

**SWEET AND TWENTY:
A COMEDY
IN ONE ACT**

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Sweet and twenty: a comedy in one act by Floyd Dell

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STEWART KIDD
MODERN PLAYS
EDITED BY
FRANK SHAY

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To E. Ordway
from Play & Bell

SWEET AND TWENTY

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Edited by FRANK SHAY

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SWEET AND TWENTY

A COMEDY IN ONE ACT

By
FLOYD DELL

Author of
MOON CALF

First produced by the Provincetown Players, New York City
January 25, 1918, with the following cast:

THE YOUNG WOMAN	- - -	<i>Edna St. Vincent Millay</i>
THE YOUNG MAN	- - -	<i>Ordway Tead</i>
THE AGENT	- - -	<i>Otto Liveright</i>
THE GUARD	- - -	<i>Louis Ell</i>



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SWEET AND TWENTY

SCENE—*A corner of the cherry orchard on the country place of the late Mr. Boggley, now on sale and open for inspection to prospective buyers. The cherry orchard, now in full bloom, is a very pleasant place. There is a green-painted rustic bench beside the path. . . .*

(This scene can be effectively produced on a small stage by a back-drop painted a blue-green color, with a single conventionalized cherry branch painted across it, and two three-leaved screens masking the wings, painted in blue-green with a spray of cherry blossoms).

A young woman, dressed in a light summer frock and carrying a parasol, drifts in from the back. She sees the bench, comes over to it and sits down with an air of petulant weariness.

A handsome young man enters from the right. He stops short in surprise on seeing the charming stranger who lolls upon the bench. He takes off his hat.

HE
Oh, I beg your pardon!

SHE
Oh, you needn't! I've no right to be here, either.

HE
(Coming down to her) Now what do you mean by that?

SHE
I thought perhaps you were playing truant, as I am.

SWEET AND TWENTY

HE

Playing truant?

SHE

I was looking at the house, you know. And I got tired and ran away.

HE

Well, to tell the truth, so did I. It's dull work, isn't it?

SHE

I've been upstairs and down for two hours. That family portrait gallery finished me. It was so old and gloomy and dead that I felt as if I were dead myself. I just had to do something. I wanted to jab my parasol through the window-pane. I understood just how the suffragettes felt. But I was afraid of shocking the agent. He is such a meek little man, and he seemed to think so well of me. If I had broken the window I would have shattered his ideals of womanhood, too, I'm afraid. So I just slipped away quietly and came here.

HE

I've only been there half an hour and we— I've only been in the basement. That's why our tours of inspection didn't bring us together sooner. I've been cross-examining the furnace. Do you understand furnaces? (*He sits down beside her*) I don't.

SHE

Do you like family portraits? I hate 'em!

HE

What! Do the family portraits go with the house?