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### The Power of Money

Founders Staff

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The Power of Money

A. H. Woods



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THE POWER OF MONEY

A Play in Four Acts

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CHARACTERS.

SIDNEY NELSON: ✓ A victim of the Trusts. ✓  
RODGER MORGAN: *Nelson* ✓ The head of the Trust. ✓  
PAUL CANFIELD: ✓ His private secretary. ✓  
BILL DRAKE: ✓ A Tool of the Trust. ✓  
TED JORDAN: ✓ Known as "Fatty". ✓ *A Supreme Mystery*  
SHINY JONES: ✓ A colored gentleman. ✓  
JOHN KEELEY: ✓ A manufacture. ✓  
RAWLINS: ✓ A Federal agent. ✓  
SIMMONS: ✓ Time keeper. ✓  
PETE BURN: ✓ A tough. ✓  
HOLLIS: ✓ A workman. ✓  
CHARLES: ✓ Mr. Morgan's coachman. ✓  
LUCILE MORGAN: ✓ Niece of Mr. Morgan. ✓  
WANDA RAYMOND: ✓ A woman of the world. ✓  
MRS. NELSON: ✓ Sidney's mother. ✓  
CYNTHIA SNOW: ✓ A working girl. ✓

7 men. 4 women. Bill doubles Rawlins,  
Simmons doubles Keeley.

*Power Money*

SYNOPSIS.

ACT I.

Office of Rodger Morgan Co.

ACT II.

SCENE 1: -- Poor Home of Sidney Nelson.  
" 2: -- Exterior of Grand Central Station.  
" 3: -- Watt's Brothers Factory.

ACT III.

SCENE 1: -- Rodger Morgan's Home.  
" 2: -- Exterior of South St. A Tenement.  
" 3: -- Destruction of the Tenement.

ACT IV.

Keeley's Brick Yards.

"THE POWER OF THE TRUSTS."

ACT I.

SCENE: --

Private office of Rodger Morgan. A very fine office. Door to outer office back at R. Large window with view of the river in distance and house tops and large office buildings nearer. Practical fire escape at window. Large flat topped desk L. of C. Chairs etc. etc. Letter press on stand at R.

Cynthia is discovered out on fire escape, washing the window. Her head tied up in large handkerchief. Paul Canfield discovered at desk talking into telephone. Canfield is a thin pale young man with a soft manner.

Paul

(Speaks into Phone.) No, no sir. Mr. <sup>Wilson</sup> Morgan went to Washington yesterday on his private car -- he left no word -- Yes Senator -- yes, Oh yes, we expect him this morning. Very well. I will tell him.

(He rings off.)

That old fool calls up every half hour -- but he will never get what he wants. This is not a charitable society.

(He looks over letters.)

Let me see! No -- nothing from Liverpool. Mr. <sup>Wilson</sup> Morgan will be angry. I hope he don't send me over there again.

(He Xes to stock ticker at R. by wall and looks at tape.)

Ah, very good -- very good, we will see what Mr. <sup>Wilson</sup> Morgan says to this. When he gets on the floor he will soon change the market. Oh he is a wonderful man. Wonderful. He drives them like a lot of sheep.

(Fatty, an office boy of about eighteen enters with a bundle of telegrams. He is a very slow lazy boy and always looks to be half asleep.)

Fatty

Telegrams for Mr. <sup>Wilson</sup> Morgan.

Paul

Any from Liverpool?

Fatty

I ain't read 'em.

Paul

You're a fool.

Fatty

That's been said before.

Paul

Give them to me.

(He takes them. Cynthia looks in window and works her mop at him.)

Fatty

(To her.) Ah, go on!

Paul

(Turns angrily.) What's that?

Fatty

I don't mean you.

(Backs away.)

Paul

You be careful, boy.

(He sits and works on books. Fatty, takes a pea blower out of pocket and fills his mouth full of peas and blows one at Cynthia who is inside washing the window. She yells, Fatty puts his hand behind him and looks very innocent. As she yells Paul looks up.)

Paul

You be quiet.

Cynthia

Something bit me.

Paul

Absurd! It's your imagination.

(Fatty hits him in the eye with a pea, he jumps up.)

Oh!



(He puts his hand to his face.)  
Something bit me!

Fatty

(Standing as before.) Guess it was your imagination.

Paul

If I thought --

(He looks at Fatty.)

Fatty

What sir?

Paul

(Sits.) Never mind.

Fatty

Bless you I don't mind.

(Paul goes on with his work. Fatty turns and blows a pea at Cynthia.)

Cynthia

Darn you!

(She throws wet wash cloth at Fatty, he dodges and the wet cloth hits Paul.)

Paul

(Jumps up.) Who did that? Who?

Cynthia

Pleas sir -- I -- I meant it for Fatty.

Paul

(Throws rag at her.) Go back to your work, and when you get through get out.

Cynthia

Yes sir.

(Paul turns and catches Fatty just as he is about to blow a pea at him. He gives a cry of rage and catches the boy by the throat and strangles him.)

Paul

Paul

You -- so I have caught you -- there, there!  
(He shakes him brutally.)

There!

(He throws him roughly to floor.)

And there!

(He kicks him as hard as he can. Fatty  
 cries out. Cynthia runs down with pail of  
 dirty water.)

Cynthia

You stop that!

Paul

What?

Cynthia

You're nothing but a dirty coward!

Paul

(Springs at her.) You look out or I'll --

Cynthia

(Holds pail of dirty water as if she was about to throw  
 it.)

Put a finger on me and I'll drown you!

Fatty

(Gets up. Aside.) I'll just get square with him.

(He takes a pin from his coat and bends it  
 and puts it in the chair and stands back and  
 grins at it.)

Paul

(To Cynthia.) You -- you finish your work. Then you are  
 discharged.

Cynthia

Well I ain't stuck on the job nohow.

Paul

I'll soon stop this sort of thing I --

(He sits down on pin and jumps up with a  
 howl of agony.)

Oh, damn! Oh!

(He runs at Fatty -- Fatty runs out door. Cynthia laughs very loud. Paul limps about and draws out pin and looks at it.)

Cynthia

Oh dear, ha, ha, ha. Wan't that comical?

Paul

Comical? You -- damn you don't you laugh at me. I'll wring your neck.

Cynthia

Oh I don't know.

(She runs around desk. He after her. He picks up heavy ruler from desk, and follows her. He catches her by the arm and raises ruler as if to strike. She slaps him across the face with the wet cloth and jumps out window to fire escape and shuts window and holds it jumping up and down and laughing at him. He shakes his fist at her. Fatty comes to door.)

Fatty

Say -- I--

Paul

Take that!

(He throws the ruler, Fatty ducks out the door and Wanda Raymond enters and is almost hit by the ruler. She is a very well dressed swell heavy woman.)

Wanda

Mr. Canfield, what is the meaning of this? How dare you sir!  
(Cynthia is looking in the window and laughing.)

Paul

I -- I -- Oh I humbly beg your pardon!

Wanda

Is Mr. Morgan's private office a fit place for such actions?  
What is the meaning of this?

Paul

Paul

It is that boy. The office boy, he -- he -- annoyed me.

Wanda

You have a wicked temper Mr. Canfield. I shall tell Mr. Morgan so.

*Wilson*

Paul

*Wilson*

Mr. Morgan pays me for my wicked temper. A mild man would not serve him as I have done. You know that. You don't like me Wanda Raymond but even you are not strong enough to hurt me with Mr. Morgan. *Wilson*

Wanda

Do you dare defy me!

Paul

Yes - it is time you and I came to terms. You want Morgan's money. Well so do I -- the only difference between us is I am his clerk, and you are his --

Wanda

Be careful what you say!

Paul

Well, you are not his wife.

*will*

Wanda

I soon ~~shall~~ be.

Paul

Not if I tell him who you really are.

(Wanda starts.)

Ah, you thought I didn't know, but I do. Wanda Raymond is a pretty name -- prettier than Sally Dayton.

Wanda

You -- you won't tell him that.

Paul

Not unless you force me. He loves you now, as much as his iron heart can love -- he'd drive you away -- if he knew you had served two years in Sing Sing as a thief! Now I want you to help me, for reasons of my own, sit down.

Oh! (She sits and he sits in chair then jumps up.)

Wanda

What is it?

Paul

Nothing.

(Rubs himself.)

What I am going to say must not be heard. Wait! That boy may be listening at the door!

(He slinks over to door which is open a little and suddenly throws it wide open. Fatty has balanced a big dictionary on the top of door and as Paul opens door the book falls and hits him on the head knocking him down. Cynthia opens window and jumps into room.)

Cynthia

Ha, ha, ha. Good for Fatty. Oh my ain't I glad.

Paul

Glad! Glad!

Cynthia

Yes glad! I wish it had broke yer neck.

(She dodges him and runs out shutting door. He starts after her.)

Wanda

Wait! Let those children go! I want to know where you and I stand.

Paul

As you please. Shall we be friends? Or enemies? Mr. Rodger Morgan is one of the wealthiest men in the world. Surely he has enough for us both -- I will keep quiet about your past life, on one condition.

Wanda

Name it.

Paul

I want to marry Lucile <sup>Wilson</sup> Morgan.

Wanda*Nelson*

You! A clerk marry Mr. Morgan's niece?

Paul*Nelson*

Yes, and I want your help. Mr. Morgan has told me that you were to come to his house -- pretending to be a friend of Miss Lucile, but in reality to be near him. You can easily get this young girl's confidence. If you please you could help me with her, and if I get her to love me, you could help me to gain Mr. Morgan's consent.

*Nelson*Wanda

And if I refuse to help you?

Paul*Nelson*

I shall tell Mr. Morgan who and what you are.

Wanda

I will help you, if I can, but I warn you you will have a hard fight. The girl is half in love with this young clerk of Mr. Morgan's, what's his name? Oh yes, Sidney Nelson.

*Nelson*Paul

I will take care of Sidney Nelson. I have been long enough confidential manager to the Trust to have learned some of their tricks. If any man woman or child stands in their way, they are crushed -- crushed, if this boy dares to come between me and the woman I love --

(He stretches out his hand and slowly closes his fist. There is a knock on door.)

Come in.

(Door opens and Shiny a big black darky dressed in uniform enters.)

Shiny*Nelson*

Yes sah. Mo' telegraphs sah. All fo' Mr. Morgan, shall I put 'em on his desk.

Paul

Yes, where is the boy? Why didn't he bring them?

Shiny

He done say maybe hit would be jess as well fo' his health hif he didn't get too close to you all to-day.

Paul

Paul

Go and tell that boy to come here.

Shiny

Oh I'll tell him.

Paul

You will see that he comes. If he refuses bring him here by force.

Shiny

By force! Oh no sah. I wouldn't like to bring him by force sah. Ar will bring him by the seat of his pants.

(He exits.)

Wanda

What do you want of that boy?

Paul

He is a friend of Sidney Nelson's and I am going to discharge him. He has given me good cause to-day, besides I am going to work to get Mr. Morgan to discharge Nelson to-day, and the fewer friends he has in the office the better.

Wanda

Isn't this the boy who's mother is so poor?

Paul

Yes.

Wanda

If he loses his place how will they live?

Paul

They will starve I suppose. I am sure I hope so. What do we care?

Wanda

If? Not the least in the world. These dreadful sort of persons are really better off dead, besides I never could learn to bother myself about starving persons, so long as I have plenty to eat myself.

(Shiny, Fatty and Cynthia enter.)

Shiny

Shiny

Here he is boss.

Paul

Well boy?

Fatty

Honest I am sorry.

Paul

I am glad to hear it.

Fatty

You hurt me bad when you kicked me and I was kind of mad --  
so I --I --

Paul

You drew your pay on Saturday. This is Tuesday. We owe  
you a day and a half. I fine you that day and a half's pay  
for your actions. Now get out.

Fatty

You - you ain't going to fire me?

Paul

Get out!

Cynthia

Say, wait a minute. You don't know how poor his mother is  
sir. If ~~Fatty~~ loses his job honest I think she would starve.

*9<sup>th</sup>*

Paul

What is that to me?

Fatty

I'm sorry -- I didn't think Mother has got to have medicine  
an' food. The doctor said she was awful low last night,  
give us another chance Mr. Canfield.

Paul

Get out.

Fatty



Fatty

Don't. Don't punish her for what I done. Let me stay. Do let me stay. Hurt me like you done before, kick me. I won't say a word. Kick me as hard as you want to, only give me a chance to earn enough to keep her from dying. She is dying, honest.

Paul

Ha, ha, ha. Why you little cur -- do you think you can move me with that sort of talk? I tell you I am glad, glad to know she is starving and the sooner she ~~does it~~ the better.

Cynthia

<sup>God</sup> Come on ~~Fatty~~, you are wasting yer breath here. Say Mr. Canfield. Let me look at you.

(She Xes and looks at him.)

You're the first man I ever see that never had a mother. Was you born out of an egg?

Paul

What makes you think so?

Cynthia

I'd hate to think as any man that ever had a mother would say he hoped another fellar's would starve! I guess you are one of them incubator guys!

Wanda

We have had enough of this! Drive them out Mr. Canfield.

Paul

You hear? Out with you -- both of you. This is no place for beggars.

(Sidney Nelson enters.)

Sidney

What is this? This is a good and honest lad Mr. Canfield. He is not a beggar.

Cynthia

Oh Mr. Nelson? He's discharged Fatty.

Fatty

And he won't give me another chance.

Sidney

It is all right Ted. Leave it to me.

Paul

To you. Are you going to interfere here! I warn you you had better not. You are nothing but a poor clerk yourself. You might lose your own job.

Sidney

My position here was won by honest work. Every dollar that I get I earn. I do not get it as a favor. If Mr. Morgan wishes me to go he has only to say so. There are other markets for my skill and brain.

Paul

I will take up your case later, but that can wait. This boy is discharged.

Sidney

If Mr. Morgan knew of the poverty of this boy's family I do not think he would let him be discharged.

Wanda

Mr. Morgan is my friend. I assure you he would not care if his whole family starved.

Lucile

(Enters at door.) I could not help hearing what you said Miss Raymond and I think you are wrong. I represent my Uncle in his absence, and I shall allow no boy to starve.

Wanda

(Angrily.) I say the boy --

Lucile

The boy stays! Please say no more about it.

(She turns to Sidney.)

Thank you Mr. Nelson for taking his part.

(She turns to Canfield.)

There is nothing more to be said I think Mr. Canfield.

Paul

(Bows.) Miss Morgan your slightest wish is my law.

Sidney

Thank Miss Morgan Ted and go back to your work. Miss Morgan  
I knew the goodness of your heart before this is only one more  
example of it.

(He exits.)

Fatty

(To Lucile.) Thank you Miss. Me mother will thank you too.

Cynthia.

(To Wanda.) And thank you too kind lady -- for nothing,  
Oh didn't you think you was smart?

(She and Fatty X up, Fatty turns and blows  
a peat at Paul and hits him in the face.)

Paul

Damnation!

(He puts his hand to his face.)

Lucile

(Turns angrily.) Mr. Canfield! You forget yourself.

Paul

(Very angry.) I'll have that boy discharged I'll --

Lucile

If you do not guard your temper better Mr. Canfield it  
will be you who are discharged.

(Paul exits in a rage.)

Wanda

You seem to have great authority here in this office  
Miss Morgan.

*Nelson*

Lucile

It is my uncle's office.

Wanda

But surely all uncles are not quite under the influence  
of their pretty nieces?

Lucile

Would it not be better for a gentleman to be under the  
influence of his niece Miss Raymond, rather than the influence  
of a woman who does not advise him for his good, and who  
can never be his wife!

Wanda

You are a bold girl, but you do not frighten me. You do not like me.

Lucile

No.

Wanda

Why?

Lucile

I do not know. You are cruel I think, and there is something about you that tells me not to trust you. I know very little of the world -- but I do not think you are a good woman.

Wanda

How dare you! And what do you mean when you say I can never be your uncle's wife?

Lucile

Because I know him so well. He is a strong hard man, no man or woman alive could bend him to their will. His eyes are so keen that they would see right through a hollow sham like your pretense of fashion. He is a man who might choose his friends among those who would amuse him, he would choose a wife who was a lady.

Wanda

(Raises her voice.) You have twice insulted me and I

Paul

(Enters nervously.) Hush, hush. Mr. Morgan has arrived.  
(Music cue, Morgan enters very quickly and  
Xes at once and sits at desk., passing his hat  
to Paul. Shiny follows him with a valise  
and Fatty with a package of papers.)

Morgan

Quick, be quick now. I have only five minutes. Who is outside?

Paul

Senator North.

Morgan

Morgan(Opens telegrams.) What does he want?Paul

I do not know.

Morgan

Find out.

Paul

Yes sir.

(Yes to door.)Morgan

Wait. Who else?

Paul

Nelson, Oliver Clide, Perkins man, Jinks and Bishop --

Morgan

Send 'em all away, I'm engaged.

Paul

But sir -- Mr. Bishop has waited here for a week.

Morgan(Goes on reading telegrams.) Let him wait another.Paul

And Oliver Clide is from the President.

Morgan

Tell him I saw the President yesterday. That's enough. I could get nothing out of him, and I'm damned if I fool away my time on his men. Send him home.

Paul

Very good sir.

(He points to door and Shiny and Fatty exit.)  
Beg pardon sir, but you had better look at the ticker.Morgan

Morgan

(Looks up.) Eh? Yes, yes. Get rid of that crowd and come back. I want you.

(Paul exits. Morgan gets up and Xes toward ticker. Lucile meets him.)

Lucile

Uncle Dear, I have not seen you for two days.

Morgan

Oh, it's you -- delighted to see you.

(He picks up ribbon of ticker and reads it.)

Wanda

And have you no welcome for me Mr. Morgan?

(Morgan looks at her.)

Morgan

Yes, yes. I want to see you. Damn the market. It is time I got back.

(The telephone bell rings on desk.)

Wanda

I have something to say to you.

Morgan

Some other time.

(Bell rings again.)

Wanda

Your niece has insulted me.

Morgan

What's that?

(Telephone rings again.)

Confound thatphone!

(He Xes and picks up the phone.)

Yes -- yes -- yes -- well? What of it. That's what he is paid for. If he kicks put some one in his place. I tell you I cannot be bothered. No, sir, three hundred and sixteen thousand dollar, tell him if he don't take that we will break him. Tell him to take it or leave it, and if he refuses wi'll fix it so he's property will not be worth a damned cent. Good-bye!

(He slams the phone down and turns to Wanda.)

What's the matter? Why did she insult you --

Wanda

She said --

Morgan

Never mind what she said. I haven't time to listen to you. Lucile leave me. Wait in the outer office. I will be at leisure in half an hour.

Lucile

Yes uncle. I will wait.  
(She exits.)

Morgan

I don't like the looks of the market.

(He Xes to ticker.)

I must go over there at once. Now you!

(To Wanda as he takes out his watch.)

Don't talk. Listen -- sit down.

(They both sit he at desk.)

Now hear? You know my plan for getting Old Keeley's Factory into our combine. He still refuses, and he must be squashed. He has a secret process for the manufacture of fire brick that's worth five million dollars if it's worth a cent. I offered him ten thousand for it Friday and he had the impudence to refuse -- now he will get nothing, and we will get the Factory away from him. You can help me -- my clerk -- young Sidney Nelson is a friend of the old man -- through Nelson we will get that secret, then hound the old fellow into the Poor House.

Wanda

What do you want me to do?

Morgan

Sidney Nelson is a bright fellow -- lots of head -- but the trouble is he's honest. Damned nuisance but it can't be helped. He is soft enough to pity this old brick maker, talks about wanting him to have a square deal. Wants us to pay the old fool half what his secret is worth. Did you ever hear of such a thing! Half! And I have only left him on earth as long as this because I haven't had the time to crush him. Now you -- snuggle up to young Nelson, make him love you, win him. Wind him around your finger, when he's ready to do anything you say, let me know.

Wanda

You -- you ask me to do this?

Morgan

Why not?

Wanda

To let another man make love to me?

Morgan

My dear this is business.

Wanda

Business -- you would sacrifice your own flesh and blood --  
to your God of business.

Morgan

Would do it! I have done it. Now don't talk sentiment. This  
is Tuesday -- I never have time for sentiment on a Tuesday.

[Phone bell rings.]

What is it? Hello.

(Into phone.)

Hello, what! Will I send you a case of beer -- beer - this  
is not a Brewery. No --No -- I should say it was a mistake.  
Ring off --

(He puts down phone and hits desk bell a  
savage blow.)

Outrage! Outrage!

(Paul enters and stands by door.)

Paul

Yes sir.

Morgan

We have a desk operator at our telephone switch board?

Paul

Yes sir.

Morgan

She is discharged.

Paul

But sir.

Morgan

She is discharged!



Paul

Yes sir.

(Exits.)

Morgan

(Turns to wanda.) Now you -- I've only a minute. Will you do it?

Wanda

I can't. Sidney Nelson is ~~really~~ in love with your niece Lucile.

Morgan

What! Well, confound his impudence! Wait, no! it's a good thing. I'll get Lucile to make him promise what I want, then I'll throw him out -- good-bye -- I must go down to the Stock Exchange.

Wanda

Rodger --

(She holds out her arms to him.)

You haven't even kissed me.

Morgan

To-morrow! To-morrow! No time to-day. They are raising Hell on the Exchange and I've got to head them off.

(He grabs his hat and exits very quickly.)

Wanda

So, he is going to use Lucile as a bait to bribe young Nelson! What a man he is. They all serve his purpose, all but me - and I -- ha, ha, ha, no matter how big the world thinks a man, there is always some woman who can make a fool of him.

(She exits laughing. Slight pause. Sidney enters with some papers and puts them on Morgan's desk, turns to go as Lucile enters.)

Lucile

Mr. Nelson!

(She holds out both her hands to him. He Xes eagerly and takes them.)

Sidney

Lucile!

Lucile

~~Uncle has gone to the Stock exchange!~~ You have not spoken to him yet?

*Under*

Sidney

No -- I -- Lucile, is it right for me to speak at all? He will think I am crazy -- if I ask him for the right to love you. I -- a poor clerk.

Lucile

But he likes you Sidney -- he has never trusted any of the clerks as he trusts you.

Sidney

He knows that I am faithful, but he will never consent to our marriage. I was wrong to tell you of my love -- I should not have let you know of it.

Lucile

As if you could help yourself. I have known it for months. I had almost made up my mind to tell you so, when you saved me the trouble.

Sidney

But suppose he refuses! What will we do?

Lucile

Wait.

Sidney

But I don't want to wait.

Lucile

Neither do I.

Sidney

Lucile!

(She runs into his arms, Paul Canfield enters and sees them. He looks at Sidney with hatred. Puts his hand back and draws a knife and jumps at Sidney.)

Lucile

(Sees him and screams.) Sidney!

Paul

You upstart!

(He stabs at Sidney with the knife, Lucille throws herself between and catches him by the hand, she throws her off roughly and starts at Sidney -- Sidney catches his arm.)

Lucille

Help! Help!

(Sidney throws Paul back over Morgan's desk his hand on his throat.)

Sidney

Drop that knife!

(Paul clutches Sidney's hand which is on his throat and Sidney raises him up, from desk and dashes him down again.)

Drop it I say.

(Paul drops knife.)

Now get up.

(He pulls him off desk and throws him over R.)

Go!

Paul

I -- I --- It is all a mistake -- for a moment I did not know what I was doing -- it will not happen again.

Sidney

See that it does not! For the next time I will not be so gentle. Here! Take that!

(He kicks the knife over R.)

That knife proves just what you are -- you go prepared to stab a man in the back! Why you wouldn't have courage enough to face a boy.

Paul

I was very wrong! Very! I am greatly ashamed, later perhaps I can make up to you for your kindness. Believe me I shall never forget it. Never!

(He exits.)

Lucille

Sidney! I am afraid of that man. He hates you with a bitter hatred.

Sidney

Sidney

Why should he?

Lucile

Because -- because -- he -- he -- wants me to marry him!

Sidney *That's*

Marry him! Does he dare! Now I see his reason for hating me. You are right Lucile. He is a dangerous man. We must be careful of him. I am not a coward, but if all the rumors I hear are true --- he is not a safe man to quarrel with.

(Morgan enters hastily.)

Morgan

Well, what's all this, love making they tell me.

Lucile

Uncle!

Morgan

Don't say a word, I will attend to the matter. Go outside and wait until I ring, then come in.

Lucile

Yes sir.

(She Xes to door then hesitates and turns.)

Uncle, be kind to him -- I -- I love him.

(She exits.)

Morgan

(Sits L. of desk.) Now you -- sit down.

Sidney

I had rather stand.

Morgan

Sit down --

Sidney

As you please --

(Sits R. of desk.)

Mr. Morgan I love your --

Morgan

Morgan

Never mind that. First report your business. I sent you to Jersey City to see old man Keeley -- did you see him?

Sidney

Yes sir. As I told you he was very ready to trust me -- as he was my father's dearest friend.

Morgan

Did you get a copy of <sup>his -</sup> the secret process of burning fire brick?

Sidney

I have it here.

(Takes paper from his pocket.)

Morgan

(Holds out hand.) Give it to me.

Sidney

(Draws it away.) One moment. The old man trusted me with that paper Mr. Morgan relying on my honor not to give it to you, unless I thought you would give him a fair price.

Morgan

certainty!  
I will give him ten thousand dollars.

Sidney

I consider the secret to be worth one million <sup>dollars</sup>.

Morgan

Twice that. Give me the paper -- I am curious to see it.

Sidney

How much is the very most you offer Mr. Keeley, the inventor of this process.

Morgan

Look here! You are working for me. That old fool knows nothing of the value of his process - besides if I say the word it has no value.

Sidney

Sidney

Why?

Morgan

I control the combine -- what they call the Trust -- if I say the word the combine will not only refuse to use one brick of his manufacture but will turn loose on him such a Hell of opposition and persucation that in six months he'd be glad to sell his factory for the price of a months groceries.

Sidney

(Jumps up.) Do you call that fair?

Morgan

I call it business.

Sidney

Then I tell you it is a dirty business! One that I, as an honest man refuse to have anything to do with.

Morgan

Sit down -- sit! Now -- here -- I will give you five minutes. I want that paper you have in your hand.

Sidney

I shall not give it to you.

Morgan

What do you want for it?

Sidney

I want just what it is worth, I ask no more and will take no less.

Morgan

Give it to me and I will give you ten thousand dollars for the old man and ten thousand for yourself.

Sidney

Are you trying to bribe me air?

Morgan

Why not, you've got your price.

Sidney

No sir.

Morgan

Yes sir. You're human. Every man on God's green earth to-day can be bought -- some with money, some with fame-- some with a woman's love, but every one of them have their price -- I ought to know. I've bought em by the hundred. What's yours, don't be afraid -- speak up. This is a big thing or I wouldn't spend all this time on it.

Sidney

This poor old man trusted me with his secret. The labor of years-- ~~surely~~ the world owes him the price of his brains.

Morgan

Rubbish! I own more patents and more inventions than any man in America -- they are earning me money every hour, and I haven't brains enough to invent anything --

Sidney

That proves nothing sir.

Morgan

All right -- now you -- look here -- do you want to marry Lucile Morgan?

Sidney

Oh yes sir.

(Ruses.)

Morgan

Good -- you shall -

Sidney

How can I thank you?

Morgan

Give me that paper -- come -- business is business.

(He strikes the bell on his desk.)

I get the paper I want. You get the woman you want.

(Lucile opens door.)

Lucile

You want me Uncle?

Morgan

Yes -- child -- I have consented to your marriage to Mr. Sidney Nelson?

Lucile

Sidney, I am so happy.

Sidney

Lucile I --

(He draws back the paper in his hand.)

Morgan

The young lady is yours on the condition that I have named -- and on no other -- I am a very busy man. Your answer.

(Sidney hesitates, Morgan steps toward him and puts his hand out for the paper. Sidney draws himself up and puts it in his breast pocket and buttons his coat.)

Lucile

What is it? What does it mean?

Morgan

It means he does not want you.

Lucile

Oh Sidney --

(She draws back.)

Sidney

No man could love a woman more than I love you, but your uncle has asked me to buy you with an act of treachery that would dishonor my whole life.

Morgan

If you loved the girl you would do as I ask.

Sidney

It is because I love her that I refuse. Because I would never see her again than see her with eyes clouded by an act of shame. If that is the price of her love I would rather give it up. Bid higher Mr. Morgan, you have not bought me yet!

Morgan

I will buy you. No man ever got ahead of me yet. I will



buy you with a crust of bread, for by Heaven I'll grind you down until you are crying from hunger -- then when only my hand can save you from death I think I will have found your price!

Sidney

Those are big words sir. I know this business and I don't think I will starve.

Morgan

This business-- one word from me and the only business you do know is closed against you. No firm in the trust will give you a place -- and that is not all -- no nor half -- we have other ways of making our power felt.

Sidney

I do not fear your power.

Morgan

Because you do not know it. You are as power less before it as a rabbit in the claws of an eagle. A brave man may laugh at danger and live -- only a fool would laugh at the power of the Trusts!

Lucile

He is right Sidney -- do not anger him.

Sidney

But is he right. Because I am honest shall I be turned out to starve -- denied -- the right God gave every man to work for myself and my family. This is a free country, shall I be ruined and disgraced because I hold my honor above your service? Must I be a slave to the greed of a Trust or starve like a homeless dog -- if this is so then God help our country and God help our flag -- for it is no longer the flag our Father's fought for.

Morgan

That's rot -- talk business.

Sidney

If you can do what you boast, if you have ever done the things you say you have done, then live or die, I for one will work no more for you or those like you. If the Trusts are what you say they are the people's enemies, and here and now I take my stand against them!

Morgan

Morgan

I tell you boy you are mad. You can't stop the forward march of ~~what you call~~ the Trusts. They are the strongest agents of progress of civilization. Always in this world the large have taken from the small, the strong from the weak, the rich from the poor. It always has been so, and it always will be so.

Sidney

It is only so because we ourselves let it be so -- because we are blind, but the day will come when our eyes will open, when the people in their might will rise up and cry stop! You shall no longer starve our bodies and stunt our souls! We are men, not brute beasts -- we do the work of men -- we demand the pay of men --

Morgan

And when that day comes, the people will get what they ask for. No man knows that better than I, but it will never come -- never -- they have been humbled by too many kicks -- they lack the spirit to rise without a leader, and that leader they will never find.

Sidney

He might be found.

Morgan

We are not asleep. As soon as one man starts, we know of it. As soon as he gets dangerous to us we find his price and buy him, body and soul.

Sidney

But if he had no price?

Morgan

They all have -- as I said -- money or power -- or a woman's love.

Sidney

But if a man were found who could not be tempted by power, bought by money! or lured away by a woman's love, suppose he spoke to the people and told them what he knew, suppose he showed them their strength and taught them how to use it, from that day the end of the tyrant Trusts would be in sight.

Morgan

Where is the man?

Sidney

He must be of the people -- a man who knows what work is -- a man who has felt poverty and who has suffered himself from the power of the trusts. Such a man might save the country from the fate that hangs over it. Enough! ~~My fate is sealed~~ -- many must try before one succeeds -- and with God's help I am going to ~~try~~ to be that man!

Lucile

Sidney you are right. Such a life would be better than any woman's love, you are all the world to me, but even if I could stop you with a word, I would say go on -- do your duty even at the cost of your love, even at the cost of our lives.

Sidney

God bless and keep you Lucile and God comfort us both. Good-bye.

(He exits.)

Morgan

(Xes to Lucile.) You fool, you will lose him -- go after him. Promise him anything, don't leave him until you get that letter he has in his pocket.

Lucile

You have other women to do your spies work, don't ask it of the woman who loves him.

(She exits.)

Morgan

Eh? Well, well, well.

(He Xes and picks up phone.)

Hello! Hello! Phone over to the club, tell Alphonse I am hungry, let them cook me a good steak, he knows, all right --- send ~~me~~ Canfield to me --

(He rings off.)

Damn, it's no use to fool with a fellow like that. I must set the boys on him. ~~He has lots of spirit, poor lad~~ -- he must die.

Paul

(Enters.) Well sir?

Morgan

Nelson is going to leave. See that his books are right before he goes.

Paul

Yes sir. I understand. Bill Drake is outside, if you want him.

Morgan

Good! send him in!

Paul

At once sir.

(He exits.)

Morgan

Drake, just the man, he will do it. It may not be necessary to go to extremes. ~~He is very young, a good lesson may be enough, and I do object to blood shed, it is so common.~~

(He Yes to ticker and looks at tape.)

Eh, down again. I must go back to the exchange --this won't do.

(He runs the tape through his hands.)

Worse and worse, tut tut tut --this won't do at all.

(Bill Drake enters a roughly dressed and powerful man of middle age.)

Bill

(Hat in hand.) You want me? *sir*

Morgan

(Looking at tape with back to him.) Ah yes - Drake -- there is a young man - Sidney Nelson --

Bill

I know him.

Morgan

He has a paper in his pocket. Canfield knows what one. Get it before he leaves this office.

Bill

Yes sir.

Morgan

He is a hot blooded young fellow. It might be well if he went to some quiet place for a few weeks - say a hospital.

Bill

Bill

Yes sir -- I'll see to it.

Morgan

Very well, dear, dear! The market is in very bad shape, Drake?

Bill

Yes sir.

Morgan

I don't want the boy killed, at least not yet.

Bill

No sir. I'll just beat him up a little, is that right sir?

Morgan

Quite right. You may go.

Bill

Yes sir.

(Exits.)

Morgan

(Looks at watch.) I must be off. I really have a very good appetite for my lunch to-day. It would be a great pity to let that steak be over done.

(He takes his hat and exits. After a pause Shiny enters.)

Shiny

Nebber see sichaa place as dis fo' gettingt fired. It's getting so nobody's job ain't safe -- first thing I know dey will throw me out. Mr. Sidney Nelson are going now -- dat's a fine young man, dog rot the luck I do hates to see him go.

(He falls over Cynthia's bucket which she left up C.)

Wow! Right in de shins!

(Cynthia enters.)

Cynthia

(As Shiny dances around on one foot holding the injured leg.)  
Oh Good, I can do that too!

(She hops on one leg as he does.)

Fatty

Fatty

(Enters.) Gee, it's a new game. Let me in on it.  
(He hops on one leg like others. Shiny  
cries out in agony.)

Shiny

Oh, oh, oh.

(The others fill it in to make music for their  
dance.)

(Stops.) Dog raspit ar wish you'd stop. I ain't dancing.  
 I'm ~~ma~~killed. Look what I done to marself -- kicked yer darned  
 old bucket agin de tenderest part ob mah anatomy, ar hurt  
 my self!

Cynthia

What's hurt? Your ~~conscious?~~ *conscious*

Shiny

Child ar is ashamed ob you. I ain't one of dem no 'count  
 niggars ar don't have no conscious, I just busted mah shin,  
 dat's all. Mar S-K-I-N-N-E shin.

(He picks his leg up again and hops.)

Oh Lordy - Oh Lordy --

(The others do the same and hop about keeping  
time to the words "Oh Lordy" Oh Lordy" which  
they both sing. Paul enters.)

Paul

Silence!

(Cynthia makes one jump, picking up bucket and  
cloth and starts to wash window. Fatty makes a  
jump and lands on stool by high desk over R.  
and begins to study books-- Shiny vaults over  
desk L. and lands in Morgan's chair and begins  
to write. Paul Xes to C. of room, picture.)

What is the meaning of this?

Shiny

(Looks up.) How does you spell Amphegimouser?

Paul

Clear out! All of you, go to your work. Go on.

(He drives Shiny and Fatty out door. Cynthia  
takes bucket and exits through window to fire  
escape. Sidney enters with books.)

Sidney

Mr. ~~Morgan~~ wishes me to settle with you. Here are my books --

I think you will find them quite correct.

Paul

(Takes books and sits at desk on L. side.) Very well. Sit down.

(Sidney sits R. side of desk his back to the door.)

Let me see -- Ah yes -- everything is quite correct. Quite so.

(There is a knock on door.)

Come in.

(Door opens and Bill Drake and Pete Burk enter.)

Ah -- good!

Bill

This is the guy ain't it?

(He points at Sidney. Sidney gets up.)

Sidney

Who are these men? What do they want?

Bill

You got a paper on you young man, give it up!

(They advance on him.)

Sidney

You dare not lay a hand on me.

Bill

It's three to one, and we are armed, give it up or --

(He and Pete draw pistols.)

Paul

(Up at window.) Look out, the girl is coming.

Bill

(As Cynthia shows at window.) You speak a word to warn that girl, and I'll shoot you through my pocket.

(He puts pistol in his pocket, his finger on the trigger and stands close to Sidney as Cynthia opens window.)

Cynthia

Hello!

(She gets in, men turn to look at her --)

Sidney takes the paper from his pocket and holds it behind him after holding it up for her to look at. She Xes down with bucket.)

Kind of a little party ain't it.

Bill

(Aside to Sidney.) Don't you speak to her.

Paul

Leave the room, at once.

Cynthia

You bet I will -- my work is all done -- you see my pail is empty.

(She holds it up so that Sidney can see it.)

I'm going right home.

Paul

Go.

(She Xes him and turns up so as to X back of Sidney. The paper is in his hand which is behind him, as she passes he drops the paper into her bucket she keeps on turns at door and bows and exits.)

Lock out boys. Shut that door!

(Bill shuts and locks door; Pete shuts and locks window.)

Now put up your guns, you won't need them!

Bill

All right, now boss.

(To Sidney.)

Hand over that paper.

Sidney

That paper is safe from you.

Paul

I know better, you put it in your pocket:

Sidney

I took it out when your back was turned and dropped it in that girl's bucket.

Bill

Come on, after her!



Sidney

(Jumps in front of door and strikes bell.) Stay where you are. All of you.

Bill

Come on boys.

(He draws black-jack from his pocket.)

Rush him!

(Pete and Paul rush at Sidney. He knocks them R. and L. Bell runs in and hits him on the head with black-jack. He gives one cry and falls forward. Paul and Pete catch him before he strikes the floor.)

Paul

Good!

Bill

Hold him up while I give him a good one, there!

(He hits Sidney on the back of the head with black-jack. They drop him to floor.)

Wait, I'll frisk him.

(He searches him.)

No papers, he gave it to the girl all right.

Paul

And by this time she will be out of the building.

Bill

What will we do?

paul

This fellow knows the contents of that paper, you make him tell and I'll write it down.

Bill

All right.

(He bends over him.)

Get up.

(He kicks him.)

No use, he's dead to the world.

Paul

Get some water and bring him to.

Bill

Bill

I know a better way.

(He kneels beside him.)

Put yer thumb in his eye -- see --

(He presses his thumb down. Sidney sits up with a cry.)

That's the way.

(He pulls Sidney up.)

Get up --

(He throws him over R.)

Now you talk as he --

(Points to Paul.)

wants you too or I'll make you wish you'd died when I was a baby!

Sidney

(Staggers with his hand to his head.) My head! My head!

(Falls against letter press.)

Paul

Can you hear me?

Sidney

Yes.

Paul

You know the contents of that paper?

Sidney

Yes.

Paul

Repeat it.

Sidney

Not one word of it.

Bill

Wait.

(He throws Sidney about and pushes his arm under the plates of the copying press.)

Hold him!

(Paul and Pete hold him.)

Now he will talk.

(He turns the wheel and the iron plate comes down on Sidney's arm.)

Go on.

Sidney

No.

(Bill turns wheel again.)  
(Sidney screams.)

Stop!

Paul

Repeat that letter.

Sidney

The secret is not mine. I can't! I won't. Not if you kill me.

(Bill turns the wheel as hard as he can. Sidney has a sponge full of red in his hand and squeezes it. The red runs on his hand and arm. He catches a brace which is placed back of press with his hand and falls, hanging by his arm which is in press.)

Paul

He's fainted. Let him out.

(Bill turns wheel back and Sidney's arm drops out of press and he falls to stage.)

Bill

What now!

Paul

He's got to talk!

Bill

Good! We will smash the other arm.

(They jerk him up and are about to put his other arm in press as a rope comes down back of window and Shiny, Fatty and Cynthia slide down to fire escape. Fatty smashes window with fire axe. Shiny jumps into room with pistol on each hand. Fatty also has pistol.)

Fatty

Come on!

Cynthia

Come!

(Sidney staggers to her and falls against her. Heavyies rush after him. Shiny and

Fatty present pistols.)

Shiny

You all keep back!

W

C U R T A I N .

"THE POWER OF THE TRUSTS."

ACT II.

SCENE 1: -- Poor tenement lodging of Sidney Nelson.  
Six weeks later. There is a door at back  
R. to hall -- door R. to chamber. Wooden,  
table, cook-stove and a few chairs - shelf  
of dishes by stove down R.

Sidney discovered very pale and ill looking  
asleep on sofa at L. He is dressed in old  
trousers and blue flannel shirt open at the  
neck. His head and his arm are done up in  
bandages.. Mrs. Nelson a sweet faced old woman  
is bending over Sidney as the curtain goes up.  
Cynthia enters on tip toes and Xes down R.  
of her.

Cynthia

How is he to-day?

Mrs Nelson

Hush. He is asleep.

Cynthia

(Bends over bed., How pale he is, ain't he? What did the  
doctor say last time he came?

Mrs Nelson

The doctor says that he is now out of danger -- but that blow on the head has left him in a serious condition of the nerves, and his poor arm may never be strong again. Oh my son, my son, my poor boy.

(She sits in rocking chair and rocks with  
her face over her hands.)

Cynthia

He don't know yet how poor you are, does he?

Mrs Nelson

No. When at the orders of the Trust we were driven from our old lodgings he was still out of his head with the fever. Only to-day has he been well enough to ask questions. I am afraid I can keep the truth from him no longer.

Cynthia

I wish I could help yer -- until he is well enough to work, but I get fired myself and I'm right up against it.

Mrs Nelson

I know you would help us if you could, but you are almost as poor as we are -- if he were well it would not matter, but he needs good food, and medicines -- and I -- I his mother, cannot get them for him.

Cynthia

You've done more for him now than you ought to have done, what would he say if he knew you had starved for a week, so as he could have his fine broth? I don't believe you've had a bite to eat to-day.

Mrs Nelson

No, not to-day. And only a crust of bread on yesterday. I am old -- what does my life matter, but my boy must not die, not if any sacrifice of mine can save him.

(Sidney moves his arm.)

Hush, he is waking up.

(She Xes to stove and looks into dish on stove.)

His broth is ready.

Cynthia

(Xes to her.) Take part of it yourself. I know he'd want you to.

Mrs Nelson

It is not enough for one my dear, and it is better that he should have it.

Cynthia

Well I hope I am always a lady but I'll be damned if I stand for this.

(She turns and rushes out.)

Sidney

(On sofa.) Mother!

Mrs Nelson

(Xes to him.) Yes my son.

(She kneels beside him.)

Sidney

Sidney

I --I am better to-day.

Mrs Nelson

(Takes his hand.) That is my own brave boy. *How is your*

Sidney

You have been very good to me. Don't think I did not know, even when the fever was burning me up. If it were any one but you I would have to try to thank them, but you can't thank a mother -- not in words. God bless you dear, I'll try to pay you back.

Mrs Nelson

Tou have paid me back a thousand times -- you were always good to me --my boy.

(She stoops and kisses him.)

Sidney

There -- there -- there is nothing to cry about. I must try to get up --

(He sits up.)

My head -- I am very faint. They --they almost killed me didn't they? They tried and failed, an eye for an eye and a tooth for a tooth. The bible says, well I shall ask for more than that. I shall not stop until I pay them all of the debt of hatred that is burning in my heart.

Mrs Nelson

No, no. I am afraid! Do not think of them again. My boy, they are even now hounding us from place to place, twice though them I have been forced to move.

Sidney

So? That explains the miserable place we live in. Listen to me mother! It is not the men I am after, it is the Master. One of these Monster Trusts has said that I am to be put out of the way, because they think me dangerous. Well they are right, I am dangerous. I am going to be very, very, dangerous.

Mrs Nelson

Don't.

Sidney

Very well mother; not another word. Now tell me, have you money?

Mrs Nelson

Sidney

How long have I been ill?

Mrs Nelson

Why talk of that my boy?

Sidney

Mother! I must know, if you are out of money I must find work -- at once -- to-day.

(He tries to get up.)

Mrs Nelson

You could not -- sit down my dear, we - we are growing poor, but -- but we are all right now.

Sidney

You are sure?

Mrs Nelson

Quite sure. Now sit still while I get your brother

Sidney

Yes -- I am famished.

(She Xes to stove.)

That's a good sign isn't it? To be hungry?

Mrs Nelson

You will soon be yourself again.

(She pours brother into cup and Xes with it to him.)

There, drink it.

Sidney

(Drinks a little.) I think I could eat a piece of bread mother.

Mrs Nelson

I -- I -- we haven't any bread. I -- I -- neglected to order it to-day.

Sidney



Sidney

All right -- this seems rather thin broth, but I suppose I am not well enough to have anything stronger -- mother!

(As she staggers.)

What is it? Why are you so white?

Mrs Nelson

(Sits in chair beside couch.) Nothing -- it is nothing.

Sidney

I don't believe you have been taking care of yourself while I have been sick. You don't look right to me -- here -- drink my broth.

(He holds it out to her.)

Mrs Nelson

Oh no -- no --

Sidney

Very well, if you don't drink, I won't.

(He puts the cup down.)

Mrs Nelson

But you must!

Sidney

I tell you what! We 'll drink it together as we did when I was a little boy as you first -- go on.

(He holds the cup out to her.)

*She drinks*

Mrs Nelson

No -- no --

Sidney

Drink!

(She takes a sip.)

More, there, that's right! Now it is my turn.

(He drinks.)

What did you have for your dinner mother?

Mrs Nelson

I -- I -- don't -- don't --

(She rises.)

Sidney

Why mother!

Mrs Nelson

I am nervous dear, forgive me. Have you finished your broth?

Sidney

My share of it. The rest is for you. Please drink it? You

see I know you so well, I am afraid you never thought of yourself. See, there is half a cup full left. Take it.

Mrs Nelson

(Takes cup and Xes to R.) Yes dear.

(Then aside.)

I will save it for him to-night, God knows where the next is coming from.

(She puts cup carefully on shelf.)

Sidney

Is it gone?

Mrs Nelson

~~Yes my dear, it is gone.~~

(She Xes back.)

Now my dear I will help you to your room, you must try to rest again. Sleep if you can while I am out. Come dear, do not be afraid to put your weight on me. Come.

(They X to door of room at R.)

Sidney

Thank you, but I am much stronger to-day. You are going to get our supper I suppose, be sure not to forget yourself, God bless you mother dear.

(He kisses her and exits.)

Mrs Nelson

If he knew that I got the few pennies that buy his food by begging in the streets he would die before he would touch it. I -- I must try again. I only want such a little, such a very little. Surely some kind person will take pity on my gray hairs and help me to save my boy.

(As she Xes to door it opens and Wanda Raymond enters. Mrs. Nelson draws back.)

Who are you?

(Wanda laughs.)

Why do you stand there laughing at me? You were with that <sup>evil</sup> old man who had us driven from our last lodgings. Why are you here? I thought I had hidden my boy away from you?

Wanda

Rather a difficult thing to do? We have ways of finding people that you would not understand. Well --

(She looks about with contempt.)

I can't say I care much for your rooms -- every time you move you seem to get into a worse home, what will the next be like!

Mrs Nelson

My rent is paid for ten days -- at the end of that time I shall walk out on my sons arm, for in ten days he will be well -- go back and tell the men that sent you here, to insult me then, if ~~they~~ dare!

Wanda

So he is better? I hardly thought he would live, and you --- how is it with you? Can you hold out for ten days? How will you live?

Mrs Nelson

I do not know.

Wanda

I have here money enough to make a woman like you rich for ever. See! Money enough to pay Doctors for him, your son. Do you want it?

Mrs Nelson

Don't tempt ~~tempt~~ me. I do not know what you want me to do -- but I know it is something wrong -- something wicked.

Wanda

Your son has a letter -- addressed to Mr. Keeley of Jersey City, give it to me and all this money shall be yours.

Mrs Nelson

My son risked his life for that letter. His own mother will ~~hardly~~ be the one to steal it from him.

Wanda

You refuse?

Mrs Nelson

I do.

Wanda

Then you will starve. Your begging in the streets will hardly save you from that. Oh don't deny it. I saw you myself -- begging -- ha, ha, ha. I really had to laugh e---

(She holds out her hand and poses as an old beggar.)

Charity! Charity! Help me -- For my son's sake help me. Ha, ha, ha. Here! Look at this.

(She takes a handful of coins from her pocket book.)

Don't you wish you had these? Listen!

(She drops some in purse.)

hear that? Ha, ha, ha. Any one of these coins would mean life for this boy of yours. Will you take them?

(She holds out a few coins in her hand.)

Mrs Nelson puts out her hand for them, Wanda draws her back.)

Oh no, ha, ha, ha. I guess not. Good day. Be careful not to overfeed your invalid. Ha, ha, ha -- ha, ha, ha.

(She exits.)

Mrs Nelson

~~My boy is right when wealth speaks to poverty as that woman spoke to me who can blame the poor if their hearts cry out for vengeance.~~

(She exits. Sidney enters.)

Sidney

~~I cannot~~ I cannot sleep. To-day is the first time that I have been well enough to think.

(He sits in chair down R.)

I have much to do -- much to learn -- and I am afraid the hardest lesson will be to learn to forget her -- Lucile -- Mother says she did not even send to ask after me -- they have poisoned her mind. She has forgotten me.

(As he speaks the door at back opens softly and Lucile enters. Sidney does not see her and keeps on talking.)

Ah, well -- could I ask her to share this poverty -- could any woman look at me now, and love me?

Lucile

(Xes down.) Sidney!

Sidney

You -- Lucile! Why are you here?

Lucile

Because I love you too well to stay away. My uncle has kept me a prisoner in my room -- the first moment I could escape I started in search of you -- I knew you had been ill, but I could not know how you had suffered. You do not look like the same man.

Sidney

I am not the same man. The Sidney Nelson that you knew was a boy with a boy's heart. That boy is dead. In his place is

a man with ~~but one~~ ~~man~~ with with but one thought, one aim in life.

Lucile

Revenge?

Sidney

No, Justice! Justice for the wrongs of the poor ~~at~~

Lucile

And is your love all dead? Am I nothing to you?

Sidney

Lucile!

(He open his arms and she runs into them.)

No Lucile what my wrongs or my ambition may be there is always room in my heart for you.

Lucile

But you are so pale -- and your arm? What did they do to your arm?

Sidney

Crushed it until the flesh was torn from the bone?  
(She stoops and kisses the bandage.)

Lucile

Oh the brutes! I know who was at the bottom of your torture, the master mind -- and that is Paul Canfield -- the same man who is trying to force his love upon me .

Sidney

Does he still annoy you?

Lucile

Since I last saw you it has grown worse and worse. He comes to see me every day, my Uncle forces me to receive him. He boasts that sooner or later I will be forced to yield and become his wife.

Sidney

And I am still too weak to protect you.

Lucile

Lucile

You will soon be strong now, and then I will have no fear --

Sidney

And you won't be afraid to share my poverty?

Lucile

When you are ready for me I will come to you, and if my Uncle objects I will slip away as I did to-day. See --

(She holds out her pocket book.)

It is empty. He is so afraid of my leaving him and going to you that he will not let me have a penny -- I actually had no car fare -- and had to walk all of the way.

(She laughs. Door at back opens and Fatty, now very dirty and ragged enters with his arm about Mrs. Nelson -- Mrs. Nelson is faint.)

Sidney

Mother!

(He Xes unsteadily to her.)

Mother?

Fatty

I found her down in the lower hall -- she's fainted.

(They seat her in chair and all bend over her)

Lucile

What is it? What is the nature of her disease?

Fatty

Don't ask me for the book name, but it ain't nothing uncommon around here -- she's just plain starved to death, that's all.

Sidney

Oh, God! It's not true, it can't be true!

Fatty

Look at her!

(Lucile turns away her hand before her face. Sidney looks eagerly into his mother's face and then kneels beside her his head buried in her lap and his arms about her)

Sidney

And she starved herself that I might eat. Oh God this is

the most bitter blow of all.

(He weeps aloud.)

Mrs Nelson

[Very faint.] My boy.

(She puts her hand on his head.)

Don't grieve. Don't! I -- I am old, and there was not enough for both.

Sidney

(Gets up.) She shan't die. I will get money for her.

Lucile

You can't! You can't! You have not the strength, besides the Trust has marked you -- they will stop you at every time.

Sidney

Stop me from keeping life in my mother's body? Let them try it if they dare -- they have roused the devil in me now -- the man who fights me needs all his strength for I am going to fight to kill.

Lucile

Long before you could earn enough to buy food and wine <sup>your mother</sup> ~~peer-woman~~ <sup>this</sup> would be dead. I have no money, but here -- take these and buy your mother bread.

(She takes off several rings, a pin and a jeweled locket and holds them out.)

Sidney

(Draws back.) Take money from you -- from a woman? I can't -- I can't.

Lucile

How dare you! How dare you set your pride above your mother's life! I say you shall take them.

Sidney

You are right.

(He takes them.)

I will take them.

Lucile

But you are not strong enough to take them out to pawn! Here -- I will do it. We must be quick.

(Cynthia enters with big basket followed by Shiny who also has a basket in one

hand and a long loaf of bread in the other.)

Cynthia

Here we are. I said I couldn't stand it and I couldn't. This coon here just won two dollars shooting craps and I held him up for it.

Shiny

That's what she done. I'm a married man but ar jebber did get seperated from no two dollars so sudden in all my life.

Cynthia

(Yes to table and as she speaks puts package on table.)  
Eggs, tea, bread, ham, sugar, salt, flour, butter, potatoes and broth, the broth is for you Mrs. Nelson.

Mrs Nelson

Oh No.

Cynthia

Oh yes. Who's the boss here I'd like to know. Who bought this truck?

Shiny

Yes and who paid for it?

Cynthia

Help her up? I get the broth. She's going to rest and eat -- you folks cook yer own dinner if you know how-- if you don't -- go without.

(She and Shiny X up and to door with Mrs. Nelson -- Sidney follows.)

Sidney

Cynthia, I could kiss you.

Cynthia

Not to-day. Wait until to-morrow. My face will be cleaner then.

(She and Fatty and Shiny exit at back with Mrs. Nelson.)

Lucile

I will leave the jewels here.

(She puts them on table.)



They will help you until you get back your strength.  
Now --

(She Yes toward him.)

I must go home -- before my uncle misses me.

Sidney

You won't go without something to eat. You are our guest, and we could never allow that. There are eggs here, we will have an omelette. I tell you I am famished.

Lucile

But Sidney, you will be ashamed of me. I can't cook.

Sidney

Can't cook?

Lucile

My uncle would never allow me to try!

Sidney

Oh that's all right, anybody can cook. I'll make the omelette.

Lucile

Can you?

Sidney

Well I'd be ashamed of myself if I couldn't. All you have to do, to cook is just put things on the stove -- then come back -- and there you are. Here -- you set the table. I'll attend to the cooking. First I want a thing to break the eggs in, this will do.

(He Yes and gets big tin water pail, he puts it on table. Lucile moves about setting the table. He picks up an egg and looks at it.)

Say? How do you get the skin off?

Lucile

Why you have to break them.

Sidney

Break them? Any fool can do that. Where's the hammer?

(He Yes over to shelf and returns with hammer and is about to hit the egg when she catches his hand.)

Lucile

No, no. Let me do it.  
 (She breaks the egg nicely into the pail.)  
 There, do you see?

Sidney

Oh, yes, yes.

Lucile

Very well, do it.  
 (She Xes over to shelf for dishes. He picks up egg, and looks at it then hits it with blade of knife and smash it in his hand, Lucile turns.)

How are you getting on?

Sidney

(Holds it behind him.) Fine, fine!  
 (He has business of putting egg, shell and all into pail and as she turns fishing the shell out.)

Lucile

You have to beat it I think.

Sidney

Oh I'd just as soon. Do you do it with your hand?

Lucile

No ~~I think~~ -- yes -- see --  
 (She picks up egg beater from shelf and holds it out.)

Sidney

What's that?

Lucile

To beat the eggs -- see -- Like this

Sidney

You've got it down fine.  
 (He takes it, she Xes back to shelf for dishes, he puts beater in pail and starts to turn it, half falls into pail etc. etc. ends by knocking pail off table.)

Lucile

Oh dear.

Sidney

(Who has picked it up quickly.) No harm done, the secret of a good omelette is to mix your eggs up.

Lucile

Then your omelette will be a great success. Now what do you do?

Sidney

Why cook it.

Lucile

Don't you put any salt in it?

Sidney

Do you?

Lucile

I never made one.

Sidney

Well let's try it. Get the salt.

(She Xes for it.)

And anything else that looks good.

Lucile

(Passes him big tin salt shaker.) Here --

Sidney

Fine --

(He shakes about a cup of salt into the pail:)

Lucile

(Stops him.) Here, stop, that's enough.

Sidney

Looks good, doesn't it? I guess it's about ready to cook.

Lucile

Lucile

I think they put milk in them.

Sidney

Milk! Haven't got any. Would a bottle of beer do?

Lucile

Horrors? Who ever heard of beer in an omelette. Come on -- let's cook it. What will we put it in?

(They X to stove.)

Sidney

Why, in the stove.

Lucile

You can't just put it in hoose. Like that, you have to have a frying pan or something. Here -- try this.

(She puts pan on stove, he lights stove.)

Now.

Sidney

All right.

(He sits pail on top of the frying pan.)

Lucile

No, no, pour it in.

Sidney

Oh, is that the trick? All right.

(He pours the egg into pan.)

There, that's easy -- Now I'll cut the bread.

(They X back to table.)

Lucile

Can you cut bread?

Sidney

Can I cut bread? Well I should hope I could. Just keep your eye on me.

Lucile

I like it thin.

(He cuts a very clumsy piece.)

I said I liked it thin.

Sidney

Well I'll eat this piece.

(Eus. of cutting bread for comedy after a couple of slices he looks at knife.)

Do you know I think this is a very bad knife.

(Cynthia enters.)

Cynthia

Well, your mother's lots better. How are you folks getting on?

Sidney

Splendidly.

Cynthia

(Xes down and looks into frying pan.) For mercy's sake what's that?

Sidney

That is an omelette.

Cynthia

Omelette? Looks as if something had died.

(She Xes to table.)

Here -- I'll get yer dinner for you. You're only a man and dan't be expected to know nothin' but you --

(To Lucille.)

If I vos you I'd be ashamed of myself. That omelette of yourn would have killed yer if I hadn't come along and saved yer life.

(As she puts out stove the door at back opens and Wanda enters followed by Morgan and Paul.)

Wanda

(Points to Lucille.) There! I told you you would find her here.

Morgan

Here -- you -- go back to the house - quick. I am ashamed of you. You a lady coming to see this miserable pauper.

Sidney

I was no pauper until you made me one. This lady is safer in my company than in that of that miserable hound who insults and persecutes her.

(Points to Paul.)

Paul

Damn you, I'll --

(He springs at Sidney. Cynthia comes between with frying pan.)

Cynthia

Keep back or I'll rub your nose with this omelette.

Morgan

Enough! Lucile, promise me you will never see this fellow again. Then go home!

Lucile

I will not do it.

Morgan

I am your guardian, you are not of age, go home at once or I will have a policeman drag you through the streets.

Sidney

*Lucille!*  
~~You must obey him Lucille.~~

Wanda

(Points to jewels on table.) Look! Look! He is glad enough to get rid of her now. He's taken every thing of value she had.

Morgan

Put these jewels on and go.

Lucile

Those jewels I have given to the man I love -- I shall not take them back.

Morgan

They were bought with my money. If you leave them here I shall have him arrested as a thief.

Sidney

You have said enough. If they were bought with your money I would not take them. Not even to save my mother from starving.

(He picks up the jewels and Xes and give them to Lucile.)

Take them, Lucile.

(He Xes to Morgan.)

Now sir, you have your word. You have her jewels, what more do you want before I can see the last of you?

Morgan

No more -- to tell the truth I just wanted to see you.

Sidney

Well, look at me -- your mark is on my head.

(He touches his bandaged head.)

And on my arm.

(He touches his arm.)

Your mark is on my mother -- who would have starved were it not for the charity of others almost as poor as ourselves.

Your <sup>mark</sup> ~~mark~~ is here -- in this wretched mockery of a home.

Every where I look I see your mark, even in my heart.

Deep -- deep down, your mark is there and will burn there like fire until I put my mark across your damned sneering face. You speak for the Trust, and the Trust is stronger than I thought, for it has brought me to this, but on that threshold --

(He points to door.)

even the power of the Trust must stop. This is my home.

Here I receive only those who are fit to be my friends.

Your presence pollutes the air -- your presence shames my honest house-hold.

(He Xes and throws open the door.)

Go, go! For here I am the master!

(He points out door.)

Morgan

Once more you under value the <sup>my</sup> ~~power~~ of the trust. This house belongs to ~~me~~ <sup>The Power of Money</sup> ~~company~~ ~~to~~ purchased it to-day. Inside of an hour you and your mother will be thrown out into the streets.

Sidney

But the rent -- it is paid.

Morgan

I have had this house condemned -- all tenants are ordered out. ~~Your rent money is quite safe -- I think you can collect it in about a year.~~

(Paul and Wanda laugh.)

Sidney

And this is law? This is Justice? Oh great God, can you wonder that poor men are driven to crime? The wonder is

that they leave one of you blood suckers with your lives. I warn you and those like you to beware -- the people now only ask for bread -- the time will come when they will ask for blood. *more.*

(He sinks into chair by table and hides his face in his hands, Lucile Xes and puts her hand on his head.)

Morgan

(Looks at watch.) Very pretty, but it is not business. Come Miss Raymond -- we are due at the meeting of the Charity Board -- Canfield you stay and escort Miss Lucile to my house. Come one. *Good morning Mrs. Nelson*

(He Xes up and out. Wanda follows and turns at door, laughs and exits.) Paul Xes to Lucile and puts his hand to her arm.)

Paul

You heard your uncle, you are to come with me.

Lucile

I shall obey him, but I prefer to return alone.

Paul

I don't think we can trust you my dear young lady, you will have to come with me!

Lucile

I am afrizd of you, and I hate you.

Paul

And I -- love you -- come.

(He draws her to him.)

Lucile

Let me go.

Paul

Oh no.

Lucile

Sidney, help me!

(Sidney jumps up.)

Sidney



Sidney

What Lucile!

(He Xes as if very ill to Paul and Lucile.)

Paul

Get out you cripple.

(He pushes Sidney back, he falls against table. Paul laughs.)

You put your hand on me and I'll break that other arm of yours. Now you --

(To Lucile.)

You come with me or I'll carry you in my arms -- I'd like that you know -- but pehhaps your friend here wouldn't -- ha, ha, ha.

*Lucille go out with Sidney*

Synthia, flock the door.

Cynthia

Yes sir.

(She Ces up and locks door.)

Paul

What's that for?

Sidney

So that I can be alone with you.

(He Xes slowly over to Paul, Paul backs away from him.)

You people have done enough, now it is my turn. You fight well when you are ten to one, let's see how you can fight alone?

Paul

Why you --

(He springs at Sidney, Sidney catches him by the throat with his well hand and shakes him, then twists him around and gets his head under his bandaged arm and hammers him in the face. He is turned up stage. He strikes several hard blows, Paul catching them in his open hand, then Sidney throws him to floor, he falls senseless.)

DARK CHANGE.

SCENE 2: -- In front of the Grand Central R. R. Station. Drop in one, supers pass.

Fatty enters very slowly with a bundle of papers.

Fatty

(Cigarette in mouth, in very low and tired voice.) Journal!  
World! Papers — journal — world! World -- World!

(He goes to sleep standing up with a paper held out at arms length a Bum enters and takes the paper from his hand and the cigarette from his mouth and exits reading paper and smoking cigarette. Cynthia enters with crowd and sees him and gives him a push.)

Cynthia

Here — here --wake up!

Fatty

Darn it why didn't you let me sleep? I dreamed I was eating.

Cynthia

You'd be better off if you'd hustle and get something to eat, instead of dreaming about it. I saw an advertisement in the paper and I think I can get us jobs.

Fatty

What did it say?

Cynthia

It said "Wanted strong wide awake boys and girl who are not afraid of work."  
~~afraid to work~~

Fatty

(Yawns.) Gee, there ain't no use in my going there.

Cynthia

Well I'm going for us both, perhaps if they don't see you you'd have a chance. Have you got any money?

Fatty

If I had any money you don't suppose I'd be working as hard as I am do yer?

Cynthia

Where was you half an hour ago?

Fatty

Fatty

Taking a nap.

Vynthia

Well you missed the finest sight I ever see. Sidney Nelson punched the face off of that Paul Canfield and threw him out of the house.

Fatty

(Yawns.) I dreamed I done it myself.

Cynthia

Well I can't be bothered with you. If I get the job I'll come back for yer -- just see if you can't keep awake long enough to sell some papers.

(She exits: if SPECIALTY for Fatty and Cynthia is desired put it here.)

Fatty

(As crowd pass.) Journal - World, paper -- paper.

(Morgan and Wanda enter from L. crowd pass out.)

Morgan

I told John to be here with the carriage. I must drive down to a Factory on second avenue. He is late -- he shall be discharged. I am nervous about the market, do you see a boy with a paper?

Wanda

(Sees Fatty asleep over R.) Yes -- he seems to be asleep.

Morgan

(Yes.) Here! You, wake up, I want a paper.

Fatty

Yes sir.

(Sees Morgan.)

Morgan

Be quick.

(Takes paper out of his hand. Then takes change out of his pocket.)

Here, I have nothing smaller than a five cent piece -- I will pay you the next time I see you.

(Opens paper.)

Fatty

Say, get the paper the next time you see me.

(Grabs it out of his hands and Xes R.)

World -- Journal -- World -- World --

(Exits R.)

Morgan

That boy -- bah -- I must not waste my anger on such as ~~he~~!  
Come, we must look for the carriage.

(As he Xes toward R. Bill Drake enters from R.)

Wanda

There is Drake!

Morgan

What news?

Bill

Good. ~~He~~ refused to leave his rooms and I got a cop and had him thrown out.

Wanda

And the mother? She is as bad as he is.

Bill

She wasn't going either, so I just took her by the neck and shoved her down stairs. If it hadn't been for the Police, I think he'd have killed me -- he's pretty near drove crazy now, sir.

Morgan

That is right, you are a faithful fellow. Keep after him, hound him down, a few days more and he will come to me ready to do as I say.

Wanda

Don't forget the mother. That's the way to hurt him. He loves her and every blow you strike at her takes the heart out of him. Come on.

(She and Morgan exit R. as Sidney and his mother enter at L. He has his arm about her -- He is still in blue shirt with bandaged head.)

Sidney

Sidney

Come mother, keep up your strength. We are homeless but before night I will find you a shelter.

(Bill laughs and passes them and as he does so he dashes himself against Sidney with enough force to almost throw Sidney and his mother off their feet.)

Sidney

What is it?

Bill

Look where you're going or I'll have you arrested.

Sidney

You again --

(Jumps at him. Mrs. Nelson catches his arm.)

Mrs Nelson

No my son, let him alone, it is his plan to get you into trouble with the police!

Sidney

You are right mother, come.

(He puts his arm about her and starts R.

Bill follows, at R. Sidney stops and turns.)

Are you following me?

Bill

The street is free.

Sidney

Then pass on.

Bill

Oh no, I've got nothing better to do, I guess I'll follow after you.

(Shiny enters from R.)

Shiny

What's dat?

Mrs Nelson

He is trying to get my son into trouble. He insists upon following us.

Shiny

He does -- you just pass on --

Bill

What!

Shiny

Get back man!

(Pushes him to C. as Sidney and his mother exit.)

Bill

I don't want you. It's that guy I'm after; I want you to let me pass. I can fight like a prize-fighter.

Shiny

I ain't a-going to let you pass Mr. Man, an' I want you all to understand that if you start fighting like a prize-fighter I'll start carving like a butcher.

(He pulls a razor out of his shoemand flourishes it at Bill who steps back afraid.)

DARK CHANGE.

SCENE 3: --

Exterior of Watts Brothers Factory. Back drop shows second arc at L. Factory at R. Factory carried out on set piece at R. High fence at least seven foot high runs from C. down stage to just back to drop in one, and off at R. Giving idea of Factory surrounded by high fence, wide gate at C. of fence.

Simmons, a workman sits on chair by gate with time book. Working people enter and pass in gate. Sidney and his mother enter.

Sidney

I am going to leave you now mother dear. There is a little park in the next block. I will join you there in less than an hour.

Mrs Nelson

What are you going to do my son?

Sidney

Find work in some of these great factories. Surely a man can earn his bread among all these men, with no one to hinder him. You will be all right for an hour?

Mrs Nelson

Yes my boy. I will be all right. I will wait for you, in the Park!

(She exits. Sidney Xes to Simmons.)

Sidney

Can I speak to you?

Simmons

Well, what is it?

Sidney

I want work. Anything no matter how humble. Any honest work.

Simmons

You don't look strong enough to work.

Sidney

I have been ill, but I am better now.

Simmons

I couldn't do anything for you. All we need is a Porter. You wouldn't be up to that, better wait a few weeks.

Sidney

A few weeks? I must have work to-day. My mother is homeless. She is waiting for me in the Park. I will find strength for her sake — we are both poor men, if you can help me do it --

Simmons

(Takes his hand.) I think you are on the level. I'll see you get the job.

(Morgan and Wanda enter and X to gate.)

Morgan

Is my carriage here?

Simmons

Yes sir. *its - - -*

Morgan

(Sees Sidney.) What's he doing here?

Simmons

He wants a job sir.

Morgan

He gets no work here. See to it.

Simmons

He needs it bad sir!

Morgan

If he walks in <sup>this</sup> that gate you walk out of it. That man cannot work where I am known.

(Wanda laughs.)

Wanda

Too bad -- ha, ha, ha.

Sidney

(As working people enter.) Mr. <sup>Wanda</sup> Morgan!

Morgan

Are you going to beg?

Sidney

I tell you I must find work!

Morgan

You will not find it here.

Sidney

This factory is not yours. Boys, boys!

(To men who are passing.)

Can't you help me?

(Men crowd about.)

Must I Starve because this one man says I am not to work. He does not pay you one dollar of your pay. Shall he say who is to work by your side I am desperate. Desperate! Get me a place, make this man know that you are not slaves. That you are men who have hearts to help a fellow creature who is fighting for his life - against the very Trusts a that are robbing you all of the earnings of your hands. Think boys, think -- you all have mothers -- My mother is starving, starving, starving!

Morgan



Morgan

Men -- I am Rodger <sup>Milan</sup> Morgan -- your employer is one of my closest friends -- you had better go to your work.

Simmons

The boys are sorry friend --  
(To Sidney.)

They would help you, if they could.

(All but Sidney exit, gate is closed.)

Sidney

They would help me if they could. If they could, but they cannot even help themselves.

(He exits. Simmons enters from gate and sits as before. Cynthia enters from L. dragging Fatty.)

Cynthia

Come on, this is the place, stand up straight an' keep yer eyes open an' perhaps nobody will get onto yer! They might think you was a human being.

(They X to Simmons and Cynthia smiles at him.)

Well here I am, same as I said, I've come for the job.

Simmons

Where's the smart, wide awake boy you said you'd bring.

Cynthia

There --

(Points to Fatty.)

Fatty

(Yawns.) That's me all right.

Simmons

What can you do best?

Fatty

Eat.

Simmons

No, what kind of work do you like.

Fatty

Fatty

I hope I ain't a fool. I don't like no kind.

Vynthia

Only he's got to have it so as he can look after his mother. So you'll take us won't you? I know he ain't much good, but I'll make up for what he's too lazy to do.

Simmons

All right, run on in.

Cynthia

Come on Fatty, and thank the gentleman.

Fatty

What for?

Cynthia

For letting us work.

Fatty

Ah, if I do I hope I choke.

(They exit to gate, Simmons reads paper seated on chair by gate. Bill Drake enters looking about sees Simmons and Xes to him.)

Bill

Have you seen a sickly looking guy with a bandage around his head? He's got a blue shirt on -- I'm looking for him.

Simmons

What for?

Bill

That's my business, which way did he go?

Simmons

That's his business.

(Reads his paper.)

Bill

I'll make you sorry for that. You wait, and I'll find my man too.

(He Xes away toward L. as Mrs. Nelson enters.  
He sees her.)

Ah, where is your son?

Mrs Nelson

I do not know, and if I did I would not tell you.

Bill

Say, by the look of you you won't be bothering around long --

Mrs Nelson

You are right, I am dying -- my strength is gone -- I can  
suffer no more -- I -- help me -- I am falling --  
(She staggers to him.)

Bill

Fall then you damned old hag!

(He pushes her roughly away, she falls L. of  
C. He laughs and exits. Workmen, girls etc.  
enter from gate of Factory with lunch baskets  
and dinner pails. Cynthia and Fatty and all  
others as the gate is crowded. Simmons looks  
back through gate and calls .)

Simmons

Look out! Look out!

(Cynthia screams and all jump aside as a two  
horse open carriage is driven in through  
gate to stgge. Morgan and Wanda on back  
seat.) (Driver in front, footman at back.)

Morgan

Out of the way!

Simmons

(Points to Mrs. Nelson on stage.) LOOK out for the woman!

Morgan

Damn the woman, drive on!

Cynthia

No, no.

(As the horses X Sidney runs in from L. and  
jumps in front of Mrs. Nelson and grabs the  
horses by their bridle. Shiny enters.)

Sidney

Sidney

It is my mother!

Simmons

(To Morgan.) Turn your horses, you'll kill her!

Morgan

Drive on John.

Sidney

If you dare!

Morgan

(Jumps up in carriage and takes whip.) Out of my way you dogs!

Sidney

Take care!

Morgan

Out or I'll have my horses trample you into the dirt.

Sidney

You will, help me boys.

(The mob give a yell, Morgan lashes them with his whip, Cynthia gets Mrs. Nelson out of the way, the mob yell and charge at the carriage. The stage hands in the mob pull the trick pins, Sidney and Shiny unfasten the horses, the stable man runs them up stage. The mob pull the wheels off, smash the traces, pull off the dash board, strip the driver of trick coat and tall hat, throw cushions and robes in the air. Cynthia jumps at Wanda and pulls her hat off. Carriage all torn apart, Sidney knocks Morgan's tall hat off. Fatty pulls his coat off ripping it in two pieces. Sidney throws him to ground and stands over him. Cynthia stands over Wanda she kneels afraid at L. Hair down, dress torn etc etc.)

C U R T A I N .

"THE POWER OF THE TRUSTS."

A C T III.

SCENE I:

Elegant room in Rodger Morgan.  
Window. Balcony rail at back L. through  
window arch door back R. Door to Lucile's  
Room over at R. 2. E. Table, Chairs. Fire  
place at R. 3. E. Not a deep set so that  
part of the last scene can be set before act  
begins.

Wanda seated by table in full evening dress.  
Night. Moonlight back of window. Electric  
fixtures in room.

Wanda

Mr. Morgan is late! His treatment at the hands of that wretched mob has quite unnerved him.

(She Xes and touches button on wall.)

He must send for Doctor Harding.

(Shiny enters dressed as house servant.)

Shiny

Did you push the button?

Wanda

I did.

Shiny

Well I'll do de rest.

Wanda

Let me look at you?

Shiny

Ar' don't blame you.

(He turns all around.)

All, new -- ar guess ar' looks bad? Eh?

Wanda

Wanda

Who are you?

Shiny

De new second man -- I assists de Butler.

Wanda

You used to work at the office and were discharged.

Shiny

No ma'am -- I was fired.

Wanda

And you dared to come here?

Shiny

Mr. Morgan done send fo' me -- I am one of de best assisters in de business an' he couldn't get along wid out me.

Wanda

Where is Mr. Morgan?

Shiny

Coming down de stairs. He ain't quite so spry as he was befo' dis afternoon.

Wanda

It was an outrage! An outrage!

Shiny

Yes ma'am -- don't make me laff.

Wanda

They almost killed us both.

Shiny

It's no use, I have gotto laff.

Wanda

I see nothing funny about it.

Shiny

Shiny

You couldn't see yourself -- Oh -- Ha, ha, ha, ha! If you ebber had seen dat hat ob yours a sailing in de air -- an' yer hair a hanging, an' yer clothes all dirt -- Ha, ha, ha -- Oh I nebber did see nothing so perfectly comical.

Wanda

Comical! You! You!

(She rushes at him. He dodges back of table as Morgan enters.)

Morgan

Well! What's this?

Wanda

This fellow laughed at me -- laughed at me --

Shiny

Honest ar' couldn't help it. Dey done tore her dress -- an' rolled her in de dirt an' mussed up her hat and pulled down her hair. Oh dear -- ha, ha, ha! She was surely a sight.

Morgan

Ha, ha, ha! That so -- There is nothing to be angry about Wanda -- you did cut rather a ridiculous figure. Ha, ha, ha!

Shiny

Ha, ha, ha, and you -- Oh my -- you was worse. Dey didn't do a thing to you. You looked like a old bag of rags. Ha, ha, ha!

Morgan

(Angry.) How dare you! Leave the room!

(He Xes toward Shiny. Shiny runs out afraid)

The insolent scoundrel.

Wanda

You know him to be devoted to this Sidney Nelson -- why did you employ him?

Morgan

For just that reason -- at the proper time I am going to use him against this Nelson -- I have learned this my dear, from long experience -- a blow from a man's friend hurts him worse than any blow that can be struck.

(Paul enters.)

Well? What news?

Paul

I went to Jersey City myself to see old Keeley -- He would not part with his secret to me, but I think you could land him. I asked him to call here this evening and I fancy you can come to some agreement.

Morgan

His process of making fire brick is of great value -- I must have it; besides I have set my heart on beating this Sidney Nelson.

Wanda

I fancy you have done that. He and his mother are homeless. It does my heart good to think of them wandering about the streets or sleeping on the benches of some park.

Morgan

That is not enough. The only thing that can wipe out the insult he put upon me to-day would be his life.

Paul

Damn him! He beat me like a dog -- a dog -- nothing can make up to me for that. Even after death my hatred shall follow him.

Morgan

Enough of that! I can't give him all of my time. Listen to me!

(To Paul.)

I have been thinking about you and Lucile, there is no use trying to marry her to a fortune now -- This affair of Sidney Nelson has ruined that. Since she sided with him I have grown to hate her -- I want to be rid of her. She shall marry you at once.

Paul

And if she refuses?

Morgan

We will find some way to make her.

(Lucile enters from door R. 2. E.)

Lucile

Uncle!



Morgan

Well?

Lucile

The servants tell me that this woman  
 (Points to Wanda.)  
 is to be a guest in this house. I have come to ask you  
 if it is true.

Morgan

By what right do you dare to question me as to my guests?

Lucile

By what right do you dare to bring under the same roof that  
 shelters me a woman of her character!

Wanda

You are a fine one to talk of character. You whom we found  
 in a miserable garret with a broken down working man.

Lucile

The man I love is poor, does that make him less worthy to be  
 my husband. In his home I saw nothing of evil, here in  
 this palace, where money is your God, I have seen more vice  
 than in the homes of fifty working men.

Morgan

Lucile you are a fool, as your father was before you. Take  
 care or I will find a way to keep that tongue of yours quiet.

Lucile

Send me away -- anywhere out of this awful house, away from  
 that woman who's presence here is an insult to me.

Morgan

Very well, you shall go, almost at once, I have arranged that  
 you and Mr. Paul Canfield are to be married on Friday.

Lucile

Married -- to him!

Paul

Yes, to me.

Lucile

Oh no -- The law gives my guardian much power, but no law will bind, against her will, a good woman to a man like you.

Paul

We shall see.

Lucile

We shall -- I see much in you to fear -- but not that. No power on earth could make me marry you!

(She exits to her room R. 2. E.)

Paul

So she thinks, but I will have her for my wife. Have I your consent to try strong measures?

Morgan

Do what you please, as long as I am rid of her.

Paul

That is her bed-room? On the ground floor.

Morgan

Yes -- a whim of hers.

Paul

I might try having her taken away to-night.

Morgan

Don't annoy me with these trifles. I have told you to do as you please.

(Shiny enters.)

Shiny

Gentleman to see you. Here am his card.

(Gives card to Morgan.)

Morgan

Mr. John Keepey. Good -- Show him in here.

(Shiny exits, Morgan continues.)

Leave me alone with him, before he leaves the house I must get the secret out of his process of making fire brick. Go that way.

(He points to door L. 2. E. Paul and Wanda

(Exit.)

If Nelson has not seen him I may get it for ten thousand, if he don't come to my terms I must put the screws on.

(Shiny enters.)

Shiny

Mr. Keely sah.

Morgan

How are you. Sit down --

Keely

I --

Morgan

Let me talk -- you have a process of burning fire brick? I want it. I offer ten thousand dollars. Answer -- yes or no.

Keeley

If I say no I am told that I will get myself into trouble with the trust.

Morgan

I made no threats -- I made an offer, ten thousand dollars.

Keeley

If you had offered me that on yesterday I would have refused to consider it. Since yesterday I have decided to put the affair in the hands of my new Manager -- you must do your business with him.

Morgan

Where is he?

Keeley

Outside.

Morgan

(To Shiny.) There is a gentleman outside. Show him in.

(Shiny exits.)

Keeley

I am an old man -- my manager is young, if he says sell -- I sell -- If he says fight -- I fight!

(Sidney enters quite well dressed, bandages gone.)

Sidney

And I say fight.

Morgan

(Rises.) You -- you are his manager?

Sidney

Yes. I got a position in spite of you.

Morgan

Keeley, you will discharge that man at once.

Keeley

Mr. Morgan I will be damned if I do.

Morgan

I warn you --

Keeley

Save your breath. That boy tried to do the honest thing by me, for that you took his job -- you almost took his life. I found that out and offered him money and work -- He is my man now and whoever fights him fights me -- he's my friend I say, and Jack Keeley wouldn't turn down a friend for all the Trusts from here to Hell.

Morgan

I will not make any threats but I will bet you a thousand dollars I buy your whole plant, secret and all for five thousand dollars -- in less than six months.

Keeley

I'm no betting man -- and I'll save my thousand to fight you.

Morgan

I expect you will have rather a lively time in the next six months.

Keeley

I dare say.

(He rises.)

Only remember one thing. I am no fine gentleman -- every dollar I've got I earned with the work of my hands. I only want to tell you this. If a man's my friend I stick to him, if a man's my enemy I avoid him -- but if he follows me up -- I kill him. That's all.

Morgan

My good man if threats were blows I would have dies ten thousand times, but at present I am alive.

(He turns to Shiny.)

Show these men out. I can't give them any more of my time.

(He exits R. upper.)

Keeley

(Looks after him.) He's a cool one my boy.

Sidney

He is a dangerous man -- and he has back of him the power of millions of dollars.

Keeley

Young man -- money alone don't win fights, get that into your head, money itself is nothing -- you can't eat it or drink it nor it can't keep you warm, it's only power is the things it can buy -- and it can't buy an honest man.

Sidney

He says every man has his price.

Keeley

He thinks it -- he thinks the same no doubt of women, but we know better. There are honest men and good women still left in this old world, and while there are we still have got a chance. The people are asleep my lad, but I begin to hear sounds that are like to wake them up -- and when they wake -- the lord help all such men as him.

Sidney

We will fight him then?

(Holds out hand.)

Keeley

(Takes his hand.) Yes boy, and we'll lick him too.

Shiny

Shiny

Say Mister Norton -- dat's all right 'bout fighting him but if I was you I'd do something else -- I been a keeping close to de key hole an' I hears dey is going to make Miss Lucile marry dat Mister Canfield.

Sidney

What!

Shiny

Dat's right. Make her marry him.

Sidney

How am I to save her?

Shiny

Well sah -- hif it were me I'd try a razor to him.

Sidney

I must see her before I leave the house. Could you manage it for me Shiny?

Shiny

I'll try boss.

Keely

That's the way. There's my card -- if you lose your place by helping him you'll always find a job ready for you.

Shiny

You all

(To Sidney.)

hide back of dat screen.

(Points to screen at R.)

We'll go on out -- den I'll come back and fetch Miss Lucile. Come on sir --

(To Keely.)

Sidney

Yes go -- I will report for work to-morrow sir.

Keely

Good! take this.

(Takes out his pocket book and offers him

bills.)

Sidney

I have not earned it yet.

Keeley

You'll work the better for an easy mind. Your first duty is to this girl -- and to your mother --

(He forces the money into Sidney's hand.)

Shiny

(at door L.) Dis way --

(Keeley exits. Shiny looks after him.)

Oh my! Ain't dat a fine man -- an' generous! I guess he must be crazy --

(He exits after him.) Sidney Xes and listens at Lucile's door, then Xes up and listens at door up R. He hears a sound and runs back of screen, as Morgan enters door up R. Morgan looks all about, then Xes and opens window going out onto balcony and whistles, then Xes back to C. Bill Drake enters from window.)

Bill

All right sir. I've been waiting in the garden.

Morgan

That is safest. You must not be seen coming here to often. What is your report?

Bill

He's got a job as manager at Keeley's Brick Yards in Jersey City.

Morgan

Yes. He has been here -- Drake, he is a dangerous man -- Keeley has got to be ruined.

Bill

Yes sir!

Morgan

And this fellow will help to make it a hard job -- get rid of him first and then go after Keeley.

Bill

Bill

Now you are talking.

Morgan

We can get Keeley's trade away and starve him out, we can finish him by legal means, but this Sidney Nelson is too dangerous to leave around -- He has got to -- to die!

Bill

I always said it would come to that. I want five thousand for the job.

Morgan

You shall have it the day I see him dead -- with my own eyes -- not a dollar before -- Where can you find him?

Bill

He loves this girl here -- my game is to keep an eyes on this house -- Sooner or later he will come hanging around, then I have got him.

Morgan

Good. I leave it to you.

Bill

You are safe there.

Morgan

Go now.

(Bill Xes to window.)

You are a good faithful fellow Drake. I am much pleased with you.

Bill

(At window.) Thank you sir.  
(He exits.)

Morgan

I hardly like to go so far, but business is business -- I would not be where I am to-day -- if I had ever stopped through fear or mercy.

(He exits. Sidney comes from behind screen.)

Sidney

So! He plans to murder me! He might have done it if I had



not heard their talk, but now I shall be on my guard.

(He goes to door of Lucile's room.)  
I must see her and warn her --

(He looks at clock.)

It is very late -- if she is still awake I think she will hear me.

(He knocks on her door, she does not answer.)

(He knocks again.)  
I must make her hear me -- good! She is coming.

(He steps back from door as Lucile opens it and enters.)

Lucile

Who is it?

Sidney

Hush!

Lucile

Sidney!

Sidney

My dear girl.

(Puts arm about her.)

Lucile

I have been so unhappy, so afraid!

Sidney

I could not leave the house without seeing you. The ~~John~~ tells me that they plan to force you into a marriage with Paul Canfield.

Lucile

They threaten to do so, but it is an idle threat. Marriage with a man like him would be a degradation worse than death. My life is in their power, but I will find a way to protect my honor.

Sidney

There is but one way. I have work now and can support you. I cannot offer you a house like this. My home will be a poor one but my wife will at least be safe from insult.

Lucile

I am not of age. If I went with you my guardian would have you arrested for abduction.

Sidney

I dare not leave you here. What chance have you against two such men as these?

Lucile

you are right. I must go, but wherever I go his spies will hunt me out, and if they prove you aided my escape the law will punish you. I must go alone!

Sidney

In a few months you will be of age -- you and my mother shall live quietly together until that time comes, I can hide you away from his spies until the time comes when I can claim you before all the world.

Lucile

He threatens to force me to marry this man on Friday.

Sidney

~~That~~ until then you will be safe. I will be outside that window to-morrow night, at twelve o'clock. Will you come to me then?

Lucile

I --

Sidney

My mother will be waiting for you, by that time I will have found a home for you. Will you trust me, and come?

(He holds out his hands to her.)

Lucile

I know that I am safe in trusting you, and I will come.

(Takes his hand.)

Sidney

At twelve o'clock! I must go. There would be danger to you if I were discovered here. Good bye Lucile.

Lucile

Until to-morrow.

(He kisses her and goes quickly to window.)

Sidney

Good night.

Lucile

Good night.

(He exits.)

I think I am safe until to-morrow if not I --

(A pistol is fired out back of window.)

Oh! What was that!

Sidney

(Staggers in window.) I -- Lucile!

(He falls to stage.)

Lucile

They have killed him!

(She runs to him and bends over him.)

Sidney

No -- no -- they must not find me here. Help me -- I --

(Lucile helps him up.)

Lucile

Quick! They are coming! They will kill you.

(She supports him.)

Sidney

Think! It is midnight. If they find me here -- with you --  
you will be disgraced! ~~Dishonored!~~

Lucile

(Sound of footsteps.) I will not let you die! I will not!  
Come -- come --

Sidney

I --

(Almost falls.)

Lucile

Try -- try -- quick! I can save you.

(She supports him in her arms and almost drags  
him into her room. She shuts the door behind  
her as Bill and Paul enter from window. Bill  
has pistol in his hand.)

Paul

Are you sure?

Bill

Yes sir. He came this way!

(Morgan enters followed by Wanda.)

Morgan

What is it?

Paul

Sidney Nelson -- Bill saw him climb out of that window and fired at him.

Bill

I hit him too. He staggered back into this room!

Morgan

If that is so where is he?

Wanda

Where would he be. There --  
(Points to door.)

In that girls room!

Morgan

At this time of night!

Wanda

Yes -- if you doubt it look and see.

(Morgan Xes to door and knocks.)

Paul

If he is there! I will kill him!

Morgan

No! That is for me to do. Give me that pistol! The law will not question my right.

(He takes the pistol from Bill and again knocks on door.)

Lucile! Lucile! Come out!

Lucile

(Opens door and enters shutting it behind her and standing before it.)

Yes sir!

Morgan

Who is in your room?

Lucille

I do not understand you?

Wanda

Oh! You do not understand! Oh no! Well let me tell you --

Lucille

Excuse me! I shall let you tell me nothing! Uncle ask what questions you please. I shall not answer hers.

Morgan

Lucille! I have never known you to tell a lie. If that man is in your room I shall kill him! Answer me! Is he there!

Lucille

No!

Morgan

Have you seen him to-night?

Lucille

No!

Morgan

Is any person in that room?

Lucille

No.

Wanda

Look!

(Points to floor.)

Look!

Morgan

(Looks.) Blood!

Wanda

See --

(Points to door.)

There it is again! At her door!

Morgan

I am going to search the room,  
(They start.)

Lucile

(Throws herself in front of door.) I will not submit to this  
insult.

Wanda

That man is there!

Morgan

It is my house! The man was shot escaping from the window!  
The world will say one of two things! That you are a dis-  
honored woman, or that that man is a thief!

Sidney

(At door.) And the world will be right. I came to rob  
your house. I am a thief.

Lucile

Oh no -- no --

Sidney

This lady has said she has not seen me before this night. She  
is right, I came to rob her of her jewels.

Morgan

Arrest him!

(They rush at him. Lucile throws herself in  
front of him. He leans against door his blood  
stained hand pressed to his side.)

Lucile

Stop! His honor is dearer to me than my own. He did come  
to see me! He is no thief!

Morgan

Then he dies!

(Raises pistol.)

Wanda

Wanda

Don't shoot! Knives are quieter. Let them do it.  
 (Bill and Paul draw knives.)

Lucile

Help! Help!

Morgan

Come here!

(He puts pistol on table and takes Lucile by arm and drags her away.)

Now!

(To men.)

Go on! He is yours!

(Sidney staggers forward -- they rush at him with knives. Lucile breaks away from Morgan and picks up his pistol and aims at them.)

Lucile

No! He is mine, and I will defend him with my ~~knife~~<sup>life</sup>!

DARK CHANGE.Note.

For stock or Rep. the act could end with end of first scene.

SCENE 2:

Clint Alley. Exterior of poor tenement house. Night. Crowd passes. Push cart man etc. Door at C.

Fatty and Cynthia enter at door at C. supposed to be hall of tenement. Cynthia has a basket.

Cynthia

It's all right! Lots of stores are open yet. Come along.

Fatty

A feller ought to get some sleep you know. I ain't a owl.

Cynthia

No, yer a pig -- meaning to disrespect to pigs -- come on!  
 (As they cross to L. Shiny enters.)

Fatty

Hello Shiny, what you doing here?

Shiny

Shiny

I come to find out if you knowed whar Mr. Sidney an' Miss Lucile is at?

Fatty

No I don't.

Cynthia

You do to.

Fatty

Well I promised I wouldn't say didn't I?

Cynthia

Shiny is all right. He wouldn't tell nobody -- they're up there,  
(She points to tenement.)  
stopping with Fatty's mother.

Fatty

Yes an' I had to give Miss Lucile my room. I don't believe I ever will get a good nights rest.

Shiny

Is Mr. Nelson shot bad?

Cynthia

He bled a lot, that's all.

Fatty

An' bleeding is awful good for yer.

Cynthia

Might be for you, but it ain't for a man that's been most dead, but the doctor says he will be all right soon.

Shiny

Well he ain't broke no how -- course I seen dat big feller gib him a bunch ob money big enough to pave de alley.

Cynthia

That was Mr. Keeley -- he's up stairs now, Fatty fitched him. He's going to take us all to Jersey City to-morrow.



Fatty

Otherwise he's a kind man.

Cynthia

He will give you a job too if you ask him. You'd better go up and see -- Come along Fatty, we got to get some grub.

Fatty

Oh I'm sleepy!

(Yawns.)

Cynthia

Well you want to eat don't yer?

Fatty

I ain't a fool. Of course I want to eat, but I do wish a feller could learn to eat when he was asleep. I guess that would be pretty near Heaven.

Shiny

(As Cynthia and Fatty exit.) Dey ain't no use my going back to dat Mr. Morgan's house -- he's catch me sure. He will know it was me let Mr. Nelson stay in de house, an' what he would do to dis nigger would be a shame. He's de most suspicious man I ebber did see -- he's got so darned much to do wid Trusts dat he don't trust nobody -- No sir! I won't go back there no more. I didn't like it no how, ar wants to be free an' hab a good time.

(Shiny does specialty if desired and exits to door C. Fatty and Cynthia enter, she has bread, etc. in basket. He is eating the end of a long piece of bread the middle of which is tied up with paper.)

Cynthia

Hurry up. It's a good thing we didn't have far to go or we'd never got there. The next time I go anywhere with you I'll leave you at home.

Fatty

Yer kinder tired to-night ain't yer?

Cynthia

No I ain't!

Fatty

Fatty

I thought if you was it might rest yer not to talk so much.

(They exit to house. Lights go down. Policeman passes. Paul Canfield slinks in and looks at house.)

Paul

I think that's the house. The boy they call Fatty was seen at the Hotel asking for Keeley, and the boy lives there! I won't wait for the others! I must know if they are here!

(He slinks up to door, first looking all about and then opens the door, as he does so Cynthia and Fatty jump out and pound him with long loaves of bread.)

Cynthia

(Hits him.) Get out! Get out! Get out!

Paul

Stop! This is an outrage!

Fatty

(Knocks off his silk hat with loaf of bread.) No its a loaf of bread!

Cynthia

Get out of here! We don't want any spies!

Paul

Don't you! I'll --

(He runs at them. Cynthia screams and both run away. Mr. Keeley enters door C? and catches Paul by the arm.)

Keeley

Hold on there!

(He holds him.)

Paul

Let me go!

Cynthia

Don't yer do it! He's come to spy on Miss Lucile.

Paul

Paul

I've come to drag her back to her home!

Keeley

Not to-night my lad! To-night you take a ride with me to Jersey City!

Paul

(Sneers.) I suppose you'll drag me there?

Keeley

No, but if you refuse to go I'm going to hit you -- just once -- but once will be enough! Go on!

(He points out R.)

DARK CHANGE.

SCENE 3:

Large set piece at R. represents the Tenement House. This is as high as possible and has practical roof -- the stage at C. represents roof of a lower house. There is a door in tenement house that opens onto stage. Other house also higher but not platforms at L. coping about five foot high of brick work at back to stage in 2 one half, back of that an open space, and back of all the opposite side of street. In front of stage a ground piece. Roof of stage on which action begins is thus divided by a two foot working piece in front and a five foot piece at back. Back of that is the street and again back of that the houses of the opposite side. There is a practical window with green blinds half way up side of tenement house and about ten foot above stage.

At rise Fatty enters from door in house R. to roof. He has a candle in one hand and a pillow and a blanket in the other. He wears a long red flannel night gown and a big old fashioned night cap.

Fatty

Daarn it! Here I have got to give up my room an' there ain't no place but the roof to sleep. Does seem to me as if I lost more sleep than any feller in the world.

(He spreads blanket etc. on floor then looks at it.)

Darned if I sleep on the roof -- where's that old bench.  
(He drags trick bench out and puts pillow and blanket on it.)

That's better. Oh! That's something like.  
(He gets on the bench and straightens out.)

Ah! Now for a sleep! Ah -- ouch!

(He kicks.)

Ouch! There's a nail in it! Never mind. I -- I -- ain't been so sleepy since last night.

(He goes to sleep. A slight pause and Cynthia opens window in house and looks out.)

Cynthia

Say! say! Where are you Fatty! Say Fatty!

(She looks down and sees him.)

Oh! There he is -- dreaming already an' I forgot to tell him to lock the door! Fatty! Fatty! Oh I wish he's wake up!

Fatty! Wake up! Darn it you've got to wake up.

(She throws a hair brush at him, it misses and but strikes close to him. She laughs and looks down.)

Oh Fatty! I dropped my hair brush. Gee! He's asleep yet.

(She throws a shoe at him.)

Fatty! There's my shoe -- Fatty there's the other! Can't nothing wake him up!

(She disappears then returns with big water pitcher.)

I hate awful to do this.

(She gets ready to pour it.)

But I got to do it. Fatty will you please wake up? No?

All right!

(She pours about a quart of water on his legs. He can be covered with a rubber blanket. He jumps up with a yell.)

Fatty

Ouch! It's raining!

(He looks up at sky.)

Dan it I'm drowned and I don't see no rain.

Cynthia

Oh! Were you under there when I threw that water out?

Fatty

(Sees her.) You! I might a known it. Didn't you know I was asleep? Some folks can't respect nothing!

Cynthia

Well all I wanted to say was lock the door.

Fatty  
 what? That door.

(He points.)

What for?

Cynthia  
 So as no one can get in.

Fatty  
 Oh bosh! I can't do it. I've lost sleep enough to kill some fellers.

Cynthia  
 You'd better do it?

Fatty  
 I won't! An' I won't sleep under yer window neither -- yer too darned fresh!

(He pulls bench away and puts it in front of door to house.)

Cynthia  
 Say Fatty! Fatty! See my shoes any where?

Fatty  
 No.

Cynthia  
 How can you when you don't look. There they are Fatty! Throw 'em up won't yer -- like a good boy?

Fatty  
(Picks them up.) What are they doing down here?

Cynthia  
(Laughs.) I -- I dropped 'em.

Fatty  
 Oh you did? Same as you dropped the water.

Cynthia  
 Throw 'em up.

Fatty

There!

(Throws them over rail at back.)

Cynthia

Oh! You throw them in the street!

Fatty

I'll learn yer to respect a man's slumber!  
(He gets on bench.)

Cynthia

Yer nasty -- stingy -- horrid feller! Now I got to climb down about a mile of stairs. Ain't yer ashamed and me so tired! Yer mighty smart ain't yer -- I s'pose you think yer the greatest man in the world. Why -- Well it -- he ain't asleep -- I never did see such a feller.

(She shuts window. Slight pause. Shiny opens door and enters with a blanket.)

Shiny

Miss Nelcon done say I could sleep on the roof --  
(He falls over Fatty's bench and all fall down together.)

Wow! Wow! What am h'it?

Fatty

Say -- ain't I allowed to close my eyes?

Shiny

Well don't go closin' yer eyes right in front of folks -- if you dose someone is just bound to step in it.  
(He arranges blanket over L. Fatty sets his bench up again.)

Fatty

Now don't talk to me -- just sleep --

Shiny

Dat's all, just sleep.  
(Both lie down. Shiny sets y up.)

Say -- Say -- what time is it?

Fatty

Time to go to sleep.

Shiny

I was afraid it were later dan dat.

(Lies down, then sits up.)

Say -- say -- Well if he ain't asleep.

(Without getting up he picks up a board and

whacks Fatty on the foot.)

Say?

Fatty

Ouch! What is it? What is it?

Shiny

Do you s'pose anybody live way up there in de stars?

Fatty

Oh shut up can't yer?

Shiny

I done been told dat de debbil libed in one of dem stars fo' lost a million years -- he's asleep!

(He whacks him on the foot again with board.)

Fatty

Ouch! Don't do that.

Shiny

S'pose de debbil got driven out of dis world whar wou'd he go?

Fatty

Oh go to Hell!

(Sleeps.)

Shiny

Dat's so. I nebber thought of dat.

(Both fall asleep. Music cue. Dramatic

Bill and Morgan enter from window of house L, to roof.)

Morgan

Look out! There is some one here.

(Bill draws pistol and locks.)

Bill

It's the boy, he's asleep -- you get out and leave it to me.

Morgan

And you will set fire to the house?

Bill

Yes -- see these rags soaked in oil, and look -- these fasteners -- I'll screw them in his door so it can't be opened.

Morgan

Do the same with his mother, but leave my niece alone, let her escape if she can.

Bill

All right! If she's smart enough she can get away -- but I'll fasten the others on so they will never have a chance.

Morgan

Be quick! Go on --

(He exits back into house through window. Bill opens door and exits to house at R. a second later Shiny sits up.)

Shiny

I think somebody bit me. Say -- Fatty! Did anybody bite you -- Fatty!

(He whacks his foot.)

Fatty

Oh! Darm it, I never did pass sich a night. Tell it quick and go to sleep.

Shiny

Was it possible I was bit or did I sit on a nail.

Fatty

Don't bother me?

Shiny

Say! He sniffs -- don't you smell something like ole rags a burnin'?

Fatty

No -- I don't.

Shiny



Shiny  
Well I do.

(A flash of light seen through window.)

Look boy! What's dat?

Fatty

The house is burning, now I never will get to sleep.

Shiny

Dat's what it is. Come on --

(They run to door.)

Fatty

Look out! Some one is coming.

(They draw aside from door as Bill enters.)

Bill

I've done it! Now to get away!

Shiny

No you don't get away!

(He and Fatty jump on him and the three fight.)

Cynthia

(Opens window.) Help! Help! They havetried to kill us  
all! Help! Help!

Fatty

You hold him.

(To Shiny who has Bill down.)

I got to run for mother!

(He runs into house. Supers enter and cross stage.)

Shiny

Here boys! Here's the man that done it.

(He throws Bill to the crowd -- they grab him and surround him, all striking at him. Fire engines heard back of roof as if in street between. People show at windows in back drop -- Crowd drop Bill to stage and some get through window into house at L. All crowd about window -- Keeley enters.)

Keeley

Keeley

(In window L.) Get back boys -- back -- Women and children first!

(He helps women through window. Ladder comes up back of coping and firemen with axes come over wall. Engines begin to puff. Effect lamps begin to work. Man comes over wall with hose.)

Shiny

Quick! Quick! Quick!

Cynthia

(Runs in.) He's coming -- he's coming! Here he is.  
(Sidney enters with his mother in his arms -- Crowd begin to be helped over backing to ladder by firemen -- all cheer as Sidney brings his mother in.)

Keeley

Where's the girl?

Sidney

Lucile! Lucile!

Lucile

(At window above in house surrounded by smoke and flames.)  
 Sidney! Help me! Save me!  
(She falls back into house.)

Sidney

Courage! I am coming!  
(He dashes in door Firemen out roof etc. Hose begins to throw big stream of steam. Firemen rescue women and children from window across street. Fire Chief with trumpet gives orders scaling ladder etc. are used.)

Mrs. Nelson

My son! He has gone to his death.

Keeley

Courage! Courage!

Shiny

Shiny

There he is!

(Sidney with Lucile in her arms comes out on roof of temement way above stage.)Fatty

Hold on! They are coming. Hold on!

Keeley

Quick! Quick!

(Firemen mounts a scaling ladder and Sidney passes Lucile to him. He descends with her. Flames shoot up.)Fireman(Throu trumpet.) Look out! Jump! Look out!Keeley

Jump boy -- Jump to the nets below.

(He points to street below. Sidney takes a run and makes a long dive from top of house. (If desired this can be done by a double as Sidney steps back of chimney) Crowd cheer. All on stage cheer.)C U R T A I N . "

"THE POWER OF THE TRUSTS."

A C T IV.

SCENE I:-

Keeley's brick Yard.

One month later. High fence at L. Gate at C. of L. Practical Kiln at R. Iron door to Kiln. Fence at L. blends into painted fence on back drop. This fence encloses a yard about as large as a City block. All but the stage part of yard is painted on drop. Beds of brick. Kilns --etc. all painted. Piles of fire brick painted on wings at R.

Workman pass about about at R some wheel barrows full of bricks, some have shovels picks etc. John Keeley dressed as workman is working Kiln -- flames shoot out of iron door as he opens it. Cynthia runs in from R. very dirty and torn and hands Keeley a large mould made in an odd shape, of ground glass but supposed to be of clay.

Cynthia

Here it is, I got another coming.

Keeley

That will do my girl, that is enough.

(He shuts door of kiln after putting the mould in.)

Cynthia

Do you think it will work?

Keeley

I know it. This is my last test. I have solved the secret. I can work better fire brick, for less money than any firm in America, but what good is it all, I can't sell them. Rather than see me earn an honest dollar the trusts have cut the price so low that I cannot compete against them. What good is all my hard work? What good are my brains -- against their money and their power.

Shiny

(Xess over to him.) Does you know Mister Keeley dat dey has

been a man hanging around hereabouts for two days -- he offered me fifty cents more a day h'if I'd stop working fo' you an' come wid him.

Keeley

So! I was looking for that. What did you say?

Shiny

I didn't say nothing. I just busted him in the eye.

Keeley

But, the others? Did his offer tempt them?

Shiny

Dey done talk some 'bout leaving -- you see it ain't only dat dey offered me' money -- de facts an dey sees you ain't selling none of your bricks an' dey is afeared yo all has lost all yer money.

Keeley

I must talk to them! They must stand by me for just a few days more. Sidney Nelson will get back from Washington to-day and he may have good news for us. I'll see the boys, some of them have been with me for ten years. I won't believe they will desert me now, now when I am fighting against such odds.

(He exits R.)

Cynthia

He's got a busted heart!

Shiny

A what?

Cynthia

A real busted heart. All his life he's worked to build this place, and now he knows he is going to lose it.

Shiny

I expects Mr. Nelson done going to be pretty sad too, when he comes back from Washington and finds out his licked at last.

Cynthia

He's young -- he'll get over it and try again, besides he's

got his mother and Miss Lucile. This old man ain't got anything. Just this place -- an' in a few days he won't have this. Then I guess he will die. <sup>R</sup>Λ

Shiny

I surely am very sorry fo' dat man. So is ebbery one in de yards, dey all will be mighty sorry to see de place shut down.

Cynthia

All but <sup>Fat</sup>Fatty! They make him work too hard to please him. I newer did see a boy like him. The harder he has to work the more lazier he gets.

Shiny

(Looks out at R.) Here he is coming now. Look at him -- darned if he ain't asleep!

(Fatty enters very dirty, he pushes a wheelbarrow in front of him. In the barrow he has three bricks, he is fast asleep, his eyes shut. He walks slowly and stops at C.)

Cynthia

(Points to barrow.) Look what he calls a load of bricks! Come on!

(She and Shiny get arms full of fire bricks and cross down.)

Hush! Don't make no noise!

(They pile the bricks one by one into Fatty's wheel barrow, as it gets heavier and heavier he bends over more and more until at last the barrow is resting on stage. Shiny and Cynthia laugh and point. Fatty yawns, spits on his hands, tries once lazily to lift the handles of barrow then yawns and exits, leaving barrow on stage.)

Shiny

Say! Come back! Come back!

Cynthia

He's gone! Now you'll have to wheel it.

Shiny

Me! Dog garn h'it. H'its all you fault. I never see a girl as thought she sos so smart as you.  
(They exit R. Shiny with barrow full of bricks)

(Keeley enters from R. and Xes to fire in the  
Kiln as Lucile enters from gate. Lucile is  
dressed in simple dress.)

Lucile

Mr. Keeley.

Keeley

Well Miss? Has the boy got back from his trip?

Lucile

Yes sir. He is with his Mother. He will be here directly.

Keeley

I guess luck is against us little girl. I don't suppose it's any use to ask if he brings ~~any~~ good news.

Lucile

I think he is hardly sure himself. He saw ~~the~~ President and the attorney general. I think they gave him some encouragement.

Keeley

Encouragement! Will that pay my men? Will it give me back the trade I lost. He banked a lot on this trip to Washington and all he gets is encouragement.

Lucile

(Xes as he sinks down on keg and puts her hands on his shoulder)  
You are discouraged!

Keeley

I'm beat! I used to boast no man could do it, but I'm licked. I have been a fighter all my life, but I've fought men -- this Trust ain't like a man -- its a monster -- a great awful grinding power that's got one of its million hands about my throat and I'm gone my girl -- the old man is all in.

Lucile

Don't say that? Sidney seemed to think you still had a little chance -- wouldn't it be better to fight on, until the end?

Keeley

God knows, we will let the boy decide.

Lucile

Lucile

If you must give in, let me go to him -- my uncle, and speak for you. He is a hard man, but years ago he loved my mother, for her sake he might be generous to you.

Keeley

*Angie Williams*  
~~him~~ generous! He don't know what the word means, and if he did I'd ask no mercy from him, I told him I'd fight and I did -- and I guess he has won -- that's all, I'd take no favors from him. I'm too old to learn to be a beggar.

(Sidney enters.)Sidney

Mr. Keeley.

(Xes to him and takes his hand.)Keeley

*Sidney*  
 I'm glad to see you back boy, although from what she says your going did little good.

Sidney

It is too soon to be sure of that at least I saw the President.

Lucile

Where is your mother Sidney?

Sidney

She stopped at the butchers to order something.

Lucile

I will go for her -- and bring her here -- you two will have much to talk over.

(She exits.)Sidney

(to Keeley.) How did things go after I left?

Keeley

Things couldn't go worse -- my orders are gone -- my money is gone and now my men are going.

Sidney

The men?

keeley



Keeley

Bribed by that damned <sup>hell</sup> Morgan with offers of better pay -- I have sent for them now, to settle it once for all -- but it looks like we are licked. ✓

Sidney

Not if we can hold the men. Harkaway Brothers gave me an order to-day for fifty thousand dollars worth of brick. With that alone we can run for three months.

Keeley

If the trust will let us.

Sidney

They have got to let us. We are fighting for our lives now and every day counts. Go talk to the men -- they all love you -- tell them you can promise steady work and good pay, if they stick to us we will win out yet.

Keeley

I'll do it. You've put new heart into me! If the boys will stick we ain't dead yet.  
(He exits R.)

Sidney

Poor Keeley -- little by little they have stolen his trade -- undersold him with his customers and almost driven him to ruin, yet if we can hold out I know we will win. The day must soon come when right will win from trickery.  
(Lucile enters through gate.)

Lucile

Sidney! Sidney! Your mother!

Sidney

What is it?

Lucile

She has been hurt -- a kind gentleman is helping her along.

Sidney

What happened? What was it?

Lucile

Lucile

Just as we turned the corner, we saw that man -- Paul Canfield, driving his automobile toward us -- I am sure he saw us, but instead of slowing down he rode right at us, we jumped quickly for the side walk -- I reached it in safety, but she fell -- see -- she is coming.

(Mrs. Nelson enters supported by Rawlins a well dressed stranger. Sidney Xes to her.)

Sidney

Mother! Are you badly hurt?

Mrs. N

No my boy -- I struck my head and I am a little faint, but it was more the fright. I saw in that man's eyes that he meant to kill me.

Sidney

And yet we could prove nothing against him. He would swear he did his best to avoid you. The law can't help me to punish that man -- I must settle with him myself.

Rawlins

Young man, the law has more power than you believe.

Sidney

Yes, power enough against a poor man who is driven by hunger to steal a loaf of bread, but what will it do for a poor man who asks for justice against the rich.

Rawlins

You are bitter.

Sidney

I have had enough to make me so, If you think I say more than the truth watch what goes on around this yard for a week -- see what chance we have against the power of the ~~Trusts.~~ *manly*

Rawlins

Thank you -- I will watch!

(Keeley enters followed by crowd of workmen.)

Keeley

Well Sidney -- its all over -- the men are leaving us to-day.

*one key*  
Going!

Sidney

Keeley

Yes, every one. <sup>men</sup> Morgan offers them fifteen percent raise. We can't blame them.

Sidney

Boys! Just wait one minute. I want to say a word.

Hollis

(Leader of workmen.) It's no use sir.

Sidney

I must speak. The least you can do is listen to me. We have been fighting a big fight -- he and I -- fighting for you as well as for ourselves -- fighting your greatest enemy as well as our own. This man has grown old among you -- a workman like yourselves. What he made he made honestly, and he has honestly shared his profits with you. You leave him now and he is ruined. Why do you go? Is it because you are afraid we can't hold out -- I give you my word we have an order for fifty thousand dollars worth of brick! That alone will keep us running until better times come.

Hollis

we are offered more pay sir -- we are poor men -- some of us with families --

Sidney

Boys, I will tell you the truth. If you go we are done. The Trust will have crushed us -- We want you to stay -- We meet Morgan's price. We will pay fifteen percent to every one of you.

(The men cheer. Gate opens, Morgan, Wanda and Paul enter. Morgan comes C.)

Morgan

*Sidney*  
*All right boys go back to your work*  
Hold on! This man says he meets my price -- I raise it. Twenty five percent to every one of you if you come to me to-day.

Sidney

*Boys*  
Men --- look at this man Rodger Morgan -- you know him -- you read his name every day in your newspapers. Can't you see that if you help him to kill honest competition his trust will in the end own you body and soul. We offer you what is better

than a fair price -- as an honest man he could offer you no more.

Morgan

But ~~if~~ I do offer it!

Sidney

yes, but for how long, that is the question. These men are not fools to give you credit for charity, and if they were I thank God American working men are not beggars -- they ask a fair price -- and when they get that they are content. You offer them more, why? To cripple us -- to kill off the only employer who has courage enough to refuse to sell his soul to you -- and when that is done -- on the day this yard shuts down -- you will forget your promise of to-day -- you will discharge every one of these men -- you know in your heart that is your plan.

(He points to Morgan.)

Look boys! You can see it in his face!

Morgan

I tell you that this man is mad! Insane! He will not see that nothing can change what the world always meant to last -- He raves against the Trusts -- without knowing what a Trust is.

Sidney

~~If I did not know I must be as mad as you say, but I do, know. I have learned my lesson well, thanks to you Mr. Morgan. Boys, I worked for him -- he discharged me because I would not help him rob this old man of the work of his life time. This old man also knows what a trust is -- and learning it has ruined him. This old lady -- My mother -- if you are curious ask her -- ask her what a Trust has done for her. Ask her which is the greatest the Law or the Trust -- and she will tell you that to-day the Law is as great a slave to the Trusts as you or I.~~

Morgan

Bah! You are an Anarchist!

Sidney

Five years before the Civil War Abraham Lincoln said "This Country cannot long exist half slave and half free" they called him an Anarchist then. Now I say this country cannot long exist one part Trusts and ninety nine parts starvation. I say that the slaves our father's fought to free were better off than some of us -- for they were fed, while we are hungry! I say the time has come for the people to cry "Down with the

trusts"-- and in so saying I do not ask for Anarchy, I ask for Law -- for Laws that can be enforced. Remember this, such men as this man here

(He points to Morgan.)

can only hide behind the law ~~per~~ so long as we are blind enough to let them do it -- for the law is not his, it is ours, the law is the will of the many, the law is the voice of the people!

(Men give a great yell of delight.)

Hollis

Yes -- yes -- He is right boys.

Sidney

Then if I am right help me to fight against this man -- ~~Not with words boys -- with acts -- with acts -- with acts!~~

Morgan

Unless you men are fools you will come with me.

Hollis

We may be fools, but we ain't fools enough for that. We stick to Mr. Nelson!

All

(Led by Fatty, Cynthia, Shiny etc.) Yes -- Yes -- (Sidney and Keeley shake hands.)

Morgan

Then you shall suffer for it. I'll put the name of every one of you on the black list!

All

What!

Morgan

I'll see your wives and children kicked out of your homes! (All give yell of rage.)

Morgan

( I'll see your children starving.

Fatty

Like Hell you will.

(He throws a brick at Morgan and the crowd gives a yell and chases Morgan, Paul and Wanda out

*Sidney  
yell*

11.  
of the gate. Mr. Rawlins follows Morgan to gate quietly. Lucile Xes to Sidney.)

Lucile

They will stay Sidney, thanks to you.

Sidney

Thanks to their honest hearts that can't keep from growing warm to us because we are common people like themselves.  
(Crowd re-enter gate all laughing and talking. They are led by Cynthia and Fatty.)

Cynthia

Fine! Fine! I'm proud of yer Fatty!

Fatty

If the brick hadn't been so heavy I'd a hit him in the eye.  
(As all are Xing to R.)

Keeley

(Come on boys, this way --

(He xes to R.)

We must make up for lost time.

(Mrs. Nelson exits talking to Cynthia and followed by all but Lucile and Sidney and Keeley who stands over R. until crowd pass, then turns to Sidney.)

I'll go with them. You keep your eye on the Kiln -- take my work out of the fire at four, if I am not back --

Sidney

All right.

(Keeley exits.) Sidney Xes up and throws open door of Kiln, flames come out, he looks in.)

Lucile

What is he burning there Sidney?

Sidney

He uses this oven for his experiments. He is trying a new process of glazing.

(He shuts door then Xes to her.)

Lucille! The danger and the trouble I have brought you into is a poor return for the love you have given me.

Lucile

Lucile

The only return we women want for love Sidney is more love -- no matter how great the danger or how bitter the poverty, we are content if love is there.

Sidney

When you and I are together love can never be far away -- I think God gave us love like ours -- to put strength into our hearts for the fight against injustice!

(They exit together his arm around her gate at L. is opened and Wanda and Paul enter quietly.)

Paul

She loves him! Ah what would I not give if she loved me like that.

Wanda

I think for the first time in your life you have found something that money can't buy.

Paul

If money could buy her love I'd give every dollar I've made in all these years.

Wanda

And it can't, so you will let this low common working man win her from you.

Paul

No, her uncle will force her to return to him, then I shall win her.

Wanda

You haven't a chance -- she hates you. If she were given the choice between death and your love she would be glad to die!

Paul

She shall die before I'd see her his wife. He shall not have her! Not if I have to kill her myself.

Wanda

MY dear Paul! Really I must not stay to hear such words,

(She exits to gate.)

Besides -- if you are really in earnest I should only be in

your way. I am your friend you know -- besides she prevented her uncle from making me his wife -- so if you should get up enough to -- ahem -- remove her -- I would be the last person in the world to try to prevent you.

(She exits.)

Paul

That woman is right, Lucile will never love me. I have to choose -- either see her his wife -- No! No! I won't stand it. I would rather see her dead! I -- I will see her -- dead!

(He exits at gate.)

Sidney

(Enters with Lucile.) Almost time to take Keeley's sample out.. Let's see how it is getting on.

(He opens door of Kiln, flames show. He picks up iron bar with hook on end and lifts up the glass object that Keeley placed in fire. Red lights are hit in the glass -- He looks at it and pushes it back and shuts door.)

No! Not yet -- it must be white hot before it can be taken out. It will be five minutes yet.

(Cynthia enters.)

Cynthia

Say Mr. Nelson -- Fatty says the clay's been monkeyed with, one of the boys went to work it and most got killed. They say it's full of needles.

Sidney

More of their work -- This is the second time they have spoiled our clay -- to hinder us. Where is Fatty? Why didn't he come to report himself.

*Ind.*

Cynthia

Please sir he got so tired he set down in the clay -- they are busy now picking needles out of him.

Sidney

I should go there at once -- but in five minutes this fire must be drawn.

Lucile

Can't I help you?

Sidney

You could look in this furnace in five minutes -- and if the sample there is white hot you could call me -- The door opens



easily. See?

(He opens door.)

Lucile

That is a very simple task. I will gladly do it. Go to your men. You may be quite easy about this.

Sidney

Very well. Call me when it is quite white.

(He exits.)

Cynthia

His mother was asking for you. She's waiting in the office.

Lucile

I will go for her. It will only take a moment and I will be back in plenty of time.

Cynthia

(As they exit.) All right. Come ahead.

(After they leave the stage, Paul enters cautiously through gate. He holds a bottle of black powder in his hand -- through the cork of bottle is a fuse.)

Paul

In a few moments she will open the door of that furnace. I won't need the fuse.

(He pulls it out.)

I can place the bottle so that as she opens the door the powder will fall into the flames.

(He opens door.)

I don't think the glass will melt before then -- I can do it by leaving the door open a crack.

(He places bottle first dipping his handkerchief in tub of water and wrapping it about his hand.)

Now -- as she opens it nothing can prevent an explosion! Good! Good! I hardly think she will ever be Sidney Nelson's wife now --

(He laughs.)

I think now Mr. Nelson that you and I are square.

(He exits gate -- Lucile and Mrs. Nelson enter R.)

Lucile

He won't be long. I am sure we can wait. Sit down a moment while I look at the fire.

(She assists Mrs. Nelson over L. to box where

she sits then Lucile Xes toward Kiln.)

Mrs. N

Why should you look at the fire Lucile?

Lucile

I promised Sidney. It won't take a minute.

(She Xes to Kiln and puts out her hand to open door as Keeley enters R.)

Keeley

Don't do that Lucile!

Lucile

(Stops.) Why not! Sidney told me to.

Keeley

that's no sort of work for your pretty hands. Let me do it!

Lucile

Very well --

(She Xes back to Mrs. Nelson.)

Keeley

It is a very important experiment I --

(He opens door, there is a flash of fire and a loud report -- both women scream. Keeley staggers back putting his hands to his face, the insides of his hands are made up with cork and he wipes the black on his face.)

Lucile

Mr. Keeley!

Keeley

They have got me! Got me at last!

(He sinks to his knees at R. Sidney and others run in right.)

Sidney

What is it!

Keeley

They have done it boy! They have blinded me!

Sidney

Your eyes!

Keeley

Yes, my eyes. I am blind! Blind!  
(Rawlins enters gate.)

Rawlins

What is this?

Sidney

More of their work. In fair fight they could not beat us --  
so they have tried to murder him.

Rawlins

But he will not die!

Keeley

My eyes I tell you. I cannot see. I would a thousand  
times rather it had been my life!

Sidney

One of your boys go for a doctor -- I will take Mr. Keeley to  
the office --

(Super exits for doctor as Morgan, Paul and  
two Policemen enter.)

Morgan

One moment! Officers that girl is my ward -- if she refuses  
to return to my home you will place her under arrest.

(Officer Xes to Lucille at L.)

Sidney

Is this a time for more of your villiany -- ~~look there -- look~~  
~~at your work and say if you are not satisfied.~~

(He points to Keeley.)

Paul

~~Most unfortunate. We are really very sorry -- you have our  
sympathy -- but you can hardly blame us for this.~~

Morgan

Business is business -- I have no time for sympathy.

© Moorland-Spingarn Research Center  
Sidney  
 but the man is blind.

© Moorland-Spingarn Research Center  
Morgan  
 He was blind when he had his eyes -- now that he has lost them perhaps he can see facts as they are.

© Moorland-Spingarn Research Center  
Sidney  
 Are you a man?

© Moorland-Spingarn Research Center  
Morgan  
 I am a business man --  
 (He turns to the men.)  
 Boys, I repeat my offer -- and this is for the last time. This man can't pay you your wages past the end of the week.

© Moorland-Spingarn Research Center  
Sidney  
 That is absurd. I have a contract with Harkaway Brothers for Fifty thousand dollars.

© Moorland-Spingarn Research Center  
Morgan  
 Which has not been signed and won't be. I sold them the same goods for half the price, and here's the contract.

© Moorland-Spingarn Research Center  
Keeley  
 That's the end boys, take me away.  
 (He rises Fatty and Cynthia support him. Rawlins goes with him.)

Men -- you've served me well -- I can't pay you any more -- you -- you had better go --

© Moorland-Spingarn Research Center  
Morgan  
 Will you take my offer now -- Five thousand dollars for your property.

© Moorland-Spingarn Research Center  
Keeley  
 That is for my manager to say. I am a broken man -- I leave him to speak for me.  
 (He exits with Cynthia and Fatty. Rawlins drops up stage and keeps his eye on Sidney. Lights cigar and puffs it. The work men shake hands with Sidney one by one.)

© Moorland-Spingarn Research Center  
Hollis  
 We stuck sir -- as long as we could. we have got to live. *Im So*

*It's all right*

Sidney

*18.  
You had better go -*

Yes -- no one can blame you --

(The workmen exit at R. Sidney is alone at R. Lucile and Mrs. Nelson with Police at L. Morgan, Wanda and Paul up by gate. Rawlins up by Kiln. Morgan Xes to Sidney.)

Morgan

Well, they have left you.

Sidney

Yes.

Morgan

I have beaten you.

Sidney

It looks that way.

Paul

(Xes down.) And I also have beaten you -- ~~for~~ how can you support a wife now -- you have lost your sweetheart.

Lucile

No, he is left alone to bear the peoples burdens and to fight their battles. In three months I am of age and I shall be proud to take my place at his side.

Morgan

When ~~that~~ time comes I will prevent ~~that~~ <sup>you</sup>. Now to business! Again I offer five thousand dollars for this plant. Will you seal?

Sidney

Before I seal to you at any price I'll put a charge of dynamite under ~~it~~ and blow ~~it~~ up in the air.

*these works them*

Morgan

Then I play my last card! Officer, you have your warrant, arrest that man.

(Policeman Xes and arrest Sidney.)

Put your handcuffs on him.

(Policeman does so.)

We are going to get you five years in Prison for the abduction off my ward, who was under age.

*AA*

Lucille

Uncle! Have mercy!

Morgan

My dear I do not understand you. I am a business man. *Look at him*  
 (Cynthia runs in followed by patty and Shiny  
who lead Keeley who has bandage over his eyes.)

Cynthia

~~Mr. Nelson! Mr. Nelson! The doctor says Mr. Keeley's eyes  
 will be all right.~~

Keeley

~~God is good my boy -- I shall see again.~~

Sidney

~~You should be thankful old friend for the temporary blindness  
 that prevents you from seeing now. *you look what a sight*  
 it is a sad sight for a  
 good American to see an honest man dragged to prison -- ~~not~~  
 because he has offended a law -- ~~but~~ because he has dared to  
 oppose the Power of the Trusts!~~

Morgan

We have had talk enough. Officers take that man.

Rawlins

(Comes C.) Stop! Officers let that man go!

Morgan

What! How dare you sir! Who are you?

Rawlins

I am a Federal Officer sent from Washington. Are you  
 Rodger Morgan?

Morgan

I am!

Rawlins

I hold a warrant for your arrest.  
 (He puts his hand on Morgan.)

Morgan

You are mad! Arrest me! For what?

Rawlins

Under the Sherman act -- for criminal conspiracy in restraint of trade.

Morgan

Who has dared to make the complaint against me.

Rawlins

It is direct from Washington. Officers take those two people!

(Officers arrest Wanda and Paul.)

Now gentlemen, I will see that this company gets it's contract back -- you men I advise to stick right where you are.

(Men cheer.)

Morgan

You fools! I'll crush this farce before to-night. Yes and I'll crush the meddler who dared to sign the complaint against me -- here you --

(To Rawlins.)

Tell me that man's name and I will give you a thousand dollars.

(Offers bill from pocket book.)

Rawlins

(Takes it.) Thank you!

Morgan

And I'll send him to the poor house quick! The name of the man who dares to lead the fight against me.

Rawlins

Theodore Roosevelt -- President of the United States!

(Men cheer. Officers start to take Heavies out. Lucile Xes to Sidney.)

C U R T A I N.

The End.





