

**LUCKY MISS DEAN:
A COMEDY IN
THREE ACTS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649341382

Lucky Miss Dean: A Comedy in Three Acts by Sidney Bowkett

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

SIDNEY BOWKETT

**LUCKY MISS DEAN:
A COMEDY IN
THREE ACTS**

3497.19
3497.31



The Production
LUCKY MISS DEAN.

*Produced at the Criterion Theatre, Thursday, August 3rd, 1905,
with the following cast:—*

Characters.

ACACIA DEAN..... Miss Ethel Irving.
LADY ASHMOLE (Her father's sister)..... Miss Kate Bishop.
PERCIVAL CHANEY (Her mother's brother). Mr. Holman Clark.
HORACE CHANEY..... } Her cousins. } Mr. Kightley.
WILFRED ASHMOLE..... } . Mr. George Elton.
FREDERICK WARE (Her husband)..... Mr. H. Marsh Allen.

Transferred to the Haymarket with the following cast:—

ACACIA DEAN..... Miss Jessie Bateman.
LADY ASHMOLE..... Miss Kate Sergeantson.
PERCIVAL CHANEY..... Mr. Holman Clark.
HORACE CHANEY..... Mr. Courtenay Foote.
WILFRED ASHMOLE..... Mr. Dennis Eadie.
FREDERICK WARE..... Mr. Charles Hawtrey.

SCENE :—Miss Acacia Dean's flat.

PROPERTIES.

ACT I.

STAGE.

Green Felt on stage.
Rugs.
One chair 1 ft. 9 in. high.
Oak dresser and blue china.
Oak cabinet L. c. 3 ft. by 2 ft.
Oak bookcase up R.
Oak writing-table down R.
Mirror over bookcase.
Six rush chairs.
Rush settee, open back.
Oak table—large. On table, white table-cloth, two cups and saucers, bread on platter, butter, plates, coffee-pot, two serviettes, plate of fruit, knives, forks, spoons, sugar basin, hot-water jug, milk-jug, toast rack, cruet.

PROPERTIES.

3

Barometer on flat by window R., down.

French loaf.

Line on door L.

Stylo pen.

Paper stand by couch L.

2 candlesticks.

Serviette rings.

Cloak on dresser.

Bouquet of roses for Horace.

Electric bells L.

In dresser drawer—duster, leather, Acacia's apron. Needlework.

On bookcase—Work basket and scissors, blue bowl, silver articles,

book, illustrated papers, four copies of "Studio," plenty of

books, glass of water, jug.

Speaking tube.

OFF L.

Crash of lift gates.

Two letters.

Newspaper with paragraph.

Newspapers for relations.

OFF R.

Tray.

Basin of hot water.

Dolly mop.

Two bowls.

Apron.

Metal tray.

2 cloths for Fred.

ACT II.

OFF L.

Box containing :—

4 pairs of shoes.

Wrap.

Fan.

Cloak.

Thimble in box for Wilfred.

Present for Lady Ashmole.

Present for Chaney.

Present and bouquet for Horace.

Chatelaine in paper.

Large card.

Parcel supposed to contain steak.

Cheque book.

Small pair of steps at back of door L.

Violets.

PROPERTIES

ACT III.

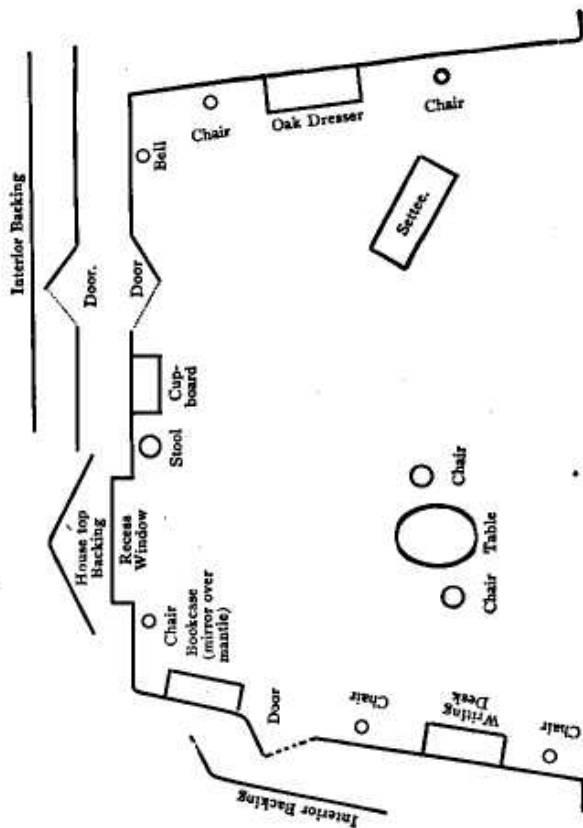
OFF R.

Lady's trunk. Hand-bag. Sponge-bag. Nightdress case.
Cardboard boxes.
Presents.

OFF L.

Trunk.
Three aprons for balliffs.
Warrant for bailiff.
Written letter with cheque and key.
Bouquet and letter for boy.
Bunch of roses.
Letter for messenger.

Scene Plot.



1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is crucial for ensuring transparency and accountability in the organization's operations.

2. The second part outlines the various methods and tools used to collect and analyze data. This includes the use of surveys, interviews, and focus groups to gather qualitative information, as well as the application of statistical software for quantitative analysis.

3. The third part describes the process of identifying and measuring key performance indicators (KPIs). It highlights the need to select metrics that are relevant to the organization's strategic goals and to establish a clear baseline for comparison.

4. The fourth part details the implementation of a data management system. This involves setting up a secure database to store all collected information and ensuring that access is restricted to authorized personnel only.

5. The fifth part discusses the importance of regular reporting and communication of findings. It stresses that stakeholders should be kept informed of progress and any emerging trends or issues in a timely and clear manner.

6. The sixth part addresses the challenges and limitations of data analysis. It acknowledges that while data provides valuable insights, it is not infallible and must be interpreted with care and context.

7. The seventh part offers recommendations for future research and improvement. It suggests exploring new data sources and analytical techniques to enhance the depth and breadth of the organization's insights.

8. The eighth part concludes the document by summarizing the key points and reiterating the commitment to data-driven decision-making and continuous improvement.

LUCKY MISS DEAN.

ACT I.

(FRED discovered.)

FRED. I wonder if that paper has come. (*rises, goes to door, opens it, goes into his own flat, does not find paper, comes out. Takes up speaking tube, calls.*) Has the paper come yet? All right, send it up when it does.

(*Enter ACACIA with tray R.*)

ACACIA. Fred, where have you been?

FRED (*coming to table, sits*). I've just been across to my flat. I wanted to see if the paper had come.

ACACIA. Fred, do you know the time?

FRED. No, my watch wants mending.

ACACIA. Not more than our ways. (*crosses to dresser, takes out apron.*)

FRED. Nonsense, most exemplary. I consider that for a young married couple we are.

ACACIA (*putting on her apron*). That doesn't say much for the institution. Before we were married we used to be at work by nine.

FRED. Oh, well, half an hour don't matter much. What time is it?

ACACIA. Guess!

FRED. Ten!

ACACIA. Nearly twelve. (*down to FRED leaning over shoulder.*)

FRED. Not really?

ACACIA. Yes, and I was to be a help to you, not a hindrance.

FRED. Hindrance! You're a tremendous help. You're such a sticker for work. But you must remember this is our honeymoon.

ACACIA. Yes, but a month's the regulation time—we've been married two.

FRED. My dear girl, the length of the artistic honeymoon is always regulated by the artistic temperament. Our honeymoon may last for years. It's nearly twelve?

ACACIA. Nearly twelve. (*takes vase from desk to bookcase.*)

FRED. Oh, your clock must be wrong.

ACACIA. I hoped it was, but I heard the Heppens-talls' housemaid call out to the Hamiltons' cook.

FRED (*rise*). So the Wares' cook—you are the cook—called out to the Wares' housemaid—I am the Wares' housemaid. So if the Wares' cook has the water hot enough, the Wares' housemaid is ready to begin.

ACACIA. (R. C.) Oh, let me wash up this morning—there's a dear.

FRED. (L. C.) Certainly not. So long as you insist upon keeping our marriage a secret, an ordinary commonplace housemaid is an impossibility—therefore—it devolves upon me.

ACACIA. But it doesn't seem right for a great artist like you, should wash up,

FRED. Why not? You have no idea the capacity I had for getting into hot water. Besides, think, in the years to come when my Biography's written, what an interesting story it will make. How the great man used to wash up! Bless you, it will sell the book.

ACACIA. No, let me do it, there's a dear. (*up to FRED.*)

FRED (*severely*). Look here, if you must I shall insist on cooking the dinner and that might kill us both.