

**SEVEN-TWENTY-EIGHT;
OR, CASTING THE
BOOMERANG: A COMEDY
OF TO-DAY, IN FOUR ACTS**

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Seven-Twenty-Eight; Or, Casting the Boomerang: A Comedy of To-Day, in Four Acts by
Augustin Daly

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AUGUSTIN DALY

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SEVEN-TWENTY-EIGHT

OR

CASTING THE BOOMERANG

A Comedy of To-Day, in Four Acts

(FROM THE GERMAN OF VON SCHÖNTHAN)

BY

AUGUSTIN DALY

As acted at Daly's Theatre for the first time, February 24, 1883

(Extract from Webster's Dictionary.)

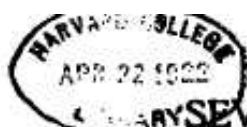
BOOM-ER-ANG, n. A very singular missile weapon, used by the natives of Australia; when thrown from the hand, with a quick rotary motion, it describes very remarkable curves, according to the manner of throwing it, and finally taking a retrograde direction, so as to fall near the place from which it was thrown, or even very far in the rear of it. *In inexperienced hands the Boomerang recoils upon the thrower, sometimes with very serious results.*

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SEVEN-TWENTY-EIGHT.

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DRAMATIS PERSONÆ AND ORIGINAL CAST.

- COURTNEY CORLISS, a gentleman of leisure, with a theory concerning boomerangs; employing his idle time in the pleasant pursuit of hunting a face, MR. JOHN DREW.
MR. LAUNCELOT BARGISS, a retired party who becomes the victim of the inevitable, and is bonnd, Mazeppa-like, to his wife's hobby. . . . MR. JAMES LEWIS.
PAUL HOLLYHOCK, his son-in-law, devoted to his potato-beds until the Tempter comes. . . . MR. YORKE STEPHENS.
SIGNOR PALMIRO TAMBORINI, late Maître de Ballet, Covent Garden, now on a mission and searching for an original. . . . MR. WILLIAM GILBERT.
A POSTMAN, ON HIS ROUND. . . . MR. E. T. WEBBER.
PROFESSOR GASLEIGH, inventor and founder of a refuge for the outcasts of the pen. . . . MR. CHARLES LECLERCQ.
JOBBS, Hollyhock's farmer. . . . MR. W. H. BEEKMAN.
MRS. HYPATIA BARGISS, a lady possessed of ancestors, aspirations, and a hobby. . . . MRS. G. H. GILBERT.
DORA HOLLYHOCK, her daughter, with a grievance, and who becomes at once her husband's tempter and victim. . . . MISS VIRGINIA DREHER.
FLOS, the much sought "7-20-8". . . . MISS ADA REHAN.
JESSIE, with yearnings beyond her station. . . . MISS HELEN LEVTON.

The action of the first and second acts passes at Bargiss's country place, somewhere in the Empire State.

The action of the third and fourth acts passes in the city near Central Park.

ACT I.—THE THEORY OF THE BOOMERANG. The Search is begun, and the "Scattered Leaflets" arrive.

ACT II.—THE SERPENT IN THE GARDEN. Serpent—Mr. Gasleigh. The boomerangs are cast.

ACT III.—INTOXICATION OF THE METROPOLIS. The Drama of the Missing Lamp and the Romance of the Forsaken! A novel illumination.

ACT IV.—THE BOOMERANG'S RETURN. His Lordship proposes, and Destiny is fulfilled.

TIME OF REPRESENTATION.—TWO HOURS AND A HALF.

COSTUMES.

CORLISS. Acts I. and II. — Fashionable summer suit (sack coat); straw hat. Act III. — Evening suit; overcoat; silk hat. Act IV. — Black cut-away coat and waistcoat; cassimere trousers; derby hat; overcoat; gloves.

BARGISS. Acts I., II., and III. — Trousers and waistcoat; dressing-gown. Flowing robe, long beard, and very tall hat, for "High Priest" costume at end of Act III. Act IV. — Ordinary morning suit (frock coat); overcoat; hat. He wears a half-bald gray wig, with whiskers to match.

HOLLYHOCK. Acts I. and II. — Soft felt hat; corduroy trousers tucked into farm boots; shooting-jacket. Act III. — Full evening dress, with outer garment for street; silk hat. "Conspirator's" dress to close Act III., big black cloak, broad-brimmed slouch hat, etc. Act IV. — Ordinary business suit.

TAMBORINI. Dress suit throughout; wears order in buttonhole; crush opera hat. Long linen duster only at 1st entrance, Act I. He wears a black curly wig, with mustache and Imperial to correspond.

POSTMAN. Conventional postman's uniform, with cap. Waterproof cape in Act III.

GASLEIGH. Business suit, of a style several years behind the times, rather worn; rusty derby hat.

JOBBINS. The ordinary rig of a farm superintendent.

MRS. BARGISS. Act I. — Thin figured morning dress; summer hat, etc. Act II. — Same, without hat. Act III. — Home evening dress; cloak and hat for end of act. Act IV. — Street or travelling dress.

MRS. HOLLYHOCK. Acts I. and II. — Summer morning dress; no hat. Act III. — Handsome dinner or evening dress; wraps for street, etc. Act IV. — Morning gown.

FLOSSY. Acts I. and II. — Summer morning dress; hat, etc. Act III. — Home evening dress. Act IV. — Morning dress.

JESSIE. Neat muslin gown; linen collar and cuffs; lace cap.

PROPERTIES.

ACT I. — Table and chairs c. Sofa l. Chair up r. Other chairs placed conveniently about stage. Whistle, papers, and letter for **POSTMAN.** Cards, in case, and coins for **CORLISS.** An art catalogue. Large mastiff dog, and card, for **FLOSSY.** Letter (in envelope) and paper for **MRS. HOLLYHOCK.** Books on shelf r. Magazine for **JESSIE.** Spectacles, for **BARGISS,** on table c. Bell, lamp, and flowers in vase on table c. Carpet down. Whip for **HOLLYHOCK.**

ACT II. — Furniture, etc., as in Act I. Books, in basket, for **MRS. BARGISS.** Bust of Dante for **JESSIE.** Letters for **MRS. HOLLYHOCK** and **CORLISS.** Four pens and notebook for **BARGISS.** Document, in large wallet, for **GASLEIGH.** Envelope and paper for **HOLLYHOCK.** Manuscripts for **BARGISS** and **MRS. BARGISS.** Watches for **CORLISS** and **TAMBORINI.** Sandwich, glass of wine, and napkin for **BARGISS.** Sandwich, glass of wine, and handkerchief for **GASLEIGH.**

ACT III. — Shade and heavy curtains at window. Mirror r. Desk, chair, and revolving bookcase l. Books in bookcase. Papers, writing-materials, bust of Dickens, and two candelabra on desk. Bust of Shake-

speare and two candelabra on mantel. Table and easy-chairs in front of mantel. Chandelier c. Divan c. Piano l. Chairs R., R. C., C., and R. of divan. Carpet down. Several books on table c. Artificial flowers for JESSIE. Pair of shoes for JESSIE to bring on. Cards, in case, and coin for CORLISS. Candelabrum (not lighted) and some letters and papers for JESSIE. Four pens for BARGISS. Large handbill for HOLLYHOCK. Check for BARGISS. Several folded napkins, and some cracked ice in a bowl, for JESSIE. Red book for GASLEIGH. Student-lamp (not lighted) for JESSIE. Book for FLOSSY. Letter for MRS. HOLLYHOCK. Bell on table c. MRS. BARGISS's cloak and hat, for JESSIE to bring on. Noise, rain, wind, thunder and lightning, off stage. Small shaded lamp (lighted) for FLOSSY. Door-bell off l. c. Whistle, mail-bag, and handkerchief for POSTMAN. Matches on mantel. Coin, in pocket, for FLOSSY.

ACT IV. — Furniture, etc., as in Act III. Card on salver for JESSIE. Large bouquet, notebook and pencil, for TAMBORINI. Bolt inside door R. 3 E. Shawl up stage for BARGISS. Chair at door l. c. Letter and book for MRS. BARGISS. Spectacles for BARGISS. BARGISS's hat and overcoat up stage. Rose in vase on piano. Large clothes-basket filled with books. Handkerchief for BARGISS. Eyeglasses for MRS. BARGISS. An open and a sealed telegram for TAMBORINI.

ABBREVIATIONS.

In observing, the player is supposed to face the audience. C. means centre; R., right; L., left; R. C., right of centre; L. C., left of centre; C. D., centre door; R. D., right door; L. D., left door; D. R. C., door right of centre; D. L. C., door left of centre; D. F., door in the flat; C. D. F., centre door in the flat; R. D. F., right door in the flat; L. D. F., left door in the flat; 1 G., 2 G., 3 G., etc., first, second, or third grooves, etc.; 1 E., 2 E., 3 E., etc., first, second, or third entrances, etc.; R. U. E., right upper entrance; L. U. E., left upper entrance; UP, up stage or toward the rear; DOWN, down stage or toward the audience; X., means to cross the stage; X. R., cross toward the right; X. L., cross toward the left.

R. R. C. C. L. C. L.

SEVEN - TWENTY - EIGHT;

OR,

CASTING THE BOOMERANG.

ACT I.

SCENE. — Vestibule or sitting-room in a comfortable country mansion. A chimney-piece C. Bay-window at L. C. Archway and conservatory reached by two steps R. C. Doors R. 1 E., R. 3 E., and L. 2 E. Table and chairs C. Sofa L. The place has an old-fashioned but very homelike air. The curtain rises to the air of "Wait for the Wagon." The country POSTMAN appears at the bay-window, L. C., and gives his usual sharp whistle. He leans half through the half-open sash of the bay-window. ENTER JESSIE from R. C. READY Mrs. BARGISS, to enter R. C.

JESSIE (*a spry, neat maid-servant*). Coming, coming!

POSTMAN. Lively, then! (*Hands down papers and a letter.*) There you are.

JES. That all?

POSTMAN. Till next time. (*EXIT, L. C.*)

JES. (*coming forward and sorting the packages*). There's the *Tribune* for Mr. Bargiss, and the *Bazar* for Mrs. Bargiss, and — and the *Agriculturist* for Mr. Hollyhock, and one letter for Mrs. Hollyhock. What a sight of newspapers we do take in, and how few letters! But this place is out of the

world. Nobody wastes letters on us. (*Lays the papers on table, and keeps the letter in her hand.*)

ENTER MRS. BARGISS, from conservatory, R. C., with summer hat, etc. Middle-aged and sprightly.

MRS. BARGISS. Has the post come, Jessie?

JES. Yes'm. Nothing but one letter for Mrs. Hollyhock. (*Crosses to R.*)

MRS. B. (*getting L. of table*). And no papers?

JES. Oh, yes'm. The regular lot come as usual.

MRS. B. (*looking over papers at table*). Wasn't there a magazine with them? A new magazine with an old-gold cover?

JES. No'm. Not as I see.

MRS. B. If the postman brings one, fetch it to me before anybody else sees it.

JES. Very well'm.

MRS. B. I expect it to-day. You'll know it by the very peculiar color of its cover—a sort of orange or yellow. Do you know what old-gold is?

[*READY CORLISS, to enter R. C.*

JES. No'm. I know what old silver and old greenbacks look like.

MRS. B. Well, it's like nothing you ever saw, then. You'll know it directly.

JES. Please'm, what's the name of it?

MRS. B. "Scattered Leaflets." (*Crosses to R.*) Can you remember the name?

JES. "Scattered Leaflets." Oh, yes'm.

MRS. B. Don't forget, then—and bring it to me instantly. (*EXIT, R. lower door.*)

JES. Yes'm. Instantly. I've heard that word before. They want everything instantly in this house. (*Goes up and looks off through the bay-window, L. C.*) My sakes! if there

ain't a strange young gentleman coming up the walk — and coming right in, too! Well, he's cool! (*Retreats down c.*) Who knows — the beaux may be coming after Miss Flossy at last. Oh, I do hope and pray they be! It goes to my heart to see a young thing like her wasted on nobody, the way she is. (*Gets L.*)

ENTER CORLISS, R. C., through the conservatory; looks about him and comes down.

CORLISS (R.). Ah! (*Seeing JESSIE.*) I believe this is Mr. — Mr. — (*politely and evasively.*)

JES. Mr. Bargiss's? Yes, sir. (*Aside.*) He's real nice — I hope he's a beau.

COR. Mr. Bargiss's — thank you — and Mrs. Bargiss's, of course?

JES. Yes, sir. There's Mrs. Bargiss, too. Shall I tell them, sir?

COR. Wait a moment.

JES. Oh, I can't, sir. I have no time.

COR. (*touching her chin.*) What, so young — and “no time” already?

JES. (*crosses to R.*) Oh, Mr. Bargiss gets in an awful temper if he sees any of us idling.

COR. Bargiss must be a tyrant. Not the least like the smiling visage that beams upon us from this silver dollar, eh? (*Gives her a piece of money.*)

JES. I'll compare the likeness when I see him. (*Pockets it.*)

COR. Now, answer me a question. (*Takes a card from his pocket.*) Look at this. It's a crest, you perceive — a shield with a two-headed —

JES. A two-headed goose on it.

COR. A double-headed swan. Tell me, have you ever seen a crest like that anywhere?