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For Female Characters Only

By

GLADYS RUTH BRIDGHAM

*Author of "A Case for Sherlock Holmes," "Leave
it to Polly," "A Regular Scream," etc.*



BOSTON
WALTER H. BAKER & CO.

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CHARACTERS

(As originally produced in Unitarian Hall, Somerville, Mass., April 8, 1914)

PRINCESS VARA OF WOLLENHOLDE	.	.	Miss Bridgham.	
COUNTESS ALEXIS, <i>her aunt</i>	.	.	Phyllis Noyes.	
COUNTESS YVONNE, <i>her cousin</i>	.	.	Edna Noyes.	
FREDA, <i>her maid</i>	.	.	Katherine Beale.	
LURINE RAJE	.	.	Lucile Hadley.	
MRS. AVERY HAMILTON HAPGOOD, <i>of Concord,</i> <i>Mass., U. S. A.</i>	.	.	Helen Taber.	
WINIFRED TUFTON	}	<i>Pupils in Mrs. Hap-</i> <i>good's Seminary</i>	}	Beatrice Simmons.
LUCY SIMPSON				Helen Anderson.
MOLLY ANDREWS				Grace Taylor.
AMELIA LEE				Helen Goudie.
DELIA, <i>Mrs. Hapgood's maid</i>	.	.	Marion Wheeler.	

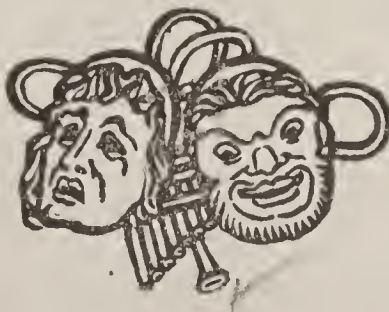
SYNOPSIS

ACT I. Garden of Prince Felix's hunting lodge, Hohenelbe Mountains, Principality of Wollenholde.

ACT II. Room in the lodge. Evening of the same day.

By changing the dialogue of the first act a very little, the play may be carried through with one interior setting.

TIME IN PLAYING.—One and a half hours.



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COSTUMES AND CHARACTERISTICS

PRINCESS VARA should be rather small, very pretty and girlish in her ways.

FREDA should have very light hair and wear a dress of Dutch blue with a white apron and white pointed cap. Wooden shoes may be worn if desired.

LURINE should be dark and wear a peasant's dress of bright colors.

MRS. HAPGOOD should be very stout and represented as being about forty.

In the second act all but LURINE and the maids wear evening dresses.

Six Times Nine

ACT I

SCENE.—*A garden. If possible there should be a large tree in the center of the stage with a garden seat under the tree. A vine with roses in bloom climbs over the trunk of the tree and up into the branches. A small willow table R. White cover on the table. Willow chair at the table and another chair L. of stage.*

(COUNTRESS ALEXIS *sits at the table writing. She rings a small bell on the table. FREDa enters L.*)

ALEX. Tell the Countess Yvonne to come into the garden.
(FREDa *starts to exit.*) Stay! Where is her highness?

FREDa. She shust vas go oud on de hill and picked some blowers.

ALEX. (*anxiously*). Did one of the guard accompany her?

FREDa. Ja, madame. Hans vas go mit her.

ALEX. Very well. [Exit FREDa, L.]

Enter LURINE RAJE, R. She carries a basket of flowers.

LUR. Pardon, madam —

ALEX. (*looking up from her writing, annoyed*). Well, who are you? What do you want?

LUR. Are you the princess?

ALEX. No, I am not. What do you want?

LUR. I want to see the princess.

ALEX. (*sharply*). What for?

LUR. I have some flowers for her.

ALEX. Don't you suppose her highness has plenty flowers of her own? And do you suppose she has time to waste on every peasant girl in the hills who has idle curiosity enough to want to gaze at her, and will invent any kind of an excuse to get into the grounds? Go! Do you hear? If I see you in these grounds again you will have reason to wish that you

had remained at home. (COUNTESS YVONNE *enters* L. LUR. *exits* R.) Yvonne, that is one of the things you are to guard against.

YVONNE. What?

ALEX. The peasants. The common people. Prince Felix's command is imperative that Vara shall have no intercourse with them.

YVONNE. Well, I wasn't aware that I was employed as her highness' body-guard. I'm sure if her soldiers can't keep the peasants away I can't be expected to do much toward it.

ALEX. You have been chosen as Vara's constant companion. I'm sure I don't know why, but as long as such a foolish choice has been made, the least you can do to merit the honor is your duty. There are strong reasons why Vara must be shielded from ——

YVONNE. Oh, Aunt Alexis, come to the point! There is no use in equivocating. Vara's father wants her safely married to Prince Ferdinand before she has any chance to learn the truth. You are all afraid to have her learn the conditions existing among her people. Among the convicts in the mines. I don't wonder. It's a disgrace to our kingdom. To Prince Ferdinand's, although I don't believe he is to blame.

ALEX. Don't talk so loud! What you say is undeniably true. I am glad you understand the situation so well. We are an impoverished kingdom, and nothing is going to save us but the alliance with Prince Ferdinand. See that you do your part by keeping the prince in Vara's mind and keeping all knowledge of the truth from her. She will see Ferdinand to-night. I believe you have met his highness?

YVONNE. Yes.

ALEX. A charming young man, I have been told.

YVONNE. Yes, he is. Very.

ALEX. Let us hope he will appeal to Vara. And now another thing. I promised Prince Felix that I would talk seriously to you in regard to Vara. Of course, being educated as she has been in a convent, the sisters have cultivated in her a sweet, lovable, pliant disposition, and studious habits. The sisters tell me she is very easily influenced. Her father is anxious that you should stay with her the greater part of the time and influence her to go on with her studies and lead rather a quiet life, until after she is married. You understand?

YVONNE (*sighing resignedly*). Yes, I understand.

ALEX. Freda tells me that Vara has gone out on the hill.

I think you had better follow her. I will take my letters up to the lodge and get them ready to mail when we go into the city to-night. I hope you bear no ill will for anything I have said. In speaking of you as a foolish choice I only meant that you are a trifle young for the position in which you have been placed. It seems to me that under the circumstances some one older would have been better. Still you may be successful if you think seriously of the situation and regard it from the right standpoint.

YVONNE (*sarcastically*). Thank you.

[*Exit* YVONNE, R. ; ALEX., L.

Enter FREDa, L.

FREDa (*calling*). Hans! Hans! Haf you koom back mit yourself meppe? No? (*Picks some roses and fastens them in her hair ; singing very much out of tune.*) "Oh, I vas lofe von fine young fellers. A shoulder poy vas he! Vas he! Vas he! Ja! A shoulder poy vas he! Oh, I vas lofe von fine ——"

[*Exit*, L.

(*After slight pause* PRINCESS VARA *enters* R. *She carries a book and an armful of flowers. She looks about for a second as if uncertain of what she wants to do. Sits down under the tree. Reads from the book.*)

VARA.

"Truth never dies. The ages come and go ;
The mountains wear away ; the seas retire ;
Destruction lays earth's mighty cities low ;
And empires, states and dynasties expire
But caught and handed onward by the wise

Truth never dies."

[YVONNE *enters* R.

YVONNE (*laughing*). Dreaming, your highness?

VARA. Oh, Yvonne, is it you? Not exactly dreaming. I'm only about half asleep. This is pretty, isn't it? Do you believe it is so? Truth never dies?

YVONNE. I don't know. Let us hope it does sometimes. Just now, for instance. (*Shows her a letter.*)

VARA. Yvonne, where did you get it?

YVONNE. Don't you wish you knew?

(*Hands her the letter.*)

VARA. Tell me, please! Oh, well, if you won't, it doesn't make any difference.

(She sits down and becomes completely absorbed in her letter. YVONNE sits down by the table and watches her.)

YVONNE. Pleasant afternoon, isn't it? Yes, I knew you thought so. Enjoy your walk? Glad you did, I'm sure. Three is a crowd, isn't it?

VARA *(suddenly waking up)*. Did you say anything, Yvonne?

YVONNE *(drily)*. No, I didn't say anything. Have you studied any this afternoon, Vara?

VARA. No.

YVONNE. Aunt Alexis expects me to constantly stimulate your interest in works of an intellectual nature.

VARA. Does she? Well, I don't seem to care much about studying now. I had rather sit under the trees and read poetry. Isn't it strange?

YVONNE *(with a glance at the letter in VARA'S hand)*. Yes, very!

VARA. Yvonne, Captain Ferdinand is in the hills with his troops. Think of it! Perhaps he is in sight of this place. Possibly he can look right down here and see me now.

YVONNE. Possibly he can if he has gone to heaven.

VARA. Yvonne, before I go into the city to-night you must help me arrange a meeting with Captain Ferdinand.

YVONNE. I help you? I should think you could do nicely without my assistance. You certainly must have been expert at arranging meetings in the past.

VARA. Oh, but that was at the convent and it was easy. Here there are soldiers whose duty it is to follow me all the time.

YVONNE. Vara, where did you ever meet Captain Ferdinand?

VARA. On the shore of the lake back of the convent. He didn't know who I was, and I did enjoy myself. His troops were stationed near there and oh, I saw him lots of times. He has just found out who I am and he has written me such a letter. He realizes how hopeless everything is and he is never going to see me again. That is, he thinks he isn't. Promise, Yvonne, you will help me!

YVONNE. Vara, do you know what you are asking of me?

VARA. Please, Yvonne!

YVONNE. What good will it do for you to see Captain Ferdinand again? What about *Prince* Ferdinand?

VARA. Don't talk about him! I never even saw him.

YVONNE. Well, you will have that pleasure to-night.

VARA. A chilly reception he will get. He will be glad to travel homeward to-morrow morning.

YVONNE. Your father will be likely to have something to say about that.

VARA. Yes, but that doesn't signify. No doubt he will talk, but it will be I who will act, and I shall act as I please.

YVONNE. My goodness, Vara, I don't believe you have exactly the disposition you are credited with having. I'm afraid Aunt Alexis for one has a very great shock coming to her.

VARA. Oh, no doubt because they have educated me in a convent they think I am meek and mild and have no mind of my own. Well, I have mind enough to know a man before I agree to marry him.

YVONNE. Yes, but an alliance with Ferdinand's principality is essential to Wollenholde. You are expected to act for the good of your country.

VARA. My country! My country wouldn't have to live with him. I would! Yvonne, promise you will help me to see Captain Ferdinand.

YVONNE. Heavens! Yes! I will promise! I know what madness it is, but I couldn't refuse you anything to save my life.

VARA. Oh-o-o-o! (*Throws her arms around YVONNE.*) And now teach me some more steps. It's too bad the sisters didn't dance. It would have been livelier in the convent.

YVONNE. Very likely it would. Oh, if Aunt Alexis should ever see me doing this. Well, see if you can get this one.

(*Shows her some steps.*)

VARA. Of course I can. Isn't that right?

YVONNE. Yes.

(*They dance. VARA is delighted. YVONNE is very uneasy, and keeps looking L. and R.*)

VARA. Oh, I was born to do this. Will they let me dance to-night?

YVONNE. I don't know. Oh, sit down quick! Aunt Alexis is coming! Where's that book?

(*They sit down under the tree. YVONNE grabs the book.*)

VARA (*taking the book from YVONNE*). You are holding it upside down. (*Reads.*)

“ And empires, states and dynasties expire ;
But caught and handed onward by the wise,
Truth never dies.”

Enter ALEX., L.

ALEX. Strange ! As I came down the path I imagined that I could see you chasing each other about the garden.

VARA (*pretending to be shocked*). Oh, Aunt Alexis !

ALEX. (*to YVONNE*). Will you leave us for a while, please ? (*Exit YVONNE, L.*) Vara, I want to talk with you.

VARA (*practicing the steps YVONNE taught her*). Yes, Aunt Alexis. What do you want to say ?

ALEX. Dear me, Vara, I think I could talk better if you were sitting down.

VARA (*going back to seat under tree*). All right.

ALEX. Do you realize, dear child, that to-day is a turning point in your life ?

VARA. Yes. I'm eighteen years old to-day. I've come out of the convent forever, and I'm never going to learn anything more.

ALEX. (*in astonishment*). Never going to learn anything more ?

VARA. No. Why should I ? All my life I have learned and learned and learned, and, oh, my head is so full, and what does it amount to ? I know that I am pretty, and if a girl knows that she doesn't need to know anything more.

ALEX. This is dreadful ! Dreadful ! Your father will be excessively shocked. Can't you realize the situation ? Don't you know where you are going to-night ?

VARA. Yes ; down to my capital to a dance.

ALEX. A dance ? Merciful heaven ! The Imperial ball given in your honor a *dance* ! Where did you ever hear such a word ?

VARA. In a book I read about some American girls that were in a college, and they went to dances and they danced with some young men who went to another college. They called them fellows, and they were the nicest fellows. I am afraid there won't be any in my kingdom like them. Oh, Aunt Alexis, just because I am a princess won't they let me dance ?

ALEX. Possibly you will be permitted to go on to the floor with the Prime Minister.

VARA. What kind of an old fuddy is he?

ALEX. Your highness! Is that word also from the American vocabulary?

VARA. Yes. Isn't it a perfectly splendid word? It just fits some people.

ALEX. Vara, don't you realize who you are?

VARA. Realize it? I should think I did! You don't give me any chance to forget it.

ALEX. Do you want to forget it?

VARA. Well, I wouldn't mind for a little while. The first words I ever heard were, "Remember, you are the Princess of Wollenholde!" I think they have been said to me at least once every hour all my life. You can't think I have ever had very much fun.

ALEX. Fun? To-night you take your place in the Royal Palace as the Princess of Wollenholde. You are standing on the threshold looking into the future, and you talk of fun! Have you never looked forward to this day and thought what you would do when you took your place among your people?

VARA. Yes, I know what I am going to do.

ALEX. What, may I ask?

VARA. I am going to have a lark.

ALEX. A what?

VARA. A lark. That's what American girls have. I don't know exactly what it means but it sounds perfectly splendid. I never heard of it until I read that book I told you about, and then I made up my mind if I ever lived to see the day I left the convent *I'd* have a lark.

ALEX. Well, I can only say that I am thankful that you are going into the city to-night. Possibly Prince Felix will be interested in larks, but I have my doubts.

Enter LUR., R.

VARA. Who is this?

LUR. Are you the princess?

VARA. Yes.

ALEX. Vara, do not pay any attention to the girl. She is a nuisance. I have ordered her from the grounds once this afternoon.

LUR. I am one of your people. I have something to say to you. I beg of you to listen to me.

VARA. Why, certainly. What do you wish to say?

ALEX. Vara!

LUR. I would tell it to you alone.

VARA. Aunt Alexis, retire if you please.

ALEX. Vara, this is madness! You will be annoyed to death if you listen to every peasant who accosts you. It isn't expected of you. You are not called upon to do it! (*To LUR.*) You shall not impose upon her highness. Go from these grounds!

VARA. Aunt Alexis, I fear you forget who I am. Retire if you please.

ALEX. (*aghast*). Vara! [*Exit, R.*

VARA (*looking after her*). I really didn't think I could do that. (*To LUR.*) Did you bring me some flowers?

LUR. Yes, your highness.

VARA (*taking the basket*). They are very beautiful. I thank you. Did you gather them in the hills?

LUR. Yes, madame, near our cottage door.

VARA. I have been walking over the hill this afternoon. This is a very beautiful country. I am proud that it is part of my kingdom. I just came here yesterday, you know.

Enter ALEX, R., unseen by LUR. and VARA. She goes back of tree and stands listening.

LUR. And to-night you go into the city, to the palace, to live with your father, and you will meet Prince Ferdinand?

VARA. Yes, I suppose so.

LUR. You have lived all your life away from your kingdom. Do you know there are mines yonder where convicts work?

VARA. Yes, I know. Convicts from my kingdom and Prince Ferdinand's.

LUR. Princess Vara, on my knees, I beg of you to help the convicts!

VARA. Help the convicts? What do you mean?

LUR. They are starved, abused, worked to death, and they are dying from the damp, filthy hole where they are forced to live. Even if they are convicts they are human beings, but beasts would be cared for better than they.

VARA. Do you know what you are saying?

LUR. Do I know? My father is one of them.

VARA (*sympathetically*). Oh!

LUR. The officers and soldiers in the mines have hearts of stone. Appeals for mercy are in vain. Your father turns away.

Prince Ferdinand will not listen. The only hope is in you. Will you help the convicts?

VARA. I will surely try. I don't know how much I can accomplish. My father I don't know very well, and Prince Ferdinand I have never seen.

LUR. Ah, but you are going to marry him, and he will listen to you. He will not refuse anything you ask of him now. It is to you all Wollenholde is looking for help. In the city, among the hills, in the valley, in the mines! You will not fail your people?

VARA. I promise you I will do all that I can. My first thought when I reach the capital shall be for the convicts in the mines.

LUR. Heaven bless your highness.

VARA. Your name?

LUR. Lurine Raje.

VARA. I will not forget you.

(Exit LUR., R. Exit VARA, L. ALEX. follows LUR.)

(After a slight pause FREDA enters L.)

FREDA *(calling)*. Hans! Hans! Haf you comb back mit yourself, meppe? Oh, shoy! Dere you vas! Mine shoulder poy! *(Runs out R.)*

Enter DELIA, R., carrying two suit-cases. She is followed by MOLLY ANDREWS carrying a suit-case. They drop the cases and DELIA sinks down in a chair. MOLLY looks about her.

DELIA. Shure, Miss Andrews, an' it's kilt I am entoirely!

MOLLY. Oh, you are more scared than hurt! You will live quite a while longer. *(Goes R. and calls.)* Come on up, Lucy! I think we have struck civilization.

LUCY SIMPSON *(outside)*. Well, I should hope so. Say, Delia, for the love of Mike, come and help me with my suit-case!

DELIA. Shure, it's thruble enough I hed with me own an' the missus'! If I can git two of thim up thot hill, I'll risk yez ter bring one. It's risting mesilf I am, an' it'll take a cyclone ter budge me!

LUCY. Oh, gee! I've skinned my ankle!

MOLLY. I'll help you, Lucy.

LUCY. You're a good fellow, Molly! Heave ho! Here we are! (*LUCY enters, carrying a suit-case.*) Well, if that isn't the limit!

DELIA. Shure! It's a hathenish country we'se in! The hills made uv rock insthead uv dirt!

LUCY. What kind of a place do you think this is, Molly?

MOLLY. Somebody's garden, I should say. There must be a house near but I don't like to go any further without the others. Where was Mrs. Hapgood when you came up?

LUCY. Sitting on a tree stump like a spent balloon! Believe me, Molly, it will take a derrick to lift her over that ledge.

WINIFRED TUFTON (*outside, calling*). Girls! Girls!

MOLLY. There's Winnie calling.

LUCY. Well, let her call!

DELIA. Shure!

MOLLY (*going R. and calling*). Winifred, tell Mrs. Hapgood there's a garden up here and we must be near a house. You girls help her up from below and we will help her from up here and I guess she can manage it. Yes, it is steep! I suppose there's another entrance to this place but goodness knows how you get to it. She had better come up this way if she possibly can.

LUCY. Is she going to try it, Molly?

MOLLY. I don't know. Winnie has gone to tell her.

DELIA. She may git half way but she'll nivir land.

MOLLY. She *is* going to try it. She's coming!

LUCY. Good-night!

DELIA. Well, ain't she game?

MOLLY. Come and help pull her up.

LUCY. She will pull us down and that will be the finish of the entire company. [*They exeunt, R.*]

ALL (*outside*). Just a minute, Mrs. Hapgood! Give me your hand! That's it! Pull! Push!

DELIA. Shure, yez'll git here foist thing yez knows!

LUCY. Now! One, two, three! All together!

MOLLY. There are some seats out here!

Reënter DELIA, MOLLY, and LUCY, R., followed by MRS. AVERY HAMILTON HAPGOOD, AMELIA LEE, and WIN. AME. and WIN. carry suit-cases. They lead MRS. H. to seat under tree and stand around her fanning her.

MRS. H. (*out of breath*). Mercy! Mercy! I—am—

completely—overcome. I think—I left—my breath—at the foot of—the ledge.

AME. (*with a polite laugh*). You are always so facetious, Mrs. Hapgood.

LUCY. Oh, pickles!

WIN. (*walking to table*). There must be somebody around here. Look at the writing materials.

(*She sits down by table. AME. sits on garden seat with MRS. H. MOLLY sits in chair L. and DELIA and LUCY sit on their suit-cases.*)

MRS. H. Yes. This certainly does look as if a dwelling might be near. Dear me, girls, we are certainly fortunate to be living (*DELIA removes her hat and examines it carefully*) and have all of our belongings. We have much to be thankful for.

DELIA. Shure, thot's roight! I com' thru' widout spilin' me fither.

LUCY. I could be more thankful if there was a good square meal in sight.

WIN. I agree with you.

AME. (*starting up suddenly*). Girls, I have lost my "Immortelles from Tennyson." Do you think you could help me find it, Lucy?

LUCY. Well, what do you think? I've pretty nearly walked my feet off, scraped all the skin off my right ankle, bumped my left elbow, and I am starving to death. I should worry about your "Immortelles."

MRS. H. Lucinda! Haven't I spoken to you about saying "I should worry"?

DELIA. Shure, yez hev, Mrs. Hapgood, but Miss Simpson's forgittery is betther thin her mimiry.

MRS. H. There, that will do, Delia!

AME. Have you any idea, Mrs. Hapgood, as to the exact location of this garden? Just what do you think we are in?

LUCY. Agony!

MRS. H. Lucinda! I cannot answer your question with the accuracy I would wish, Amelia, but we are somewhere among the Hohenelbe Mountains in the principality of Wollenholde. Young ladies, while I am resting here will be an excellent time and place for you to make a few notes.

GIRLS. Notes?

WIN. (*suddenly*). Oh, Mrs. Hapgood, we lost our note-books!

LUCY { (*together, delighted*). } That's right!
MOLLY { } We did!

AME. Oh, all my valuable notes!

MRS. H. Never fear, Amelia, they are not lost. I had your books. Take them and make a note of what I say. (*The girls are disgusted. They take the books with the air of martyrs.*) The history of this principality is absorbingly interesting.

WIN. It must be.

LUCY. Set the alarm for seven-thirty, please.

DELIA. Thank hiven, I don't hev to be afther writin' nothin' in a book. I kin remember more than I wants to about this hathenish place.

MRS. H. Young ladies, I had a most delightful surprise for you this evening but now I fear I cannot carry out my plan.

MOLLY. What were we going to do?

MRS. H. We were going to the Imperial ball at the Royal Palace, an affair given in honor of the Princess Vara's eighteenth birthday.

GIRLS. Oh, really!

LUCY. Goodness! Let's walk!

MRS. H. I have a friend in the city who managed to get us a chance in the balcony.

LUCY. Oh, isn't that the limit!

WIN. (*glancing about at the suit-cases*). That's why you insisted upon our bringing our evening dresses with us.

MRS. H. Yes. I was afraid the trunks wouldn't arrive in time.

WIN. Isn't Vara the princess who is expected to marry Prince Ferdinand?

MRS. H. Yes.

AME. Why, how did you know about her, Winifred?

WIN. Oh, I was told when I was visiting father's friend over in Martinetz last week, you know.

MRS. H. To-day is the most interesting one for all Wollenholde. Vara's mother was the Princess Neressa and she did so many odd and unconventional things that she was known as the "madcap princess." She was greatly loved by all her people but she was also a great trial to Prince Felix. She died when Vara was a small child, and the prince was so worried

for fear his daughter would grow up to be like his wife, that he placed her in a convent where she has been educated. To-night she goes to the capital for the first time in sixteen years. Her people await her coming with deepest interest. They say she is exactly like the Princess Neressa in looks. Will she be like her in other ways?

AME. How very entertaining!

MOLLY. And we were actually going to see her!

WIN. Well, isn't that too mean!

Enter YVONNE, L.

YVONNE (*looking about in astonishment*). Why? What?

MRS. H. I beg that you will pardon our intrusion. (*VARA enters L. unnoticed by the others. She stands at back of stage listening with great interest.*) Let me introduce myself. I am Mrs. Avery Hamilton Hapgood, the preceptress of Hapgood Seminary, of Concord, Massachusetts, United States of America. These are some of my girls and we are making a vacation tour of Europe. Would you mind telling me just where we are? Is this your garden?

YVONNE. No, it is not. You are in the garden of Prince Felix's hunting lodge. I am his niece, the Countess Yvonne. (*Looks from one to the other.*) Are—are you making a walking tour?

MRS. H. No, we are not, although it looks as if we might be forced to walk a part of the way. We were on our way from Martinetz to your capital. We had a most absurd conveyance. The most absurd horse and most absurd driver that one could possibly imagine. Just below here two of the young ladies who are interested in botany were attracted by some unusual specimens. We had the driver stop so that they might gather some and we all got out for a change. Something startled the absurd horse and the first thing we knew the whole absurd combination of vehicle, horse and driver were tearing down the mountain road at the most frightful pace. I tremble to think what has become of them. Fortunately our suit-cases were thrown right and left, so we haven't lost any of our belongings but we are in a most unfortunate position. Do you know of any possible conveyance to the city?

YVONNE. I—why—I'm afraid I don't just at present. You will have to send into the city for a conveyance. An auto would be best. It will be some time before any one can get out

here and in the meantime I don't know just what it is best for you to do.

VARA (*coming forward*). Let me relieve the situation. I am sure that Prince Felix would bid you welcome to his hunting lodge until you can get a car from the city.

MRS. H. But isn't the lodge occupied at the present time?

VARA. That makes no difference. You are welcome.

MRS. H. But how can I feel sure of that? We do not wish to intrude.

VARA. I bid you welcome.

MRS. H. But have you a right to?

VARA. I think so. I am the one who is occupying the lodge. I am Prince Felix's daughter.

MRS. H. Prince Felix's daughter? Then you are the Princess Vara.

VARA. Yes.

GIRLS (*jumping to their feet*). Oh!

LUCY (*sliding over the suit-case backward*). Good-night!

DELIA. Glory be!

MRS. H. You are extremely kind and courteous but we couldn't dream of imposing upon your hospitality.

VARA. Say no more! You met with an accident almost at my very door. It is my wish that you become my guests for a few hours. To-night I go into the city. I will telegraph for an extra car and you shall go into the city when I go under military escort. (*Rings bell on table. ALEX. enters L.*) Oh, Aunt Alexis, this is Mrs. Happy—Happy—well, something happy. (*To Mrs. H.*) What is your name?

MRS. H. Hapgood.

VARA. Mrs. Hapgood. My aunt, the Countess Alexis. (*ALEX. looks anything but pleased and makes a very stiff bow.*) And these are some of Mrs. Hapgood's daughters.

ALEX. Some of them?

MRS. H. Oh, I beg your highness' pardon, but these young ladies are no relation to me whatever.

VARA. Why, I was sure you said they were some of your girls.

MRS. H. Girls in my school. My pupils.

Enter FRED A, L.

VARA. Oh, well, anyway they have met with an accident and I have invited them to remain here until evening. Mrs. Hapgood can explain to you later. Freda, tell one of the

guard there has been a runaway on the mountain road. Have him find the driver and if he is hurt or even dead, have him taken to the nearest house. If this is the nearest, bring him here. Tell another of the guard to be ready to take a telegram to the station. Then you come up to the lodge for the telegram which I will have ready.

FREDA. I vill speak mit Hans. [Exit, L.

VARA. You see we are rather out of the world up here. No telephone, and the nearest telegraph station is quite a distance over the mountain.

MRS. H. I am sure we are causing you a great deal of unnecessary trouble.

VARA. Not at all. Let us go up to the lodge.

MRS. H. Well, if you insist.

(ALEX. stands as if turned to stone. VARA exits, L., followed by MRS. H., the girls and DELIA.)

LUCY (as she passes ALEX.). Brrh! It's chilly around here!

ALEX. Well, I—I—words fail me! Why didn't you stop her from making such an insane move?

YVONNE. I stop her? Why didn't you? It strikes me that the Princess Vara is going to do about as she pleases and it will take some one besides you or me to stop her.

ALEX. It almost seems so. I wouldn't have believed it. Thank heaven we go into the city to-night and Prince Felix can manage his own daughter.

YVONNE. I fancy he will have his hands full.

ALEX. I never heard of such madness. Take in a party of tourists. Absolute strangers and Americans at that! And the Americans are such an extraordinary people! I shall actually tremble all the time they are here.

YVONNE. Oh, Aunt Alexis, they looked perfectly harmless.

Enter MRS. H., L.

MRS. H. (to ALEX.). I want just a word with you. The princess looks so young and irresponsible that I don't wish to alarm her. Perhaps I am needlessly alarmed, but I think I had better tell you. All the way over the mountain I noticed groups of your peasants, and they acted suspiciously. That is, it seemed to me they did. They didn't act friendly, and some of them were openly carrying weapons. My girls didn't seem to notice and I didn't say anything, but it was some of the

peasants who frightened our horse, and they did it intentionally. I do not know your language very well, but once I heard the princess' name mentioned, also Prince Felix's, and something about convicts. Probably it is all right, but still ——

ALEX. It might mean trouble. I will speak to the guard. I thank you very much, Mrs. Happygood.

MRS. H. Not at all. Hapgood, if you please.

ALEX. Yes, pardon me, Hapgood.

MRS. H. (*starting to L. and hesitating*). I fear I have lost the others.

YVONNE. I will go with you.

MRS. H. Ah, thank you.

[*They exeunt, L. ; ALEX. exits R.*

Enter WIN., L. She looks R. and L., and then goes to table.

FREDA *enters R.*

WIN. Oh, Freda! Didn't I understand that your name is Freda?

FREDA. Ja.

WIN. You are going up to the lodge to get the princess' telegram?

FREDA. Ja.

WIN. The princess is going down into the city to-night?

FREDA. Ja.

WIN. She is going to be married soon, isn't she?

FREDA. Ja. To Prinze Ferdinand. Dere vill be von pig times!

WIN. I expect so, and a bigger one when you are married. Oh, you! That's a fine-looking guard down there.

FREDA. Now you shust stop!

WIN. Is he going to take the princess' telegram?

FREDA. Ja. She kin trust him mit himself bedder den some oder poys.

WIN. No doubt. Of course he is a good fellow if you like him. Say, would you know what to buy for yourself if you had the money to buy it?

FREDA. Shust tried me und see! (*WIN. gives her some money.*) Oh, shoy!

WIN. Do you think Hans would take a telegram for me?

FREDA (*looking at the money*). Vell, I tinks meppe. Vat?

WIN. You wait until I write it. (*She sits at table and writes. FREDA walks about the garden singing "Oh, I vas lofe von fine young fellers."* WIN. *hands FREDA slip of paper.*)

You needn't say anything about my telegram to any one but Hans.

FREDA. All vite. [*She exits L. WIN. follows slowly.*

Enter ALEX., R. YVONNE enters L.

YVONNE. Aunt Alexis, do you believe there is anything in Mrs. Hapgood's story of the peasants?

ALEX. I don't know. I have spoken to the guard. I can't imagine what trouble there could be among the peasants, but it's best to be on the safe side. (*Goes to table and gathers up papers; suddenly leans forward and gazes at the table-cloth, very much excited.*) Yvonne, is there a girl in this party of Americans by the name of Winifred Tufton?

YVONNE. Yes. She is the one who has just gone up to the lodge. She came out here and no one knew where she had gone to. Why do you ask?

ALEX. She has written a message—I should say a telegram—to General Mausgrauv of Martinetz, the commander-in-chief of Prince Leon's army.

YVONNE (*startled*). What? How do you know?

ALEX. She wrote it here. There was a sheet of carbon under her paper and the message is on the table cover.

YVONNE. What is the message?

ALEX. Nothing under the sun but "Six Times Nine"!

YVONNE (*in astonishment*). Six times nine?

ALEX. See for yourself! I knew it! I knew nothing good would come of taking these Americans in!

YVONNE. What can be her object in sending that message, and to Wollenholde's enemy?

ALEX. Oh, I don't know! Go, for heaven's sake, and watch that girl! Don't let her out of your sight while I think what it is best to do. (*YVONNE exits L. LUR. enters R.*) You here again? Haven't you been told enough times that you are not wanted here? Must I have you driven from the grounds?

LUR. No, you will not do that! You will listen to me! I have not come back here for you! I hate you and I do not care what becomes of you! I have come for the princess' sake! There will be trouble to-night at the mines. The convicts are in revolt and the peasants will help them. You nobles should have expected it, but you are too much interested in yourselves and your own affairs to give a thought to the people in the hills. Those in power thought if the convicts were

half-fed and abused they would never dream of revolt, and so they have not kept half enough soldiers on duty at the mines. Believe me or not as you choose, once the convicts are out of the mines they will come straight here, and it will be easy to wreak their vengeance on Ferdinand and Felix through the princess.

ALEX. You are talking utter madness!

LUR. By my cross I swear that I am telling you the truth. Don't you see that in coming here I am betraying my own people to save the princess? I can't go to the officers at the mines and tell this story. If I did I would have to tell how I know, and it would mean death to one who is near to me. I beg of you to send one of the guard with a message for reinforcements for the mines and protection for this lodge. You will tell the princess?

ALEX. No. I can face this alone. It is not necessary for any one to know for the present at least. I will send a messenger into the city at once, and you will remain here.

LUR. No. I can do more outside. They do not suspect me of knowing their plans.

ALEX. Girl, I know valor and loyalty when I see it. We will talk of this later. The princess is coming! We must shield her at all costs! Come this way with me.

[*They exeunt, R.*]

*Enter VARA, L., followed by WIN., LUCY, AME. and MOLLY.
The girls are embarrassed and ill at ease.*

VARA. I am glad you like my mountains. I like them myself, although I never saw them until yesterday. Just think, you have seen more of my country than I have seen.

WIN. It is a very beautiful country.

GIRLS. Yes, very.

VARA. Have you seen my capital?

AME. No, your highness. We were on our way there when we met with the accident.

LUCY. We were going to the Imperial ball to-night to see you.

VARA (*pleased*). Oh, were you?

MOLLY. Mrs. Hapgood had a place for us in the gallery.

WIN. Why, perhaps we can go after all, girls. If we go into the city when the princess goes we will have time.

GIRLS. Yes! Sure!

VARA. Why, you shall go with me as my guests!

AME. Oh, we couldn't do that! It wouldn't be proper, would it?

VARA. Of course it would if I say so. You shall be my guests and wear my flowers. We will pick them now.

(She steps up on the garden seat and begins to pick roses. The girls gather around the tree and pick a few.)

MOLLY. How many shall we pick, your highness?

VARA. Oh, won't you please stop being so stiff with me? *(She turns and looks down at the girls. They move away from the tree and stand looking up at her.)* I do so want to be friends with you. For weeks and weeks I have been dying to meet some American girls. Could—could you teach me how to have a lark?

GIRLS. Could we?

LUCY. Well, leave it to us!

VARA. Come, then! Let's make it a bargain! You shall teach me how to have a lark, and I will take you to the Imperial ball. Is it a bargain? Will you teach me?

GIRLS *(each holding a rose toward her as they reply)*. Believe us, we will!

CURTAIN

ACT II

SCENE.—*Room in the lodge. Exits R. and L., and one at C., supposed to open onto terrace. A fireplace with fire burning if possible, table at R., with a box of flowers, chairs and so forth.*

(As curtain rises FREDA stands at C. exit looking out.)

FREDA *(waving her handkerchief and singing)*. Oh, I vas lofe von fine young fellers —

Enter WIN., R.

WIN. Freda, did Hans come back?

FREDA. Ja.

WIN. He sent my telegram all right?

FREDA. I don'd know. Vy you no ask heem? He vas shust downd dere mit hemself. I vill sing und he vill be ad-dtracted ter koom dis vay.

WIN. Don't you believe it! Let me out quick before he runs! *[Exit, C.*

FREDA. Oh, I vas lofe von fine young fellers —

Enter DELIA, R.

DELIA. Shure, an' what's the matter wid yez, Dutchie?

FREDA. Who you vas called Dutchie? I tinks I vas rudder be Dutch mit myself dan Irish mit yourself.

DELIA. Shure, yez makes me tired!

FREDA. Vell, den, vy don'd you sit down mit yourself? Vat?

DELIA. Shure an' it's something yez thinks yez is! Ain't it, now?

FREDA. I vill shust haf you ter knowd mit yourself vat I vorks mit a royal prinzess. Vat vas somedings more dan you vas do.

DELIA. Shure, an' do yez thinks I would be afther doin' the loikes uv thot? We don't bow down ter no rayility. Shure, it's a free country I lives in.

FREDA. Vat vas von fine ting for you. You wouldn't be

free in dis country. Dey would pud you in dere house mit dere foolish vons.

DELIA. See here, Dutchy, if yez be afther gittin' frish wid me, I'll —

ALEX. (*entering R.*). What is the trouble?

DELIA. Shure, Mrs. Hapgood is afther nading some hot wather, an' I come down for it.

FREDA. Vas you tink ve haf hot vater in dere sidding voom? Vat?

ALEX. Freda! Go with her at once and get all the water Mrs. Badhap needs. [*Exit FREDA, R.*]

DELIA. Shure, her name is Hapgood.

ALEX. Yes, certainly. Hapgood. (*DELIA follows FREDA. LUR. enters C.*) Lurine, you have news?

LUR. Yes, madam. The trouble has begun and they are fighting furiously. The peasants have surrounded the mines and are helping the convicts. There are not half enough soldiers, and they cannot hold out long. You have received no word from the city?

ALEX. No.

LUR. The mountain road is completely cut off. Your troops will have to fight their way to you.

ALEX. What can we do? What can we do?

LUR. Do you think all of the guard are to be trusted?

ALEX. Why, I don't know. They are supposed to be, but how can I tell? Why do you ask?

LUR. There is one of the American girls who acts strange. She has been talking with Hans of the guard about a telegram she sent this afternoon, and she has bribed him to take a message to some one in the ravine. Do you know who she is? A small girl with light —

Enter MRS. H., R.

ALEX. (*to LUR.*). Hush! You may go, Lurine. I will see you later. [*Exit LUR., C.*]

MRS. H. My dear countess, I want to say just a word of appreciation for your hospitality before we start for the city.

ALEX. You must thank her highness, not me. It was she who opened the house to you, Mrs. Goodyhap.

MRS. H. Hapgood, if you please. I realize that we owe much to the princess, but you, also, have been very kind. My dear countess, I watched you closely during dinner and I know that you are greatly disturbed about something. I beg of you

to tell me, and let me be of assistance if I possibly can. I promise you that I will stand firmly by your side no matter what occurs.

ALEX. Yes, yes, I know, Mrs. Hapbad, that you Americans are very brave.

MRS. H. Hapgood, if you please.

ALEX. Quite so. Hapgood. I am worried. It might be best for you to know the truth. If you will come to my room I will explain. I do not wish to alarm her highness or the young ladies until I have to. [*They exeunt, R.*

Enter VARA, L., followed by FREDA.

FREDA. Von minit, madam! (*Arranges her dress.*) Dere! Dat vas all vite. Oh, madam, you vas look shust like—like —

VARA. Like what, Freda?

FREDA. Like von angels.

VARA. Thank you, Freda. If I do you have helped me to look that way. You are an excellent maid. What did I hear you telling Ann this morning about a little crippled brother?

FREDA. Oh, madam, ja! Mine leetle prother Herman, he vas ondy six year olds. He vas haf von fall tree year ago und he vas nefer valk sinds.

VARA. Are you sure he never can walk again? What has been done for him?

FREDA. All vat ve could. Mine father he vas died beford it happened an' mine muther, she vas haf von hard times. Now I haf dere blace here to vork mit you I kin helped her some more. Vat?

VARA. Does your mother live in the city?

FREDA. Ja, madam.

VARA. To-morrow morning we will see what can be done for the little boy.

FREDA. Madam, you vas looked liked dere angels und you vas von alrety. Vat?

VARA. No, Freda, I'm not. I wish I was even half of one. (*Goes to table and takes up box.*) What is this?

FREDA. Oh, madam, I vorgot. Von uv Prinze Ferdinand's troobers gif it to Hans ter pring up here. (*VARA places the box back on the table without opening it.*) It vas for you, madam. Your highness vas dere goot angels of all Wollenholde. Ven you marry Prinze Ferdinand it vill pring dere shoy ter all dere pebles.

VARA (*drily*). I dare say. You may go, Freda. (FREDA exits R. VARA opens box and lifts out some roses and a card. She stands a second frowning at the card, puts the flowers back in the box, tosses the card after them, walks to C. exit. She stands looking out. YVONNE enters R., does not see VARA, goes to table, stands looking at flowers.) You can have them if you admire them so much.

YVONNE. Did Prince Ferdinand send these?

VARA. Yes.

YVONNE. Vara, I don't believe you will be so indifferent after you have met him. The prince is really a splendid young man.

VARA. He must be to allow human beings to be ill-treated, to suffer for the want of proper food and a healthy place to sleep in. That I am told is the condition existing in the mines.

YVONNE. Well, I don't see how you can blame him. He has been away at college or traveling for the last four years and has just returned to his own country.

VARA. His prisoners are sent to our mines to work. Do you suppose if I reigned supreme that I wouldn't know what was going on in every hole and corner of my kingdom?

YVONNE. But the mines are Wollenholde's property.

VARA (*scornfully*). Our property? When he holds them as security for the enormous debt we owe his principality! I have been taught enough about our affairs to know that Wollenholde cannot meet her obligation.

YVONNE. But, Vara —

VARA. Oh, I know what you are going to say! If I marry him the debt will be cleared. That my people are offering me to the prince instead of the money! And he is actually willing to take me! He must be a valiant prince indeed! He is nothing more nor less than a fool!

YVONNE. Vara!

VARA. Well, he is! Any man who will agree to marry a girl he has never seen is a fool!

YVONNE. Well, we will clear the prince of the charge. He saw you before he agreed to marry you.

VARA (*in astonishment*). He saw me? What do you mean?

YVONNE. You understand that it was his father's wish that he should marry you?

VARA. Yes. Because my mother was one of their people.

YVONNE. Ferdinand's father was ill and they knew he couldn't live long. Ferdinand wanted to please his father but he was about the age that you are now and looked at things from the same standpoint. He said he would see you first and if he was satisfied with your appearance he would agree to marry you.

VARA. Indeed? Indeed? They didn't give me any chance to satisfy myself that he wasn't cross-eyed or pigeon-toed!

YVONNE. Well, of course your father accepted for you.

VARA. Yes, he accepted, but he can never make me marry him. I'm the one who has to say "I do" and "I will" and "I promise" and all the rest of it! I am delighted to know that I met with his highness' approval. Where did this most fastidious young man manage to see me?

YVONNE. He went to the convent, climbed up a trellis to a balcony, and watched you through a chapel window one evening at service. You see he was romantic after all.

VARA. Oh, very! What an insignificant little nobody I have been all this time! Well, they will see! Yvonne, you remember your promise to me this afternoon? Prince Ferdinand will send some of his guard to act with my guard as an escort into the city. Captain Ferdinand will be in charge. Oh, Yvonne, perhaps he has already arrived. I can't go out to see. Will you go for me?

YVONNE. Vara, do you really care for this poor captain of the guard?

VARA. Yes, Yvonne, I do!

YVONNE. I will go, Vara.

[*Exit, c.*

(VARA stands looking after her for a second; takes a book from the table, sits down by the fire.)

Enter WIN., c. Discovers VARA.

WIN. Oh, I didn't know you were here!

VARA. Have you been out? Is anything the trouble? Can I do anything for you?

WIN. (*quickly*). Oh, no! No, thank you. You dressed quickly, didn't you?

VARA. It never takes me long. See, Miss Tufton, these are women who have been Princess of Wollenholde before me. (*Shows her the book.*) This is my mother. Do you think I am like her?

WIN. Oh, exactly! Why, it might be a picture of you!

VARA. That was taken the year she died. Just think, she only lived two years longer than I have lived. I wonder how I should feel to know that I must give up my life almost at the very start. I—I'm just beginning to think of where I am going to-night and of the life before me.

WIN. It's a wonderful thing to be a princess, isn't it?

VARA. Well, that's what the sisters told me from the very first but I couldn't see it that way. I always wished I was something else. Just a common peasant girl so I could play and be free and not have to study. I believe I half wish it still.

WIN. Not really way down in your heart. You couldn't but be proud to know that a people await your coming ready to accept you as their own, to love you, be proud of you, make an idol of you! I should think the hardest part would be to live up to it and be worthy of their adoration, but perhaps it will be your good fortune to have a chance to serve your people.

VARA. You Americans are strong patriots, aren't you? You put your country first, I have been told. Would you—would you sacrifice yourself for your country?

WIN. Yes, if I could be fortunate to have the chance, but don't judge all other girls by me. They are not all as patriotic. My case is different. My father is an army officer, my brother is at the United States Military Academy, and my mother gave her life to save some of her countrymen.

VARA. Gave her life? How was that?

WIN. My father was stationed at a fort in the western part of our country, near an Indian reservation. The Indians were supposed to be very friendly, so my father thought it was safe for him to go with over half the troops to a reservation some miles away where he heard there was trouble. We lived in the little village near the fort. My mother heard of a plan among the Indians to attack the fort and burn the village. She rode across the plain to my father. She had to pass the reservation, and the Indians shot her as she rode. She managed to stay on her horse and reach my father. She died in his arms, but she saved our lives in the village and the lives of the men at the fort.

VARA. Oh, what a wonderful thing to do!

Enter AME., MOLLY and LUCY, R.

AME. Here is the princess, in here!

LUCY. And Winnie!

MOLLY. Aren't we going to be pretty late in starting for the city?

VARA. It seems so. I can't imagine why they do not come for us. (*Looks from one girl to the other.*) Oh, I have enjoyed having you here! I never knew any girls but Yvonne, and I have never seen her but a few times. I hope I can entertain you as well to-night as you have entertained me this afternoon. (*YVONNE enters C.*) Have you come for us, Yvonne?

YVONNE. Not yet! It won't take long to run down to the city, and the ball doesn't open until ten o'clock, you know.

LUCY (*standing by C. exit looking out*). This house kind of gives me the creeps. Way up among the mountains, so far away from everybody and everything! If it wasn't for the guard out here I believe I should be downright scared. Almost anything could happen here.

YVONNE. You are as bad as the peasants. They are all superstitious of this place.

GIRLS. Why?

YVONNE. One of Vara's ancestors was murdered here.

GIRLS. Murdered?

YVONNE. Yes, a good many years ago. You know the story, Vara?

VARA. Yes. The Princess Irma.

AME. How very entertaining!

MOLLY. I'm glad you think so, I'm sure.

AME. Why was she murdered?

VARA. Revenge upon her father for some wrong the peasants imagined he had done them.

WIN. And why are the peasants superstitious? Does she walk?

GIRLS. Winnie!

YVONNE. They claim that she does, but I have spent a good many nights here and I never saw her. The peasants won't come near the place. I was so surprised to see one in the grounds to-day. I was up here with Prince Felix's hunting party a year ago and two of his servants were ill. We tried to get some of the peasants to take his place, but they wouldn't come for any amount you could offer.

VARA. As bad as that?

LUCY. Goodness! Don't you suppose we will get away from here pretty soon?

VARA. Well, I should certainly think so. (ALEX. enters R.)
Aunt Alexis, why don't they come for us?

ALEX. (*speaking rapidly; is decidedly uneasy and anxious to leave the room*). I—I have been talking with one of the guard. There is something wrong on the mountain road. It will be a little while before any one can reach you. You will all have to be patient until they can get here. [Exit, L.]

MOLLY. Dear me! The ball will be all over before we get started. (*Walks about the room.*)

VARA. Hardly!

YVONNE. No fear of that. It is given in Vara's honor and the guests will be obliged to wait until she gets there if it isn't until next week.

LUCY. Gracious! I had rather be a guest up here, I think, in spite of the spooks.

AME. Molly, do sit down! You make me so nervous!

MOLLY. Well, when I am ready to go to a place I want to start! I hate to wait.

WIN. Well, there is nothing else to do in this case. You might as well make the best of it. Think about something else!

MOLLY. That's very easy to say. Supposing you give us something to think about it.

GIRLS. That's right! Go ahead! Sing to us, Winnie!

YVONNE (*to WIN.*). Oh, do you sing?

WIN. No!

VARA (*to WIN.*). Sing, if you please.

WIN. But I——

YVONNE (*in a quick aside to WIN.*). You have to if she asks you.

WIN. I do? Well, what do you know about that?

(WIN. sings a popular song, the girls joining in the chorus.)

VARA. How splendid, Miss Tufton! You girls do know the nicest things to do!

MOLLY (*to VARA*). Perhaps you could sing to us.

VARA. Oh, no! I can't sing very much, and "Ave Maria" is about the only thing I ever learned.

LUCY. Oh, I know! We will get Delia to sing. She's great!

GIRLS. Oh, yes!

VARA (*doubtfully*). Your maid?

WIN. Yes, your highness. You come and help us find her and tell her that she must do it.

VARA. Well, really ——

GIRLS (*not noticing that VARA is not especially taken with the idea*). Oh, come on!

(VARA *hesitates for a second; walks toward the door followed by the girls.*)

YVONNE (*scornfully, as she starts to follow*). While you are about it you had better find Freda. She sings, too!

WIN. So I have noticed. [Exeunt girls, R.

Enter ALEX., L.

ALEX. Yvonne!

YVONNE (*turning back*). Yes, Aunt Alexis?

ALEX. What is going on now?

YVONNE. Oh, nothing special. The young ladies are trying to occupy their minds until the auto comes for us. I think the American girls represent perpetual motion. They never seem to have any idea of keeping still for even half a second.

ALEX. I should think not! To think of Vara's inviting them all to the ball! What? Oh, what will Prince Felix think when she arrives at the palace with five guests and a maid, all strangers and Americans at that? And Prince Felix never did love the Americans very much.

YVONNE. Well, his daughter does! She seems to be perfectly fascinated with them.

ALEX. Fascinated? That doesn't begin to describe it! And such extraordinary performances! If there is any one thing they haven't been through with this afternoon I would like to have you mention it! And Vara with them! The last that I saw before dinner was Miss Simpson with a gun going through the manual of arms under the direction of one of the guards while her highness sat on the stone wall swinging her feet and applauding her efforts. They have been too busy since dinner dressing for the ball to have time for any escapades, but if we don't get started soon I shall expect to see Miss Simpson blow the house up! It's a pity that Mrs. Goodhap ——

YVONNE. Hapgood, Aunt Alexis.

ALEX. Yes, quite right! Hapgood. Did you ever hear such a foolish name? (*Begins to walk around the room; looks out C.; exits several times.*) I was about to remark that it's a

pity she hasn't more control over her pupils. I can't see that they have the slightest respect for her.

YVONNE. Oh, yes, they have, I am sure. It's just their American way. Aunt Alexis, are you worried because the auto doesn't come?

ALEX. Yes, I am, Yvonne! Worried to death! You might as well know the truth! Perhaps you can help me! There *is* trouble in the mines and among the peasants. I sent two of the guard with a message for reinforcements. We didn't dare to send more, for we are poorly protected here. The handful of soldiers we have wouldn't hold but a few minutes if trouble should really come. Where is that Tufton girl? She worries me to death! She has sent another message to some one in the ravine, and this time I don't know what the message is. Although as far as that goes I might as well not know as to know! Six times nine! What in heaven's name can that mean?

YVONNE. I can't imagine. Six times nine doesn't seem to convey much of an idea. Miss Tufton is safe just now. She is with the girls.

Enter MRS. H., R. LUR. enters C.

LUR. Madam, the guards you sent with the message for reinforcements were killed by peasants on the mountain road. Your message never reached the city. There is a young captain out here of Prince Ferdinand's guard. He has a small detachment with him. He brought the word. He wishes to see you.

ALEX. I will go at once.

MRS. H. I beg of you to let me go with you. I would like to know the real danger, and be of service to you if it is possible.

ALEX. Thank you. Come by all means. (*Exeunt MRS. H. and LUR., C.*) Don't let Vara know yet. Watch that Tufton girl! [*Exit, C.*]

Enter VARA, R.

VARA. Yvonne, have they come for us?

YVONNE. Not yet.

VARA. I thought some soldiers arrived.

YVONNE. Probably a change of guard or something like that.

VARA. Do you know why the auto can't get to us? What is it that happened on the mountain road?

YVONNE. Why—er—I ——

Enter AME., LUCY, WIN. and MOLLY, R., bringing DELIA and FREDA with them.

GIRLS. Here they are! We found them!

DELIA. Shure, an' what is it yez up to now, Miss Simpson?

LUCY. Her highness wishes to be entertained. You must sing to her.

DELIA. Shure; sing to her, is it?

MOLLY. If you don't she will have you beheaded.

DELIA. Behided?

AME. (*to VARA*). Isn't that so?

VARA. Surely. Not only once, but twice.

DELIA. Shure, an' is Dutchie goin' ter be in the show, too?

WIN. Well, not to sing!

FREDA. I shust bet I kin do as vell mit myself as she kin do mit herself.

GIRLS. That's right! Go ahead!

(*FREDA recites.*)

DELIA. Shure, I can bate thot by five moiles! (*Sings.*)

(*During song YVONNE looks out c., exits several times, is very anxious, speaks to FREDA. They exeunt, c. Girls join in chorus of song and exeunt with DELIA at end of song. WIN. runs back.*)

WIN. Oh, I have thought of something that will be the best lark yet!

VARA. What?

WIN. Tell me where to find a sheet and we will scare the girls stiff!

VARA. A sheet?

WIN. Yes; do you know where there is one?

VARA. Why, I think I could find one. [*They exeunt, L.*]

Enter YVONNE, ALEX., and MRS. H., c. LUR. runs in after them.

LUR. They are coming, madam!

(*VARA enters L. and stands by door with a sheet in her hand unnoticed by others.*)

YVONNE. The convicts?

LUR. Yes. There isn't a minute to lose. They would have been here before, but the peasants are afraid. They think they saw the Princess Irma.

ALEX. We must get the princess away from here at once.

YVONNE. Where are we going?

ALEX. Into the ravine with Captain Ferdinand and three of his men, while our own guard hold the convicts off and make them think we are here.

MRS. H. I must warn the girls at once! [Exit, R.]

LUR. I will stay on the terrace.

(Exit LUR., C. ALEX. and YVONNE exeunt, R. VARA goes to C. exit.)

VARA (*calling*). Lurine! Lurine!

(*Throws the sheet onto a chair.*)

LUR. (*entering C.*). Your highness?

VARA. Come here! What is the trouble? Why are the convicts coming here? Why are they out of the mines?

LUR. (*hesitating*). Why—your highness—I ——

VARA. Answer me!

LUR. The convicts are in revolt. You know I told you to-day that ——

VARA. Yes, yes, I know! But why are they coming here? Tell me the truth!

LUR. It is because you are here. They wish to be revenged upon your father and Prince Ferdinand.

VARA. The Princess Irma over again?

LUR. Yes, your highness. If she ever does haunt this place, would to heaven she would show herself to-night.

VARA (*thoughtfully*). You think that would keep them away?

LUR. Oh, I don't know. I don't suppose it would now that they are started in this direction, yet you never can tell.

VARA. Why haven't I been told? Do they think I am a child that I can't stand with them in danger?

LUR. It is not that. You must be shielded first and saved if possible. God gave you to Wollenholde to be her savior in time of trouble; you must not be cut down almost at the very minute you are to serve your people. You must go at once, your highness!

VARA. Yes, yes, of course.

LUR. I will watch on the terrace. [*Exit, c.*]

(VARA takes the sheet from the chair, wraps it about her, looks uncertainly from right to left, exits, L. WIN. enters R. with a sheet half wrapped about her.)

WIN. Princess Vara! Princess Vara!

(Starts for L., hears some one coming, draws the sheet over her head and stands at back of stage.)

Enter DELIA, R., FRED A, L.

DELIA. Shure, is it ever lavin' this hathenish place we'se goin' ter be?

Enter VARA, L., wrapped in sheet. She steals to c. and exits.

FREDA. I will shust haf you knowd —

DELIA (*seeing VARA going through door*). Oh-o-o-o!

FREDA. Vash it vas? Vat's dere madder? (WIN. moves toward R. exit; beckons to FREDA. FREDA sees her.) Shimny! Vash it vas? Vash it vas?

DELIA. Help! Help! Hiven be kind!

Enter AME., MOLLY and LUCY, R.

AME. Goodness! What's the matter?

DELIA } (*together*). { Shure, we seen a hant! We seen
FREDA } { a hant!
Vash it vas? Vash it vas?

LUCY. Goodness sake, cut it short!

MOLLY. What is it you are saying?

DELIA. Shure, Miss Andrews, we seen a hant goin' roight thru' thot door. (*Points c.*)

FREDA. Go vay mit yourself! Ish vas goin' tro dot door.

(*Points R.*)

DELIA. Shure, it's crazy yez is entoirely! Didn't I see it wid me own two eyes goin' thru' thot door?

FREDA. She ish shust foolish mit herself! Ish vas goin' tro dot door!

DELIA } (*together*). { Shure, Dutchie, I —
FREDA } { Now you shust —

LUCY. Hold on!

AME. What is it you saw ?

MOLLY. What do you mean by a hant, Delia? A ghost?

DELIA. Shure, miss. I hopes I may nivir see the loikes agin !

FREDA. Ja. Dat ish vite. Goin' tro dot door.

(WIN. comes to door R.)

DELIA. See here, Dutch, I tell yez —

AME. (*seeing* WIN.). Murder !

WIN. (*jumping into room*). Wo-o-o-o-o ! (*Girls scream and run out L. WIN. dances across the stage and exits L. singing.*) "The ghost of the goblin man !"

Enter YVONNE, R., with a sheet in her hand ; looks out C., calls.

YVONNE. Lurine ! Lurine !

(*Listens a minute, stands undecided, finally wraps the sheet about her and exits L.*)

FREDA (*running in R., looking behind her*). Velp ! Velp ! (*Starts to exit C. VARA steps in C.*) Go vay mit yourself ! (*Starts for R. VARA quickly withdraws. WIN. steps in R.*) Velp ! Shpare mine life. (*Starts for L. WIN. withdraws. YVONNE enters L.*) Velp ! Velp ! (*Throws herself onto her knees in the middle of stage. YVONNE exits C.*) Shpare mine life ! Shpare mine life !

Enter AME., MOLLY, LUCY, and DELIA, R.

LUCY. What's the matter now ?

MOLLY. Did you see it again ?

FREDA. Seed it ag'in ? Vat ? I seed it tree times.

LUCY. Three times ?

FREDA. Ja. (*Points to doors.*) Dere, und dere und dere !

DELIA. Three toimes, is it ? Shure, if I was thot bad I would be ashamed to admith it.

MOLLY (*slowly and impressively*). Girls, I haven't seen Winifred for quite a while.

AME. Why, no ! That's right !

LUCY. I'll bet that explains the ghost.

MOLLY. How perfectly disgusting ! Isn't that just like Winifred ? We might have known.

AME. Well, people don't always stop to think.

Enter MRS. H., R.

MRS. H. Girls, get ready to leave here at once!

LUCY. Leave? Well, I should worry! I wonder where I put my hat?

MRS. H. Lucinda!

AME. Has the auto come?

Enter WIN., R., without sheet.

MRS. H. No, it's not that. There isn't time for explanations. We are all in great danger. The convicts are out of the mines and are coming up here to kill the princess. They are at the foot of the ledge below the garden and nothing keeps them from coming up here but a ghostly figure in the garden. The peasants are scared off for a while but it probably won't last long. I don't dare to think what that figure down there may be. I certainly never did believe in spirits but they claim this place is haunted and ——

LUCY. Haunted nothing! It's Winifred!

MRS. H. Winifred? Down there? Merciful heaven!

WIN. (*stepping forward*). I'm nothing of the kind! I'm right here! I have been frightening the girls but I haven't been in the garden.

MRS. H. Quick! Get ready to leave this place!

Enter ALEX., R.

ALEX. Where is Vara? Where is your Yvonne? Help me find them!

Enter YVONNE, C., with the sheet over her arm.

YVONNE. Aunt Alexis, have you seen that—that object in the garden? I didn't know that I lacked courage before but I am afraid of that. I went down there ——

ALEX. Down there? What for?

WIN. (*touching the sheet*). What is this? What were *you* doing with a sheet?

YVONNE. Nothing.

ALEX. Yvonne, you were going to try to hold them off?

YVONNE (*impatiently*). Why, I just happened to think that I might be able to do it but when I came in sight of that object I ran back here as fast as I could come. Oh, I'm brave, I am!

We are wasting time. We must get Vara away from here while we have the chance !

ALEX. Yes ! Where is she ? Vara ! Vara !

(Exit L., followed by MRS. H. and YVONNE. DELIA and FREDA follow.)

AME. Oh, isn't this dreadful !

LUCY. I should say so ! Ghosts walking in the house, and convicts walking outside the house, and spirits strolling in the garden ! What a heavenly place to come on your vacation !

MOLLY. I think it is foolish to have the doors all open. We ought to protect ourselves while we have to stay here. We might barricade this entrance from the terrace. It might be a help to the guard after we are gone.

LUCY. That's right. Let's do it !

(They move all the furniture to the central exit and pile it in front of the door, talking all the time.)

MOLLY *(standing back and viewing their work with satisfaction)*. There ! That's fine ! Girls, let's go over in the gun-room and get some swords or something !

LUCY. Sure ! Me for a musket ! I learned the whole manual of arms this afternoon.

AME. I always nearly faint at the sight of one but I feel like Barbara Frietchie to-night ! *(They exit R. WIN. comes to C. exit.)* Well, for pity's sake ! *(Tries to push the furniture away.)* Girls ! Girls ! Mrs. Hapgood ! *(She climbs up from the outside, crawls over the furniture and can't get down on the inside. She remains perched on top of a table.)* Oh, gee ! Girls ! Girls ! *(LUR. comes to C. exit. Tries to get in.)* Look out ! You will push me over ! *(LUR. manages to get head and shoulders through the door. Looks up at WIN. in astonishment.)* Oh, what's the matter ? What are you doing up there ?

WIN. Making my will ! Girls ! Mrs. Hapgood !

Enter ALEX. and MRS. H., L.

MRS. H. *(in astonishment)*. Winifred !

LUR. *(to ALEX.)*. Do you know that we are saved ? Troops have come !

ALEX. Thank heaven !

WIN. For heaven's sake help me down !

MRS. H. How did you get there ?

WIN. Flew, of course ! Are you going to leave me perched up here forever ?

ALEX. Miss Tufton, will you kindly explain the meaning of your extraordinary performances since you entered this house ?

LUR. Oh, don't scold her, madam. She sent the message to the ravine that brought Captain Ferdinand here. She got Prince Leon's troops here !

ALEX. Prince Leon's ?

LUR. Yes, madam, from Martinetz.

ALEX. I don't understand. Miss Tufton, if you please, why did you send a message to General Mausgrauv ? What is the meaning of six times nine ?

MRS. H. Winifred, you had better explain.

WIN. (*with a resigned air, telling her story from the top of the furniture*). Well, if we must go into details, my father is an army officer and he is a friend of General Mausgrauv of Martinetz whom I visited last week. One afternoon I rode with the general over the mountain into this principality. We overheard a conversation between some of your peasants and some of the details of to-day's trouble. The plan sounded so preposterous that the general couldn't believe they really intended to carry it out. He told me that you people laughed at his very name and that there was a bitter feeling between the principalities. It seems that Prince Leon regrets this and has long been waiting for an opportunity to do you a favor and make things right. The general didn't like to send a warning to Prince Felix unless he was sure of the truth of his statements, so he told me he would have troops near the border line, and if I saw anything to indicate trouble among the peasants to send him the message "six times nine" and it wouldn't take long for the troops to reach us. If everything was quiet I was to send the message five times four. I noticed many things on the way over to indicate trouble so as soon as I had the chance I sent him the message "six times nine." (*Looks down at the furniture.*) I am not responsible for the fact that some one tried to move out and if you don't mind I would like to return to the earth.

(*They help her down and move the furniture enough for LUR. to enter.*)

ALEX. Miss Tufton, I owe you the deepest apology. Your message has saved our lives.

WIN. Don't mention it! I rather think something else has gone a long ways toward it.

(She goes to the center exit and looks out. Unnoticed by the others she pushes aside some of the furniture and exits.)

ALEX. Let us find Vara and the young ladies.

(Exit, R., followed by MRS. H. and LUR. VARA comes to door C. Pushes her way in. Looks at the furniture in astonishment.)

VARA *(calling)*. Yvonne! Yvonne!

Enter YVONNE, L.

YVONNE. Oh, Vara, we have been so worried! Where have you been?

VARA. Do you know that we are all safe? That Miss Tufton sent for help? They are taking the convicts back to the mines.

YVONNE. Yes, I know! This has been a terrible experience for you at the very start. Vara, do you know that Captain Ferdinand is out here?

VARA. Yes, I saw him.

YVONNE. Oh, you did?

VARA. Yes, but I didn't speak to him.

YVONNE *(in surprise)*. You didn't?

VARA. No. Yvonne, I want you to take him a message for me. I was going to write it, but I will not even do that. Tell him that he was right when he said that we must never meet again. It has all been wrong from the start. I didn't realize it until a few minutes ago, but all of a sudden when the danger came I seemed to know that I should be different from other girls. That I am here for a purpose, and I must live to fulfil that purpose. My own desire doesn't count, love doesn't count, nothing counts but the thing I really ought to do.

YVONNE. I will tell him what you say. *[Exit, C.*

(VARA goes slowly to the table, opens the box, takes the flowers out, suddenly gives the box an impetuous fling into a corner of the room, picks the roses up with a determined air.)

ALEX. *(outside)*. Where is Vara?

LUCY (*coming to door, R.*). She is here.

Enter LUCY followed by ALEX., MRS. H., LUR., MOLLY and AME. LUCY carries a gun upside down, MOLLY has a gun and AME. a sword.

ALEX. Vara, you have given us about as big a scare as the convicts. (*WIN. enters C.*) Where have you been?

WIN. Out in the garden trailing around in a white sheet. (*To VARA.*) Own up to it!

ALEX. (*horrified*). Vara, is what she says true?

VARA (*to WIN.*). Why did you tell?

ALEX. My heaven! Think of the danger! And we trying to shield you from even a knowledge of it!

VARA. There really was no danger. Men who are afraid of a spirit wouldn't do much. It is to Lurine and Miss Tufton that we owe everything.

WIN. You make altogether too much of it. (*To the girls.*) What in the world were you girls going to do?

MOLLY (*looking at her gun doubtfully*). Well, we didn't exactly know.

LUCY (*brandishing her gun*). But leave it to us when the time came!

ALEX. Quite right, Miss Simpson. You certainly would have found something to do. I never had a very good opinion of Americans, but I assure you my opinion has changed in the last two hours. Mrs. Baddyhap, I will never forget you and your girls as long as I live.

WIN. (*to VARA*). Did you know that Prince Ferdinand is here?

ALL. Prince Ferdinand?

WIN. Yes, with some troops. I saw him in Martinetz last week, so I recognized him.

ALEX. (*starting for door*). Why, we must go and ——

YVONNE. Just a minute, Aunt Alexis! Miss Tufton has told a secret. Vara wasn't to know until she reached the city. Vara, it was Prince Ferdinand you met on the shore of the lake. There is no Captain Ferdinand. It is Prince Ferdinand who has been writing you letters. It is Prince Ferdinand who has been in the hills all day and standing guard outside this lodge to-night ready to give his life for you.

VARA (*holding the roses tightly clasped in her arms*). Yvonne, is what you say true? Oh, I can't believe it! What a day this has been! I thought this afternoon that my greatest

ambition in life was to have a lark, and after you girls came I thought it was to visit America and meet some more girls like you. And then to-night I found that after all the height of my ambition is to be, like the American girls, true to my country and loyal to the people who live under the flag of Wollenholde.

CURTAIN

New Plays

HOW JIM MADE GOOD

A Comedy-Drama in Four Acts

By Charles S. Bird

Seven males, three females; two male parts can be doubled. Costumes, modern; scenery, three interiors. Plays two hours. An unusually sympathetic play, well suited to amateurs. Clean and easy to get up. Recommended to high schools. All the parts are good.

Price, 25 cents

CHARACTERS

(As originally produced December 9, 1910, in the Opera House, Natrona, Pa., for the benefit of the Ladies' Industrial Society of the Natrona Presbyterian Church.)

EBEN LOVEJOY, of Hillside farm	C. S. Bird.
JIM JONES, a farm hand; good as gold	Edward Lemon.
WALTER WAYNE, the new schoolmaster	Roy Cook.
STEVE HAMMOND, a ne'er-do-well; Eben's nephew	Edward Dean.
SI STAPLES, landlord of the Hillside Hotel	Jacob Carr.
JABEZ ELDER, a member of the schoolboard	} Thomas Lardin
A TRAMP, who makes good	
MRS. LOVEJOY, Eben's wife, who believes in Jim	Agnes Bird
LUCY LOVEJOY, her daughter, whom you can't help loving	Mabel Snebold
CORA HARLOW, the Lovejoys' "help"; a born tease	Mary Larson

SYNOPSIS

ACT I.—Sitting-room at Hillside Farm.

ACT II.—The Lovejoys' Kitchen.

ACT III.—Office of the Hillside Hotel.

ACT IV.—Same as Act I.

ALL ABOUT ADAM

A Comedy in Two Acts

By Alice C. Thompson

One male, five females. Costumes, modern; scenery, two interiors. Plays one hour. A very easy and effective play of that much wanted class that calls for more women than men. Just a sweet, clean little play suited to any one that wants something nice and wholesome.

Price, 15 cents

AN ALARM OF FIRE

A Farce in One Act

By H. S. Griffith

Three males, five females. Costumes, modern; scenery, one interior. Plays thirty minutes. A capital little piece narrating the incidents of an interrupted proposal. All parts good; one very effective stuttering character. Clean, bright and amusing. Can be recommended for schools.

Price, 15 cents

New Plays

RED ACRE FARM

A Rural Comedy Drama in Three Acts

By Gordon V. May

Author of "Bar Haven," "At Random Run," etc.

Seven males, five females. Costumes, modern; scenery, one interior, one exterior. Plays two hours. An easy and entertaining play with a well-balanced cast of characters. The story is strong and sympathetic and the comedy element varied and amusing. Barnaby Strutt is a great part for a good comedian; "Junior" a close second. Strongly recommended.

Price, 25 cents

CHARACTERS

JOSIAH ARMSTRONG, *the owner of Red Acre Farm.*

COLONEL BARNABY STRUTT, "*Crawling Codwollopers.*"

JONAH JONES, *a farm helper.*

SQUIRE HARCOURT, *who holds a mortgage.*

HARRY HARCOURT, *his profligate son.*

DICK RANDALL, *who seeks his fortune.*

TOM BUSBY, *a traveling merchant.*

AMANDA ARMSTRONG, *Josiah's wife.*

NELLIE ARMSTRONG, *driven from home.*

LAURA ARMSTRONG, *a poor, weak sinner.*

MRS. BARNABY STRUTT, *the Colonel's wife.*

"JUNIOR," *adopted daughter of the Strutts.*

SYNOPSIS

ACT I.—Living-room of Armstrong's home. Spring.

ACT II.—Garden in front of Armstrong's home. Summer.

ACT III.—Same as Act I. Winter.

THE SPEED LIMIT

A Sketch in Two Scenes

By Ernest M. Gould

Five males. Costumes, modern; scenery, unnecessary. Plays twenty minutes. A good-natured and effective skit on automobiling, very funny and very easy to get up. It requires no scenery or stage, but can be done on a platform just as well. Its fun is extravagant, but it is otherwise suited for school performance. Price, 15 cents

"WILLIAM"

A Farce in One Act

By W. C. Parker

Two males, two females. Costumes, modern; scene, an interior. Plays twenty minutes. A brisk little piece of the vaudeville order, easy and full of laughs. All three parts are good; strongly recommended.

Price, 15 cents

New Farces and Comedies

GADSBY'S GIRLS

A Farce in Three Acts

By Bertha Currier Porter

Five males, four females. Costumes modern ; scenery, an exterior and an interior. Plays an hour and a half. An exceptionally bright and vivacious little piece, full of action. The irrepressible Gadsby's adventures with the fiancées of three of his friends are full of interest and fun. All the parts good. Well suited for High School performance.

Price, 25 cents

CHARACTERS

RICHARD STANLEY, *a lawyer.*

JOSEPH PARKER, *a clerk.*

MORRIS YOUNG, *a medical student.*

STEVE, *the farm boy. Friendly, but not loquacious.*

MABEL PARKINS, *frivolous and dressy ; engaged to Richard.*

ESTHER CARROLL, *botanical and birdy ; engaged to Joseph.*

GRACE CHESTER, *just girl ; engaged to Morris.*

MRS. DODGE, *who takes boarders.*

MAXIMILIAN HUNNEWELL GADSBY, *a butterfly.*

THE GIRL WHO PAID THE BILLS

A Comedy in One Act

By Nina Rhoades

Two males, four females. Costumes modern ; scene, an easy interior. Plays thirty-five minutes. A clever piece of high class, admirably written and suited to the best taste. A pretty little love story, wholesome and un-sentimental in tone. Well recommended.

Price, 15 cents

THE FIFTH COMMANDMENT

A Play in One Act

By Willis Steell

Three males, one female. Costumes modern ; scene, an interior. Plays twenty minutes. An easy piece of strong dramatic interest, originally produced in Vaudeville by Julius Steger. Free to amateurs ; royalty required for professional performance.

Price, 15 cents

New Plays

LOST—A CHAPERON

A Comedy in Three Acts

By Courtney Bruerton and W. S. Maulsby

Six male, nine female characters. Costumes modern; scenery, an interior and an easy exterior. Plays a full evening. An excellent comedy with the true college atmosphere but with its scenes away from actual college life. A breezy lot of college girls in camp lose their chaperon for twenty-four hours, and are provided by a camp of college boys across the lake with plenty of excitement. The parts are all good and of almost equal opportunity, the situations are very funny and the lines full of laughs. This is sure to be liked by the young people for whom it is intended, and is strongly recommended for high-school performance. *Price, 25 cents.*

CHARACTERS

GEORGE HIGGINS, <i>a Tuft's A. B.</i>	. . . . .	Ernest S. Swenson
JACK ABBOTT, } <i>Tuft's sub-freshmen, camp-</i>	. . . . .	Stanley M. Brown
FRED LAWTON, } <i>ing with Higgins</i>		
RAYMOND FITZHENRY, <i>a Harvard student</i>	. . . . .	Arthur J. Anderson
DICK NORTON, } <i>off-hill engineers</i>	. . . . .	Arthur T. Hale
TOM CROSBY, }		
MARJORIE TYNDALL, <i>George's cousin; a</i>		Ernest A. Larrabee
<i>Smith girl</i>	. . . . .	Ferdinand Bryham
ALICE BENNETT, }	. . . . .	Helen J. Martin
AGNES ARABELLA BATES, }		
RUTH FRENCH, }		
BLANCHE WESTCOTT, }		
MRS. HIGGINS, <i>the chaperon. George's</i>		Dorothy F. Entwistle
<i>mother</i>	. . . . .	Edith H. Bradford
MRS. SPARROW, <i>a farmer's wife. (Not in the original cast.)</i>		Marjorie L. Henry
LIZZIE, }	. . . . .	Beatrice L. Davis
MANDY, }		
		Effie M. Ritchie

SYNOPSIS

ACT I.—The Girls' Camp at Sherwood, 7 A. M.

ACT II.—The Fellows' Camp at Sherwood, 8 A. M.

ACT III.—Same as Act I, 10 A. M.

A BRIDE FROM HOME

A Vaudeville Sketch in One Act

By Willis Steell

Two male, two female characters. Costumes modern; scene, an interior. Plays twenty minutes. A capital sketch of Hebrew life and character, combining good comedy with genuine pathos. Moves very swiftly and is very effective. Can be strongly recommended for either vaudeville use or for amateur theatricals. *Price, 15 cents.*

H. W. Pinero's Plays

Price, 50 Cents Each

MID-CHANNEL Play in Four Acts. Six males, five females.
Costumes, modern; scenery, three interiors.
Plays two and a half hours.

THE NOTORIOUS MRS. EBBSMITH Drama in Four Acts. Eight males, five females. Costumes, modern; scenery, all interiors. Plays a full evening.

THE PROFLIGATE Play in Four Acts. Seven males, five females. Scenery, three interiors, rather elaborate; costumes, modern. Plays a full evening.

THE SCHOOLMISTRESS Farce in Three Acts. Nine males, seven females. Costumes, modern; scenery, three interiors. Plays a full evening.

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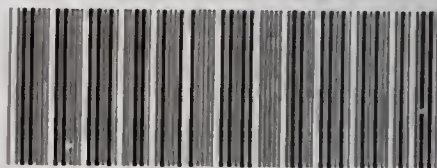
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