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No. 5 Hamilton Place, Boston, Massachusetts

# The Other Voice

A Play in One Act

By

S. vK. FAIRBANKS

*As originally produced at the "47 Workshop," Cambridge,  
Massachusetts, April 3 and 4, 1916.*

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BOSTON

WALTER H. BAKER & CO.

1918

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# The Other Voice

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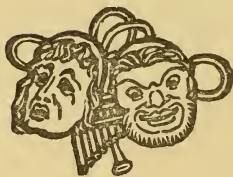
## CHARACTERS

A HALF-STARVED VOICE.

A WELL-FED VOICE.

A LITTLE THIN VOICE.

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# The Other Voice

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SCENE.—*A river flowing forward under the proscenium, with the lights of a great city on its banks. It is too dark to see anything but the pin-points of light and their reflections on the water.*

STARVED VOICE. Cold night, governor.

WELL-FED VOICE. Ye-es, very.

STARVED VOICE. Pertickerly fer them as hasn't got enough clothes.

WELL-FED VOICE. So I should imagine.

STARVED VOICE. You don't happen to ——

WELL-FED VOICE. No, of course not. I usually wander round London without money. Especially on a cold night.

STARVED VOICE.—Have a sixpence about yer as yer could give a poor bloke what's got ——

WELL-FED VOICE. Got three starving wives and several young families? Why no, now you mention it, I haven't. I've only got a shilling, and a fiver.

STARVED VOICE. Get yer change, get yer change, sir!

WELL-FED VOICE. No doubt.

STARVED VOICE. S'help me ——

WELL-FED VOICE. But as a matter of fact, I may give you the shilling—or the fiver, for that matter, if it amuses me. (*Pause.*) You're a poor sort of creature, aren't you?

STARVED VOICE. Me, sir?

WELL-FED VOICE. Yes, you. I suppose you used to be something like a man once. I wonder if I'd happened to see you then, and told you that one day you'd sidle up to me and ask for leave to get drunk, whether you'd —

STARVED VOICE. Me, governor, drink? Why —

WELL-FED VOICE. Oh, bosh!

STARVED VOICE. Why, on the level, I ain't touched a drop, not for the last ten years I ain't.

WELL-FED VOICE. Mmm—if you tell me another lie like that, you won't get the shilling. (*A pause.*)

STARVED VOICE. Well, if you puts it that way, gov'ner, o' course in a manner of speaking, I —

WELL-FED VOICE. Oh, stop talking. You make me feel diseased. (*A long pause; then with a complete change of manner.*) It must be awfully cold out here at night with an east wind coming up the river.

STARVED VOICE. Cold? Ah, I believes yer. Why —

WELL-FED VOICE. You just wander up and down along the bridge, and your feet ache, and your knees ache, and you ache all over, but you can't stop. It's worse when you stop. People don't give you any money. You don't expect they will; but you ask because there's nothing else to do —

STARVED VOICE. Dirty swine!

WELL-FED VOICE. And at last when it gets really dark, and you can't wander any more, you go and sit on one of those benches over there and watch the river.—Curious how you all watch the river. You'd think it made you feel warmer.—And then it rains, and you can't get away from the rain. So you sit there, drenched and shivering, the whole night long, waiting for another day,—to lead to another night.

STARVED VOICE. Give us a shilling, gov'ner.

WELL-FED VOICE. Nothing all night long but the wind and the rain, and the river chuckling in the darkness. I wonder if it really is warmer in the river, down there in all that blackness. If it isn't just waiting down there for men like you, that can't do anything up here. A place where they can forget they're tired, and aching, and hungry, and go down, down, down into sleep.

STARVED VOICE (*hypnotized*). I—I couldn't do it,



guv'ner. They screams and kicks about when they gets in! I seen 'em.

WELL-FED VOICE. Not for very long, and then—it's all quiet. See, I'll drop my handkerchief. Just a little white thing, turning slowly over and over in the river.

STARVED VOICE (*waking suddenly*). 'Ere! What's the game? Can't you let a poor bloke alone what's never done nothing to you? Come here talking about the rain, an'—an' all. (*Almost sobbing.*) Lemme go! I ain't done nothing to you.

WELL-FED VOICE. I haven't done anything to you *yet*, though I was going to give you a shilling. You'd have done much better to do—the other thing. What good are you to the world? What right have you to live? And you haven't the pluck to die. I don't see why I should give you anything.

STARVED VOICE. Ow! don't yer? Look 'ere. There ain't nobody else on the bridge; see? There ain't nobody to hear you if you shouted; see? You give me that fiver, or I'll smash yer —

WELL-FED VOICE. Drop it! That's right; go on; drop it. (*The sound of a bit of lead falling on the stage is heard.*) So! Why, you beer-sodden rag, I pay three better men than you to look after my body for me. I learned to box and wrestle before you learned to drink. Pick it up again, you fool! You couldn't kill a man with a battle-axe, let alone a piece of lead on the end of a stick. All right; go on; pick it up! *That's* right. And now, go to hell. In any decent civilization, you'd have been chloroformed long ago. That's what the city's for; only the mills of man don't grind small enough. And so scum like you are left to wander round only half dead and pollute the sunlight. Not to speak of the lamplight. I was making a splendid ballad on those lights when *you* interrupted me. Wait a minute.

Purple and scarlet and white they flare  
With pride and sinning and white-hot pain —

How did it go?

Where the fallen struggle to rise in vain,  
 And the city writhes, and screams, and fights,  
 And slays, and passing tramples the slain,  
 In the pitiless blaze of the London lights.

Mad red music —

STARVED VOICE. Damn yer! There!

*(The sound of a fat body falling limp on the ground is heard, and at the same time all the lights are suddenly snuffed out. Through the darkness, a LITTLE THIN VOICE is heard giggling to itself, and drawing nearer and nearer.)*

WELL-FED VOICE. Who's there? What is it?

THIN VOICE. Nothing but the lights going out.

WELL-FED VOICE. Somebody turn off a current?

THIN VOICE. Yes. That was it.

WELL-FED VOICE. Well, I jolly well wish they'd turn it on again.

THIN VOICE. There will be more light soon.

*(A star appears, and then another. The LITTLE THIN VOICE is heard laughing still. The lights form the constellation of Orion.)*

WELL-FED VOICE. It's cold, and yet the wind's stopped. . . . Curious! *(Suddenly.)* Look here, I don't like this. Who are you? Where's the other fellow?

THIN VOICE. Down there.

WELL-FED VOICE. What? In the river? Lord, I never thought he'd have the pluck to —

THIN VOICE. Oh, no. Not in the river. On the bridge.

WELL-FED VOICE. On the bridge? What do you mean?

THIN VOICE. You must have lied to him about that fiver. I can hear him cursing.

WELL-FED VOICE. Why, but what —

THIN VOICE. Only a shilling for his trouble.

WELL-FED VOICE. I don't understand. Where are we?

THIN VOICE. Nowhere.

WELL-FED VOICE. What do you mean? Where are we? Why don't you answer? (*Silence.*) Why is it so still? (*LITTLE THIN VOICE is heard laughing.*) Is this a joke?

THIN VOICE. Yes. I'm rather fond of jokes. You see,—my name's Death!

SLOW CURTAIN



# THE SNOW IMAGE

And Other Plays for Children Suitable for Stage  
or Schoolroom

By *E. Antoinette Luques*

These little plays are the work of an experienced teacher, the themes are well selected, treated with the skill, propriety and sympathy acquired through long and close experience with childhood, and are provided with full instructions not only for production on a regular stage but for adaptation to the conditions of the schoolroom. Strongly recommended.

*Price, 25 cents*

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| The Snow Image, 2 males, 4 females. | The Spirit of Memorial Day, 4 males,  |
| Hiawatha's Childhood, 13 males,     | 5 females.                            |
| 14 females.                         | The Story of the Poplar Tree, 7 males |
|                                     | 15 females.                           |

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For School or Public Performance

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This collection comprises two new and four well-known and popular entertainments of the same class. The moving tableau is steadily gaining in appreciation over the old picture-tableau and this collection offers an excellent choice of such material.

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| In Sleighing Time, 4 males, 3 females,    | Living Pictures of the Civil War,       |
| <i>reader and chorus.</i>                 | <i>ad libitum.</i>                      |
| Choosing an Occupation, 6 males, 5        | A. Ward's Wax Figger Show, <i>ad</i>    |
| <i>females and reader.</i>                | <i>libitum.</i>                         |
| Pictures in the Fire, 4 males, 4 females, | Dramatized Readings, <i>ad libitum.</i> |
| <i>and supers</i>                         |   |

## GREEK COSTUME PLAYS

For School, or Lawn Performance

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An assemblage of popular entertainments mostly on classical subjects and calling for Greek dresses. All have been popular as independent publications, in which form many are still in print. The following list of titles will amply suggest the nature of the themes.

*Price, 25 cents*

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| Antigone. By Sophocles. 5 males,  | Theseus. By M. Nataline Crumpton. |
| 3 females.                        | 7 males, 7 females and supers.    |
| Ceres. By M. Nataline Crumpton.   | The Ivy Queen. By Mrs. Mary L.    |
| 2 males, 12 females.              | Gaddess. <i>Ad libitum.</i>       |
| The Convention of the Muses. By   | The Revels of the Queen of May    |
| Ella Skinner Bates. 9 females.    | and Her Fairies. By Mrs. Mary     |
| Pandora. By M. Nataline Crumpton. | L. Gaddess. 1 boy, 45 girls.      |
| 4 males, 3 females.               |                                   |

# THE BOY SCOUTS

A Play for Boys in Three Acts

*By Walter Ben Hare*

Twenty males. Scenery, unimportant; costumes, scout and modern. Plays two hours. Worth refuses to vote for Tony as a new scout because the latter is poor, but Tony shows in the end that he is a true scout and wins his election. This simple motive underlies lots of characteristic fun and stunts, and offers as a whole a very vigorous and sympathetic picture of the Boy Scout practices, motives, and ideals. Strongly recommended.

*Price, 25 cents*

## CHARACTERS

STEWART NIPPER, *known as Nip.*

FRED TUCK, *known as Tuck.*

DICK RANDOLPH, *the patrol leader.*

WORTHINGTON LEONARD, *a rich boy.*

TONY ARDIS, *a poor boy.*

JAKIE STEIN, *with business instincts.*

CHUBBY CHILDS, *who don't care if he is fat.*

WATERMELON JACKSON, *a lazy coon.*

MRS. WATERMELON JACKSON, *and her seven little coons. (May be omitted.)*

LIPPY SCUDDER, *who thinks he's a hero.*

BUB WALDRON, *going on seven.*

JACK HALL, *assistant patrol leader.*

PLUPY HIGGINS, *who likes to study.*

LEE WALDRON, *some athlete.*

TOM REDWAY, *who plays the piano.*

SHORTY, HARRY, CHARLEY, WILL and FRANK, *other Boy Scouts.*

## SYNOPSIS

ACT I.—The meeting of the Boy Scouts of America. Nip and Tuck.

ACT II.—A rehearsal in the gym. The stunts of the Scouts.

ACT III.—Same as Act I. Swearing in the new tenderfoot.

# AUNT ABIGAIL AND THE BOYS

A Farce in One Act

*By Lillie Fuller Merriam*

Nine males, two females. Scene, an interior; costumes, modern. Plays one hour. Aunt Abigail, who hates boys, visits Gerald in college and finding him dressed in female costume for theatricals takes him for his sister Geraldine. Things are badly mixed up when his friends turn up and see the situation, but in the end Aunty is wholly cured of her dislike for the "boys." Lively and amusing; recommended for schools.

*Price, 15 cents*

# A FOUL TIME

A Comedy Drama in Three Acts

By Charles S. Allen

Seven males, three females. Costumes, modern; scenery, one exterior scene, not changed. Plays two hours. The safe at Irving's factory is robbed and three persons are under suspicion, which finally settles most strongly on Verne Gale, the hero, who, to protect Hal Irving, old Irving's son, whom his sister Nellie loves and whom he believes to be the real culprit, keeps his mouth shut save for protesting his own innocence. "Uncle" Tim Purdy is loyal to him and, with the aid of Pete Adams, the colored pitcher of the Westvale nine, finally discovers the real culprit. A strong play with unusual strength and variety of character and abundance of humorous lines and incidents. Very highly recommended.

Price, 25 cents

## CHARACTERS

TIM PURDY, *postmaster, chief of police and storekeeper at Westvale.*

HIRAM ROWELL, *the village expressman.*

OLIVER IRVING, *manufacturer.*

HAROLD IRVING, *his son.*

VERNE GALE, *manager of the Westvale nine.*

POLLARD, *Irving's bookkeeper.*

PETE ADAMS, *colored pitcher on the Westvale nine.*

ALMIRA PURDY, *Tim's wife.*

MABEL REMINGTON, *Irving's stenographer.*

NELLIE GALE, *Verne's sister.*

*Members of the ball team, villagers, etc.*

# DADDY

A Comedy in Three Acts

By Lilli Huger Smith

Four males, four females. Costumes, modern; two easy interiors. Plays an hour and a half. Mr. Brown exhausts all the resources of science, including smallpox and diphtheria signs, in an endeavor to keep away the admirers of his daughter whom he wishes to keep at home. He finally asks Dr. Chester, who is privately in love with her, to help him to dissuade her from becoming a trained nurse. The doctor does so by marrying her himself. Very clever and amusing; full of wit and of high tone. Strongly recommended.

Price, 25 cents

## CHARACTERS

MR. WREXSON BROWN, *just like his fellow men.*

TEDDY BROWN, *his son, pursuing football at college.*

PAUL CHESTER, *a young doctor.*

THOMPSON, *the Browns' butler.*

MRS. WREXSON BROWN, *just like her fellow women.*

NELLIE BROWN, *her daughter, a debutante.*

MRS. CHESTER, *Mr. Brown's sister, pursuing ill-health at home.*

JANE *the Browns' cook.*

# THE THIRTEENTH STAR

A Comedy in Three Acts

By Gladys Ruth Bridgham

Nine females. Scenery, two interiors; costumes, modern. Plays an hour and a half. The outbreak of the war takes away the entire staff of the Mapleford Bugle, so Caroline Mason undertakes to get out the paper. She takes over with it a fight against her fiancé, who is at the head of the local mills, quarrels with him, runs into a strike, but comes out of it all triumphant. A really strong play for girls, strongly recommended.

Price, 25 cents

## CHARACTERS

CAROLINA RIDEOUT MASON	}	College Juniors.
WILIFRED BAXTER, <i>her cousin</i>		
ELEANOR AMES		
HELEN REDMOND		
MRS. WINTHROP AMES, <i>Eleanor's mother.</i>		
MARIE, <i>Eleanor's maid.</i>		
AUNT LUCY, <i>colored mammy.</i>		
MAGGIE O'FLYNN, <i>office girl of the Bugle.</i>		
INEZ HUNTLEY, <i>a mill hand.</i>		

## SYNOPSIS

ACT I.—Room in the ancestral home of Carolina Rideout Mason, North Carolina. Spring, 1917.

ACT II.—Office of the Mapleford, Massachusetts, *Daily Bugle*, June 1.

ACT III.—Evening of the same day.

# THE CUCKOO'S NEST

A Comedy in One Act

By F. Roney Weir

Three males, three females. Scenery, an interior; costumes, modern. Plays thirty minutes. An impecunious couple, temporarily caring for the luxurious house of a rich neighbor, are tempted to represent the place as their own by way of impressing another pair of married friends from a distant city who come upon them there unexpectedly. The rightful owners turn up at the wrong moment, but help to carry out the deception, and all ends happily. Very strongly recommended.

Price, 25 cents

# THE PIERROT OF THE MINUTE

A Dramatic Fantasy in One Act

By Ernest Dowson

One male, one female characters. Scene, an exterior; costumes, fantastic. Plays half an hour. A very pretty and gracefully written little play illustrating fancifully the idea that while the artist is ephemeral his art endures. It is equally attractive in idea, treatment and stage setting, and is strongly recommended.

Price, 25 cents



# CAPTAIN CRANBERRY

A Cape Cod Drama in Three Acts

*By Gladys Ruth Bridgham*

Eight male, three female characters. Costumes, modern rustic and seafaring; scenery, two easy interiors. Plays two hours. Cranford Berry, affectionately known as "Captain Cranberry," has gained from the griefs and hardships of a long life a beautiful philosophy and is the mainstay of his neighbors. Learning that Ariel, who has long passed as the daughter of Abner Freeman, a fellow mariner, is his own child, he willingly foregoes the rights of a father to secure her greater happiness; but events make this great sacrifice unnecessary and all ends happily. Lee Gordon's pursuit of material for his great detective story, "The Mystery of the Seven Pipes," provides a wealth of comedy, and lots of excitement. Free of royalty. Strongly recommended.

*Price, 25 cents*

## CHARACTERS

CRANFORD BERRY (CAP'N CRANBERRY), *keeper of the Bay Point Light.*

ABNER FREEMAN, *a retired whaler.*

OBADIAH DANIELS, *postmaster.*

LEMUEL SAWYER, *constable.*

SAMUEL SAWYER, *his son.*

LEE GORDON, *an author.*

PETER PRETZEL POMEROY, *his accomplice.*

NAT WILLIAMS.

ARIEL FREEMAN, *Abner's daughter.*

HEPSY SAWYER, *Lemuel's wife.*

CYNTHIA TINKER.

## SYNOPSIS

ACT I.—Living-room in Cynthia's home—Bay Point, Cape Cod.

ACT II.—The same; the next morning.

ACT III.—Room in Abner Freeman's old fish house on the shore; late afternoon of the same day.

# DOUBLE DUMMY

A. Comedietta in One Act

*By Ema S. Hunting*

One male, one female character. Costumes, modern; scene, an interior. Plays twenty minutes. Merton Graves, of the *Post*, in an effort to interview the celebrated Mme. Mordini encounters Kathrine Coleman, of the *Press*, whom he takes for Mordini, while she takes him for Wainworth, the painter, whom she is after on a similar errand. An amusing bit of mistaken identity, very actable.

*Price, 15 cents*

# REPRESENTING BARRETT, COX & CO.

A Farce in Three Acts

*By Manley Dana*

Five males, four females. Scenery, a single interior; costumes, modern. Plays an hour and a half. Parts very equal in opportunity; colored comedy character. Recommended for schools. Jack Carter, a salesman, is mistaken by Colonel Reading for his nephew, the Duke of Billsbury, and is entertained in spite of his protests. Jack explains the situation to detective Herbert, who is really a crook seeking a chance to rob the house, and Herbert agrees to help Jack, and incidentally himself, by keeping the real Duke away while Jack woos the Colonel's daughter. The genuine Duke finally gets in, foils the attempt at burglary, and forces an explanation.

*Price, 25 cents*

## CHARACTERS

COLONEL GEORGE READING, *lately retired from the army.*

WILLIAM BURNETTE, *Duke of Billsbury—his nephew.*

JACK CARTER, *a traveling salesman.*

CHARLES HERBERT, *a confidence man.*

ABNER, *the Readings' colored butler.*

MARJORIE READING, *the Colonel's daughter.*

VIRGINIA CARTER, *Jack's sister.*

MRS. HINDS, *the Readings' housekeeper.*

MAGGIE, *the Readings' maid.*

SCENE.—The Colonel's house, Richmond, Va.

TIME.—September, 1912.

# JACK O' HEARTS

A Comedy in Three Acts

*By Edith M. Burrows*

Four males, four females. Costumes, modern; scenery, a single interior. Plays an hour and a quarter. Parts evenly distributed; an excellent light piece. John Ames, a young clergyman friend of Polly's brother, is mistaken for an expected relative and given by Polly a cousinly kiss. An astonishing number of amusing consequences follow from this mishap. Exceptionally easy, quick in movement and amusing. Recommended.

*Price, 15 cents*

## CHARACTERS

MARY HART, *commonly known as "Polly."*

WINTHROP HART, *her brother.*

DR. HART, *father of Polly and Winthrop.*

MARY ROBINSON, *a friend of Polly's.*

BETTY DWYER, *the girl who lives next door.*

JOHN AMES, *young clergyman friend of Winthrop's.*

JACK BOTSFORD, *an unknown cousin of the Harts'.*

A MAID.

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**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.

**THE SECOND MRS. TANQUERAY** Play in Four Acts. Eight males, five females. Costumes, modern; scenery, three interiors. Plays a full evening.

**SWEET LAVENDER** Comedy in Three Acts. Seven males, four females. Scene, a single interior, costumes, modern. Plays a full evening.

**THE THUNDERBOLT** Comedy in Four Acts. Ten males, nine females. Scenery, three interiors; costumes, modern. Plays a full evening.

**THE TIMES** Comedy in Four Acts. Six males, seven females. Scene, a single interior; costumes, modern. Plays a full evening.

**THE WEAKER SEX** Comedy in Three Acts. Eight males, eight females. Costumes, modern; scenery, two interiors. Plays a full evening.

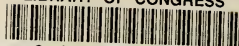
**A WIFE WITHOUT A SMILE** Comedy in Three Acts. Five males, four females. Costumes, modern; scene, a single interior. Plays a full evening.

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**THE MERCHANT OF VENICE** Comedy in Five Acts. Seventeen males, three females. Costumes, picturesque; scenery varied. Plays a full evening.

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