

**ACROSS THE BORDER: A
PLAY OF THE
PRESENT, IN ONE
ACT AND FOUR SCENES**

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Across the Border: A Play of the Present, in One Act and Four Scenes by Beulah Marie Dix

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BEULAH MARIE DIX

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Photograph by White, New York

THE GIRL (Miss Murdoch) and THE JUNIOR LIEU-
TENANT (Mr. Powell) in "The Place of
Quiet," Scene II.

ACROSS THE BORDER

A PLAY OF THE PRESENT

In one act and four scenes

BY

BEULAH MARIE DIX

Author of "Allison's Lad," "The Lonely Lady,"
Co-author of "The Road to Yesterday," "The Breed of
the Treshams," "The Substitute," etc.

*Illustrated from photographs of two scenes in the
performance.*



NEW YORK
HENRY HOLT AND COMPANY

1915

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Gift
D.L. Quirk's 'Across the Border'
6.6.56

A Play of the Present

By B. M. Dix

The people in the play speak English, but they are no more meant to be English than they are meant to be Austrian, French, German or Russian.

| | |
|------------------------------|----------------|
| Senior Lieutenant..... | MR. TREVOR |
| The Corporal..... | MR. KINGSFORD |
| Boy Trooper..... | MR. EDGARD |
| First Trooper..... | MR. DONNELL |
| Second Trooper..... | MR. KAUSER |
| Junior Lieutenant..... | MR. POWELL |
| The Master of the House..... | MR. BLINN |
| The Old Woman..... | MRS. CARROLL |
| The Little Boy..... | MASTER CARROLL |
| The Girl..... | MISS MURDOCH |
| The Dark Man..... | MR. KAUSER |
| The Woman with the Baby..... | MISS POLINI |
| The Man Who Prays..... | MR. KAUSER |
| The Man Who Comes..... | MR. EDGARD |
| The Surgeon..... | MR. KINGSFORD |
| The Orderly..... | MR. GILMORE |

SCENE I—The Hut. SCENE II—The Place of Quiet. SCENE III—The Place of Winds. SCENE IV—A Field Hospital.

Between the Scenes of this play, the curtain will be lowered for a few seconds only

Stage Manager: W. H. GILMORE

Music by the Princess Theatre String Quartet under the direction of MICHAEL BRANSTEN

The above, from a program of THE PRINCESS THEATRE, New York, shows the cast at the first public performance of this play, Tuesday evening, November 24, 1914, by THE PRINCESS PLAYERS under the direction of MR. HOLBROOK BLINN. A special matinee for the critics and other invited guests had been given in the afternoon.

Across the Border concluded the bill. It was preceded by *The Denial*, a one-act tragedy by J. B. Larric; *The Fog*, a one-act emotional play by Frederick Truesdale; and *Nettie*, a one-act comedy by George Ade.

Before the New York run of *Across the Border* ended, it had been played by other companies in Boston and Chicago.

ACROSS THE BORDER

SCENE I

The Hut in the Wood

PEOPLE { THE SENIOR LIEUTENANT
THE JUNIOR LIEUTENANT
THE CORPORAL
THREE TROOPERS

SCENE II

The Place of Quiet

PEOPLE { THE JUNIOR LIEUTENANT
THE MASTER OF THE HOUSE
THE DARK MAN
THE GIRL
THE LITTLE BOY

SCENE III

The Place of Winds

PEOPLE { THE JUNIOR LIEUTENANT
THE MASTER OF THE HOUSE

SCENE IV

The Field Hospital

PEOPLE { THE SENIOR LIEUTENANT
THE JUNIOR LIEUTENANT
THE SURGEON
THE ORDERLY
THE MAN WHO PRAYS
THE MAN WHO CURSES
THE GIRL

The Men in the Play speak English, because that is the language in which American plays are written, and they speak colloquial English, because no people, anywhere under the sun, talk like books. They are no more intended to be English, however, than they are intended to be Austrian, French, German, or Russian.

ACROSS THE BORDER

SCENE I

THE hut in the wood is narrow, dusky, and low studded. The walls, of dingy, weather-worn boards, are shot with chinks and knot-holes. The steeply sloped roof, festooned thick with cobwebs, is pierced at the center with a trap that is open. The floor is of trodden dirt. In the wall at the left, five or six feet from the floor, is a narrow unglazed window, with an old box beneath it. At the right, swinging inward, is a rude door, set a little ajar. At the back of the hut is a heap of moldering straw. At the right, toward the front, is a heap of sacks, spilling rotten apples.

The time is late afternoon in autumn. A very little waning light seeps through the cracks and the open door. On the straw several indistinct figures in uniform lie huddled. At the door, the window, and at an enlarged knot-hole, back, are troopers, alert, carbine in hand. A fourth trooper silently grubs among the rotten apples. Beneath the open trap, with faces upturned, stand THE SENIOR LIEUTENANT, a spare, tall