*Joins her lamentations to those of the other ladies, R.*)

MRS. F. I told you so, Fannie.

MRS. P. They're all alike.

CHUMP (*offering coat*). I beg pahdon, sah. Heah's yo' coat.

FILM. George, give the boy something, won't you? He's gone out of his way to do you a favor.

(GIRLY. *takes coat angrily and kicks CHUMP out of D. in F., then down L.*)

PENN (*to FILM and GIRLYGIRL, L., aside*). Well, gentlemen, there is only one way out of this. Will you place yourselves in my hands?

BOTH. Yes.

PENN. Very well. (*To ladies.*) Ladies, we have offended you, perhaps justly, by our little night out, but there's no real harm done, and we are willing to do the square thing by way of apology. (*The ladies all sniff indignantly.*) We have talked the whole matter over and have decided to pay a fine of a sealskin sack apiece to you — (*FILM and GIRLYGIRL pull his coat-tails in anguish.*) How does that strike you?

THE LADIES (*together*). A sealskin sack!

PENN (*low*). Say yes; it's your only chance.

THE MEN (*in doleful chorus*). Yes!

(MRS. F., MRS. P., and MISS G. C. *go respectively to MR. F. (R.), MR. P. (C.), and GIRLYGIRL (L.), and form tableaux.*)

MRS. F. And you'll never do it again —

MISS G. C. You'll never deceive me again, George?

PENN (*over MRS. PENN'S shoulder*). They come high, but we must have 'em.

CURTAIN.

LIST OF PLAYS.

ARRANGED BY NUMBER OF CHARACTERS, MALE AND FEMALE,
FURTHER PARTICULARS IN REGULAR LIST.
PRICE GIVEN AFTER EACH PLAY.

Where a play is known under two titles, both are given as separate plays, in this list only.

TWO CHARACTERS. — One Male, one Female.
An Original Idea . . . 15

THREE CHARACTERS. — Two Males, One Female.

Box and Cox 15	Mary Moo 15	Silent Woman 15
Unprotected Female 15		Which Shall I Marry? 15

One Male, Two Females.

Apples 15	Two Flats and a Sharp 15	Which will Have Him? 15
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FOUR CHARACTERS. — Two Males, Two Females.

Bouquet 15	Census Taker 15	Fairy's Father 15
Give a Dog, etc. 15	Mr. Joffin's Latchkey 15	Madam is Abed 15
Match Makers 15	None so Deaf as those	Putkins 15
Personal Matter 25	who Won't Hear 15	Zerubabel's Second Wife 15

Three Males, One Female.

Bombastes Furioso 15	The Tempter 15	Sailor's Return 15
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FIVE CHARACTERS. — Three Males, Two Females.

Anonymous Kiss 15	Doubtful Victory 15	Under a Veil 15
Cousin Tom 15	My Son Diana 15	Nature and Philosophy 15
Done on Both Sides 15	Two Buzzards 15	To Oblige Benson 15
Sylvia's Soldier 15	Appearances are De-	Welsh Girl 15
Ugly Customer 15	ceitful 15	The Youth who Never
Blue and Cherry 15	Don't Judge by Ap-	Saw a Woman 15
	pearances 15	

Two Males, Three Females.

Kiss in the Dark 15	My Husband's Secret 15	Poor Pillicoddy 15
	Phantom Breakfast . 15	

Four Males, One Female.

Only a Clod 15	Two Heads are Better	Trumpeter's Daughter 15
	than One 15	

SIX CHARACTERS. — One Male, Five Females.

The Only Young Man in Town 30

Three Males, Three Females.

Aunt Charlotte's Maid 15	My Sister's Husband . 15	Sarah's Young Man . 15
Always Intended 15	Never Say Die 15	Two Puddifoots 15
	Your Life's in Danger 15	

Four Males, Two Females.

Dandelion's Dodges 15	John Wopps 15	Sunshine through the
Drop Too Much 15	Nursey Chickweed . 15	Clouds 15
From Information I Re-	Needless Stratagem (A) 15	Soldier, Sailor, Tinker,
ceived 15	Once on a Time 15	and Tailor 15
I've Written to Brown 15	Slice of Luck (A) 15	We're All Teetotallers 15
	Sullivan, The Slugger 15	

Five Males, One Female.

Advice to Husbands 15		Diamond Cut Diamond 15
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Two Males, Four Females.

Eliza Carisbrooke, etc. 15	How the Colonel Pro-	Jane's Legacy 15
	posed 15	

SEVEN CHARACTERS.—Four Males, Three Females.

Boston Dip 15	Comrades 25	Peace and Quiet . . . 15
Bowled Out 15	Don's Stratagem . . . 15	Smashington Goit . . . 15
Bit of Brummagem . . . 15	My Turn Next 15	Silverston's Wager . . . 15
Brother Bill and Me . . . 15	Mysterious Disappear-	Thirty Minutes for Re-
Class Day 25	ance 15	freshments 15
	Poison 25	

Three Males, Four Females.

Cool Collegians (The) 25 | Pretty Piece of Property . . . 15

Six Males, One Female.

Family Failing 15	Look After Brown . . . 15	Turkish Bath 15
	Five Males, Two Females.	
Dora 15	John Dobbs 15	Slasher and Crasher . . . 15
Free Ward (The) 15	Old Honesty 15	Seeing the Elephant . . . 15
	Poor Peter 15	

EIGHT CHARACTERS.—Four Males, Four Females.

Crinoline 15	Christmas Box 15	My Precious Betsy . . . 15
	Our Mutual Friend . . . 25	
	Six Males, Two Females.	

Blanks and Prizes . . . 15	Fighting by Proxy . . . 15	True Unto Death 15
Daughter of Regiment . 15	Love's Labor Saved . . . 15	Uncle Robert 15
	Five Males, Three Females.	

Bread on the Waters . . . 15	Husband to Order . . . 15	Little More Cider . . . 15
Flower of the Family . . 15	John Smith 15	My Brother's Keeper . . . 15
His Last Legs 15	Last Loaf (The) 15	Nicholas Flam 15
	Little Brown Jug (The) 15	
	Seven Males, One Female.	

Payable on Demand . . . 15 | Sea of Troubles 15

NINE CHARACTERS.—Six Males, Three Females.

Another Glass 15	Dunducketty's Picnic . . 15	Midnight Banquet . . . 15
Down by the Sea 15	Hit Him, He has no	On and Off 15
	Friends 15	

Five Male, Four Females.

Better than Gold 25	Queen's Heart (The) . . 15	Race for a Widow . . . 15
	Two Males, Seven Females.	
	Thorn among the Roses . 15	

TEN CHARACTERS.—Six Males, Four Females.

Among the Breakers . . . 15	Damon and Pythias . . . 15	Lying will Out 15
Bull in a China Shop . . 15	Game of Dominos 15	Mrs. Walthrop's Bach-
Duchess of Dublin 15	Lost in London 15	elors 25

Seven Males, Three Females.

Coupon Bonds 25	Flowing Bowl (The) . . . 25	Miller and his Men . . . 15
Enlisted for War 15	Home Guard (The) . . . 15	Paddle your Own Canoe . 15
Ella Rosenberg 15		Shaker Lovers 15

Five Males, Five Females.

Both Alike 15	Cleft Stick (The) 15	Lords of Creation 15
	Old and Young 15	

ELEVEN CHARACTERS.—Six Males, Five Females.

Babie 25	The Miller's Wife 15	The "Tomboy" 13
Giralda 15	Our Folks 15	

Eight Males, Three Females.

Lost Mine (The) 25	"Nevada" 25	Our Boys of 1776 15
	One Hundred Years Ago 15	

Seven Males, Four Females.

Five Males, Six Females.

Above the Clouds 15	The Christening 15
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Nine Males, Two Females.

Don Cæsar de Bazan . . . 15

TWELVE CHARACTERS. — Nine Males, Three Females.

Ticket of Leave Man	15	Wife's Secret (The)	15
Ten Males, Two Females.		Eight Males, Four Females.	
Gaspardo, the Gondolier	15	Fool's Revenge (The)	15

OVER TWELVE CHARACTERS.

Aladdin	15	Jeweller's Apprentice	15	Scarlet Letter	15
Babes in the Woods	15	Lady of Lyons	15	School for Scandal	15
Captain Kyd	15	Lady of the Lake	15	Stolen Will (The)	25
Clari	15	Monseigneur	15	Golden Butterfly (The)	25
Dumb Girl of Portici	15	Maid of Milan	15	Two Orphans (The)	25
East Lynne	15	Masaniello	15	Virginia Veteran	25
Forced to the War	25	Naaman, the Syrian	25	Wallace	15
Hero of Scotland	15	Octoroon (The)	25	Zelina	15
Hunchback (The)	15	Poor Gentleman	15	Blue and Gray, or Star of Empire	30
Hamlet	15	Past Redemption	25		
Hidden Hand	15	The Stranger	15		

MALE CHARACTERS ONLY.

Number of Characters given instead of price, which is uniformly 15 cents each.

Coals of Fire	6	Man with the Demijohn	4	Stand by the Flag	5
Close Shave	6	My Uncle the Captain	6	Shall Our Mothers Vote	11
Freedom of the Press	8	New Brooms Sweep	6	Two Gentlemen in a Fix	2
Gentlemen of the Jury	12	Clean	6	Too Late for the Train	2
Great Umbrella Case	32	Public Benefactor	6	Thief of Time (The)	6
Great Elixir	9	Pedlar of Verynice	7	Tender Attachment	"
Humors of the Strike	8	Rival Poets	2	Very Pleasant Evening	3
Hypochondriac (The)	5	Runaways	4	Wanted, a Male Cook	4
		Ready-made Suit	35		

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Champion of Her Sex	8	The Grecian Bend	7	Rebecca's Triumph	16
Dog that will Fetch, &c.	6	Love of a Bonnet	6	Tipsy Pudding	8
Eliza's Bonafide Offer	4	No Cure, No Pay	7	Using the Weed	7
		Precious Pickle	7	Voyage of Life	9

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Bachelor's Christmas	25	Dorothy's Birthday — operetta	25	R. E. Porter	75
Bunch of Buttercups	15	Diamonds and Toads — operetta	15	Santa Claus Frolics	15
Christmas Carol	15	Fairy of Fountain	25	Santa Claus First	25
Centennial — charade	15	Holidays	15	Santa Claus at Home	20
Conjuration — operatic charade	15	Hunt the Thimble	50	Seven Ages — Tableaux ent.	15
		Lost Children	15	Titania	25

MUSICAL ALLEGORIES FOR FEMALE CHARACTERS ONLY.

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		Tournament of Idyl-court	15	War of Roses	15

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A. Ward's Wax Figger Show	25	Jenny Lind, operetta	15
Bon Bons, musical and dramatic entertainment	25	Sculptor's Triumph, tableau ent.	15
Capuletta, operatic burlesque	15	Snow Bound, musical and dramatic entertainment	25
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