Lindenwood University

Digital Commons@Lindenwood University

Theses & Dissertations Theses

2004

Abraham Lincoln; John Wilkes Booth. A Shared Time -- A Shared Tragedy

Patrick Neal McCreary

Follow this and additional works at: https://digitalcommons.lindenwood.edu/theses



Part of the Theatre and Performance Studies Commons

Abraham Lincoln; John Wilkes Booth. A Shared Time— A Shared Tragedy.

Master in Fine Arts for Theatre Lindenwood University 2004

Committee in Charge of Candidacy

Marsha Hollander Parker

Dean and Professor of Fine & Performing Arts and Communication

Donnell B. Walsh Associate Professor of Theatre

Ted Gregory
Director of Theatre

⊕ Table of Contents ⊕

Prospectusi-iii
Abraham Lincoln1-38
What Other Said1-4
The Physical President4-8
Pressures of Office9-15
Managing Politics15-17
The Release of Humor18-19
Intellectual Capacity19-21
Shakespeare21-26
Managing the War26-30
Managing the Cabinet 31-33
Emancipation 33-35
Providence35-38
John Wilkes Booth 39-4
Heritage39
Early Years39-4
Apprenticeship40-4
Turning Point
Acclaim 43-4
Gathering Clouds44-4
Conspiracy 45-4
"Something decisive and great"

Appendix A: A Chronology of the Theatrical Performances of John Wilkes Booth

Appendix B: A Brief Chronology of the Life and Career of Abraham Lincoln

Appendix C: The Booth Family Tree

Appendix D: Diary Entries of John Wilkes Booth

Appendix E: Lincoln & Booth: Frozen in Time, Costuming Notes

Appendix F: Lincoln & Booth: Frozen in Time, Design Notes

Appendix G: Lincoln & Booth: Frozen in Time, Lighting Notes

Appendix H: Research to Script: The Journey

Script: Lincoln & Booth: Frozen in Time

Appendix I: Script: Lincoln & Booth: Frozen in Time: slides

Appendix J: Lincoln & Booth: Frozen in Time: Audience Survey, 26 April 2004

Appendix K: Lincoln & Booth: Frozen in Time: Survey results, 26 April 2004

➢ Prospectus ➢

All people have certain turning points in their lives, flashes of wisdom buried deep in their minds. Many have pondered those seen and unseen forces that turn them from one decision to favor another, decisions that ultimately change the course of their lives. Most of such changes are slight and hardly noticed. Others, predicated on the person, the place, the status in society, those actions can change the course of history.

What, for instance, caused Abraham Lincoln to turn from slavery in his youth? He believed it was the slave auctions that he witnessed with his own eyes while working as a flatboatman, poling a raft of goods down the Mississippi river. It was in New Orleans that he first beheld what rightly has been called this "human degradation". He was repulsed by the sight but It would take many years and much mental wrestling for Lincoln to "root up" his conclusions regarding the treatment of Negroes. Those conclusions were nascent by today's standards but they were light years ahead of the superstitious, bigoted and backward constituency of his time. His was a journey of reason, revelation, experimentation and political expedience. His was a peculiar ambition destined to meet with an abrupt and horrific end. From that end our memory of Lincoln has become much more of myth than of fact.

Had Lincoln died in the spring of 1860, on the eve of his first presidential nomination, he would be a forgotten man. Whatever made Lincoln's life memorable in history occurred in the brief but eventful time between the summer of 1860 and the spring of 1865.

That "one mad act" in the spring of 1865, the assassination of our sixteenth president, is what makes the life of John Wilkes Booth memorable for many. Yet, unlike

Lincoln, without that one fateful turning point, Booth might still have been remembered not for law nor politics but within the pantheon of nineteenth century performers.

Booth was bright; he was handsome; he was ambitious and, despite a questionable work ethic, he was wildly successful for a performer of his time commanding up to \$1000 a week. In 1862 he earned in excess of \$20,000, a fantastic sum for the time.

Booth's family was large but hardly typical. Nine of the ten children were born out of wedlock. His father, while famous in theatrical circles, was a brazen philanderer, increasingly erratic in his behavior and, eventually, thought to have gone mad.

Two of John Wilkes' brothers would also uphold the family's dramatic tradition in varying degrees. Edwin, the second older brother, was preeminent after his father. "Wilkes" as his sister, Asia, called him, was keenly aware of Edwin's acclaim, wealth and fame. Wilkes, indeed, lusted for something more than farm life. All of his youthful passion was poured forth in a letter to her where he confided: "I must have fame, fame." Soon, that fame, that wealth, that high strung emotion and energy would be thrust into a new role, the signature role of his life, that of conspirator and presidential assassin.

Hollywood has been more heroic than historic in portraying these central figures of the Civil War. Sad; sad, indeed, for the lives of Lincoln and Booth combine all the great elements of classic tragedy: conflict, complexity, conspiracy, intrigue, betrayal, nobility, passion, demons, delusion, denial, denouement. The plot, indeed, has an end, an infamous end emblazoned upon the collective consciousness of our country. We know the prequel and the sequel and yet, to even discuss those events today can be gripping. We have no power to undo what the fates have preordained and what history has anointed as fact and yet, over a century later, these events still elicit a deep and genuine outpouring of

emotions.

This writer makes no claims to greatness in scholarship, writing or research. But the journey not taken is one surrendered.

"Abraham Lincoln; John Wilkes Booth, A Shared Time—A Shared Tragedy" attempts to tell a tale of that time where there is no hidden agenda, no prejudgment nor preconception, no revisionist history nor theory intended. This is a lisping attempt to present two passionate men striving to survive in passionate times. It is a story that by necessity has to be selective but by desire strives to be balanced, focused and insightful. It is a story that attempts to let these men share, greatly in their own words, the turning points that set them as mortal adversaries in defining for mankind the last best hope of earth.

The paper begins with some rudimental, historical background regarding our protagonists. Select Appendices include the entire chronology of theatrical performances for John Wilkes Booth, a brief chronology of the life and career of Abraham Lincoln, the Booth family tree, diary entries of Mr. Booth in his final days, costuming notes, design notes, and lighting notes. What follows is a first draft of the new play Lincoln & Booth, Frozen in Time and the performance slides. Also included is the Audience Response Form and feedback from this play's first public reading on 26 April, 2004.

There is preconception buried at various levels within every mind. If this work provides a turning point for readers to gain honest insights into the lives behind the myth of these two complex men and it has the power to lift the reader emotionally and intellectually, then our purpose has been served. Engage and enjoy.

Abraham Lincoln 🗠

What Others Said
The Physical President
Pressures of Office
Managing Politics
The Release of Humor
Intellectual Capacity
Shakespeare
Managing the War
Managing the Cabinet
Emancipation
Providence

Patrick McCreary

Thesis

June 2004

Abraham Lincoln: What Others Said

Poet Walt Whitman often observed Mr. Lincoln on the streets of Washington. He thought that the uniqueness of the President's visage was never adequately captured with its "wonderful reserve, restraint of expression, fine nobility staring at you out of all that ruggedness..." (260).

Although President Abraham Lincoln's face has been recorded for posterity as mournful, sad and serious, his contemporaries remembered its marvelous mobility. While the Civil War was a time of personal and patriotic heartbreak, the President found solace in humor, stories, the theater, and carriage rides around Washington. His critics were numerous and the pressures enormous. The President soldiered on. His assistant secretary, John Hay, observed in a letter dated August 7, 1863:

The Tycoon is in fine whack. I have rarely seen him more serene & busy. He is managing this war, the draft, foreign relations, and planning a reconstruction of the Union, all at once. I never knew with what tyrannous authority he rules the Cabinet, till now. The most important things he decides & there is no cavil. I am growing more and more firmly convinced that the good of the country absolutely demands that he should be kept where he is till this thing is over. There is no man in the country, so wise so gentle and so firm. I believe the hand of God placed him where he is."

They are working against him like beavers though; (Senator John Hale) &

that crowd, but don't seem to make anything by it. I believe the people know what they want and unless politics have gained in power & lost in principle they will have it. (49)

Edward Duffield Neil joined the small presidential staff in 1864. He noted that Mr. Lincoln's "capacity for work was wonderful. While other men were taking recreation through the sultry months of summer, he remained in his office attending to the wants of the nation. He was never an idler or a lounger. Each hour he was busy" (Wilson 601-602). Although observers frequently emphasized his contemplative nature, historian Bruce Catton observed, "Abraham Lincoln was not all brooding melancholy and patient understanding. There was a hard core in him, and plenty of toughness. He could recognize a revolutionary situation when he saw one, and he could act fast and ruthlessly to meet it" (27).

Carl Schurz, a diplomat-turned-general who often visited the White House, wrote:

Those who visited the White House - and the White House appeared to be open to whosoever wished to enter - saw there a man of unconventional manners, who, without the slightest effort to put on dignity, treated all men alike, much like old neighbors; whose speech had not seldom a rustic flavor about it; who always seemed to have time for a homely talk and never to be in a hurry to press business, and who occasionally spoke about important affairs of State with the same nonchalance - I might almost say, irreverence - with which he might have discussed an everyday law case in his office at Springfield, Illinois. (239-240)

Because of his German birth and political connections, Schurz was sometimes

approached by foreigners seeking positions in the army. A German of noble birth prevailed upon Schurz to get an appointment with President Lincoln:

The count spoke English moderately well, and in his ingenuous way he at once explained to Mr. Lincoln how high the nobility of his family was, and that they had been counts so-and-so many centuries. Well, said Mr. Lincoln, interrupting him, that need not trouble you. That will not be in your way, if you behave yourself as a soldier. The poor count looked puzzled, and when the audience was over, he asked me what in the world the President could have meant by so strange a remark. (340)

Americans of humbler birth but with more domestic political experience simply wanted jobs. Mr. Lincoln had enough disappointments with patronage to know its importance to a good political organization. So, from the outset of his Presidency, Mr. Lincoln was often diverted from important affairs of state to mundane affairs of political appointments that many observers thought beneath him. Mr. Lincoln knew, however, how critical they could be in maintaining a base of political and public support.

"From the beginning of his tenure in the White House Lincoln was keenly aware of the fact that there were many other Republicans who greatly coveted the Presidency," wrote historian John Hope Franklin. Some were brought "into the Cabinet not only to profit from their talent and experience but also to keep a weather eye on their political activities. Other powerful Republican Congressmen such as (Senator Charles Sumner and Congressman Thaddeus Stevens) he sought to cultivate in a number of ways and with varying degrees of success. Still others, the nameless hundreds of the party faithful, Lincoln sought to satisfy and retain the support of through the use of patronage" (227).

Mr. Lincoln, therefore, according to historian Allen C. Guelzo, made sure the last word in patronage was his:

He intervened directly in numerous patronage appointments, overriding (Secretary of the Treasury Salmon Chase, Postmaster General Montgomery Blair), and other cabinet officers to demand the hiring of certain party faithful or to provide reliable incomes for party workers.

In August, 1861, when one of Chase's lieutenants in charge of the Philadelphia mint hesitated to hire Elias Wampole, a loyal Lincoln campaigner in Illinois, Lincoln irritably insisted that a job be found for Wampole, even if it meant make-work. You must make a job of it, and provide a place...You can do it for me, and you must. (279)

No job was too small to draw Mr. Lincoln's attention because he recognized that all jobs were important to the petitioners. Charles Francis Adams expected a modicum of ceremony to accompany his appointment as U.S. Minister to England, a critical job given the desire for diplomatic recognition by the Confederate government. When Adams thanked Mr. Lincoln for the appointment, he was appalled when the President attributed the choice completely to Secretary of State William Seward and then turned their attention immediately to filling the job of postmaster in Chicago.

The Physical President

The President who preserved the Union, freed the slaves and kept European powers out of American affairs did not always impress at first glance. British journalist William Howard Russell described his first meeting with the President at the White House:

Soon afterward there entered, with a shambling, loose, irregular, almost unsteady gait, a tall, lank, lean man, considerably over six feet in height, with stooping shoulders, long pendulous arms, terminating in hands of extraordinary dimensions, which, however, were far exceeded in proportion by his feet. He was dressed in an ill-fitting, wrinkled suit of black, which put one in mind of an undertake's uniform at a funeral; round his neck a rope of black silk was knotted in a large bulb, with flying ends projecting beyond the collar of his coat; his turned-down shirt-collar projecting beyond the collar of his coat; his turned-down shirt-collar disclosed a sinewy muscular yellow neck, and above that, nestling in a great black mass of hair, bristling and compact like a riff of mourning pins, rose the strange quaint face and head, covered with its thatch of wild republican hair, of President Lincoln. The impression produced by the size of his extremities, and by his flapping and wide projecting ears, may be removed by the appearance of kindliness, sagacity, and the awkward bonhomie of his face; the mouth is absolutely prodigious; the lips straggling and extending almost from one line of black bear to the other, are only kept in order by two deep furrows from the nostril to the chin; the nose itself - a prominent organ - stands out from the face with an inquiring, anxious air, as though it were sniffing for some good thing in the wind; the eyes dark, full, and deeply set, are penetrating, but full of an expression which almost amounts to tenderness; and above them project the shaggy brow, running into the small hard frontal space, the development of which can scarcely be estimated accurately, owing

to the irregular flocks of thick hair carelessly brushed across it. One would say that, although the mouth was made to enjoy a joke, it could also utter the severest sentence which the head could dictate, but that Mr. Lincoln would be ever more willing to temper justice with mercy, and to enjoy what he considers the amenities of life, than to take a harsh view of men's nature and of the world, and to estimate things in an ascetic or puritan spirit. (22-23)

The White House years and the accompanying Civil War were very tough on President Lincoln. "Lincoln's position, previous to (Fort Sumter's surrender), was perilous. No clear-cut mandate could be drawn from the election that sent him to the White House," wrote Lincoln scholars Paul Angle and Earl Schenck Miers:

Winfield Scott, his commanding general, was now so infirm that he could no longer mount a horse. Within the cabinet were three personalities - William H. Seward from New York, Secretary of State; Salmon P. Chase from Ohio, Secretary of the Treasury; and Simon Cameron from Pennsylvania, Secretary of War - who had coveted the presidential nomination at Chicago and who held no illusions concerning Lincoln's limited experience in administration or military matters. Yet one day Seward would describe Lincoln as 'the best man of us all' and history would concur in that opinion... steadfastness of will, fairness of judgment, humility of self, growth of mind and bigness of heart were the invincible attributes that Lincoln brought to Washington in those dark, bitter years when democracy as a workable form of government stood on trial before the world. (391)

Physically, Mr. Lincoln aged quickly during the Civil War. In addition to the obvious problem of secession, the problems he faced on taking office would have sapped the vigor of any man, noted biographer and contemporary Isaac Arnold:

The treasury was empty; the national credit failing and broken; the nucleus of a regular army scattered and disarmed; the officers who had not deserted were strangers; the old democratic party which had ruled for most of the time for half a century, was largely in sympathy with the insurgents. Lincoln's own party was made up of discordant elements; neither he nor his party had acquired prestige; nor had the party yet learned to have confidence in its leaders. He had to create an army, to find military skill and leadership by experience. (203)

By mid-July 1862, the effects of the war had caught up to him, according to Senator Orville Browning, an old friend and political colleague. He found the President in the family library at the White House, avoiding visitors, and looking "weary, careworn and troubled." Browning wrote in his diary:

I remarked that I felt concerned about him - regretted that troubles crowded so heavily upon him, and feared his health was suffering. He held me by the hand, pressed it, and said in a very tender and touching tone --- 'Browning I must die sometime.' I replied, 'your fortunes Mr. President are bound up with those of the Country, and disaster to one would be disaster to the other, and I hope you will do all you can to preserve your health and life'. He looked very sad, and there was a cadence of deep sadness in his voice. We parted I believe both of us with tears in our eyes. (Pease 559-560)

According to secretary John Hay,:

Under this frightful ordeal his demeanor and disposition changed - so gradually that it would be impossible to say when the change began; but he was in mind, body, and nerves a very different man at the second inauguration from the one who had taken the oath in 1861. He continued always the same kindly, genial, and cordial spirit he had been at first; but the boisterous laughter became less frequent year by year; the eye grew veiled by constant mediation on momentous subjects; the air of reserve and detachment from his surroundings increased. He aged with great rapidity. (Wilson 404)

The stress President Lincoln was under was reflected in a story told by historian William C. Davis:

A caller in January 1865 heard the president talking to (a) woman seeking to get her husband out of the army because the family were impoverished. I cannot grant your request. I can disband all the Union armies, but I cannot send a single soldier home, said Lincoln. I sympathize in your disappointment, but consider that all of us in every part of the country are today suffering what we have never suffered. Of course, as commander-in-chief, Lincoln could send a soldier home, or certainly had the influence to make it happen; no sooner did he deny the woman than he apparently had a change of heart and gave her what she asked. (132)

California journalist and Lincoln intimate Noah Brooks later wrote about the effects of the years of the Presidency:

No man but Mr. Lincoln ever knew how great was the load of care which he bore, nor the amount of mental labor which he daily accomplished. With the usual perplexities of the office - greatly increased by the unusual multiplication of places in his gift he carried the burdens of the civil war, which he always called This great trouble.

Though the intellectual man had greatly grown meantime, few persons would recognize the hearty, blithesome, genial, and wiry Abraham Lincoln of earlier days in the sixteenth President of the United States, with his stooping figure, dull eyes, careworn face, and languid frame. The old, clear laugh never came back; the even temper was sometimes disturbed; and his natural charity for all was often turned into an unwonted suspicion of the motives of men, whose selfishness cost him so much wear of mind. Once he said, Sitting here, where all the avenues to public patronage seem to come together in a knot, it does seem to me that our people are fast approaching the point where it can be said that seven-eighths of them were trying to find how to live at the expense of the other eighth. (211)

He refused to cut back on his contacts with the public. He told Massachusetts Sen. Henry Wilson that his visitors "don't want much; they get but little, and I must see them" (Sandburg 348).

Pressures of Office

"The suspicion is inevitable that sometimes Lincoln was taken advantage of, especially by those able to see him personally and plead their cases face to face," wrote William C. Davis in Lincoln's Men. He was particularly susceptible to the appeals of widows.

Mr. Lincoln:

...made efforts to procure something to assuage the grief of those left behind after a soldier's death. The widow of a soldier killed in late 1863 appealed to him. I haint got no pay as was cummin toe him and none of his bounty munney. She asked Lincoln to help her find a job in Washington, adding, I no yu du what is rite and yu will see to me a pore widder wumman. And so he did. To one widow he gave an appointment as postmaster; for another, whom he called the best woman I ever knew, he strained a point to give her only surviving son a commission as a lieutenant in the 3rd United States Infantry after he had already served a year in the volunteers. (112)

Mr. Lincoln derived pleasure from helping those Americans who had no other recourse. He could distinguish between those who were abusing his patience and those who had been abused by life. Joshua Speed was an old and valued friend from Springfield. He met with Mr. Lincoln in late February, 1865:

Congress was drawing to a close; it had been an important session; much attention had to be given to the important bills he was signing; a great war was upon him and the country; visitors were coming and going to the President with their varying complaints and grievances from morning till night with almost as much regularity as the ebb and flow of the tide; and he was worn down in health and spirits. On this occasion I was sent for, to come and see him. Instructions were given that when I came I should be admitted. When I entered his office it was quite full, and many more - among them not a few Senators and members of Congress - still waiting. As soon as

I was fairly inside, the President remarked that he desired to see me as soon as he was through giving audiences, and that if I had nothing to do I could take the papers and amuse myself in that or any other way I saw fit till he was ready. (N. pag)

When Speed entered Mr. Lincoln's office:

I observed sitting near the fireplace, dressed in humble attire, two ladies modestly waiting their turn. One after another of the visitors came and went, each bent on his own particular errand, some satisfied and others evidently displeased at the result of their mission. The hour had arrived to close the door against all further callers. No one was left in the room now except the President, the two ladies and me. With a rather peevish and fretful air he turned to them and said, Well, ladies what can I do for you? They both commenced to speak at once. From what they said he soon learned that one was the wife and the other the mother of two men imprisoned for resisting the draft in western Pennsylvania. Stop, said he, don't say any more. Give me your petition. The old lady responded, Mr. Lincoln, we've got no petition; we couldn't write one and had no money to pay for writing one, and I thought best to come and see you. Oh, said he, I understand your cases. (N.pag.)

President Lincoln summoned Assistant Secretary of War Charles Dana to bring a list of western Pennsylvanians in jail for evading the draft. President Lincoln told Dana that "these fellows have suffered long enough." The President had determined to set them all free and ordered Dana to draw an

order to do so. "Turning to the women he said, 'Now, ladies, you can go.'

The younger of the two ran forward and was in the act of kneeling in thankfulness. 'Get up,' he said; 'don't kneel to me, but thank God and go.'

The old lady now came forward with tears in her eyes to express her gratitude. 'Good-bye, Mr. Lincoln,' said she; 'I shall probably never see you again till we meet in heaven.' These were her exact words. She had the president's hand in hers, and he was deeply moved. He instantly took her right hand in both of his and, following her to the door, said, 'I am afraid with all my troubles I shall never get to the resting-place you speak of; but if I do I am sure I shall find you. That you wish me to get there is, I believe, the best wish you could make for me. Good-bye. (N. pag.)

"Never did I see Lincoln so full of grief or of his own affairs that he was not ready to sympathize with all who needed him, especially if a child called for help," wrote Sergeant Smith Stimmel. "I think he never passed by a child without a smile, and some way, in spite of sad eyes and heavy brows, the children always took to him. One morning, when the President came over from the War Department, some little school children were playing on the front steps of the White House. He stopped and had a word of pleasantry with them, took one or two of their books and glanced through them, and while he did so, the children crowded around him as if he had been their father" (96).

It wasn't just ordinary citizens who nagged the President, according to historian Michael Burlingame. "At times Mary Lincoln would, in effect, blackmail her husband by behaving like a spoiled child," wrote Burlingame. She nagged him on many subjects, according to Burlingame, including politicians and generals:

Mary Lincoln did not mellow with age; she continued to berate her husband in the White House. On February 22, 1864, while attending a Patent Office fair to benefit the Christian Commission, Lincoln was caught off guard by the crowd's insistence that he make a speech. According to his friend Richard J. Oglesby, who had prevailed upon him to attend the meeting only by promising that he would not have to speak, Lincoln reluctantly acceded to the crowd's importunings and delivered a few remarks. Afterward, while the Lincolns and Oglesby awaited their carriage, Mary Lincoln allegedly said to her husband, 'That was the worst speech I ever listened to in my life. How any man could get up and deliver such remarks to an audience is more than I can understand. I wanted the earth to sink and let me go through.' The president did not reply; in fact, during the ride home, no further words were spoken by Oglesby or the Lincolns. (281)

Mrs. Lincoln's personal conduct was also a trial for the President. Consistently jealous of Mr. Lincoln's courteous behavior toward women, she herself threw tantrums and engaged in flirtations that caused public scandal and private grief for her husband. She was also jealous of potential rivals to her husband - such as Secretary of State William Henry H. Seward and General Ulysses S. Grant. Burlingame wrote that on April 13, 1865, the day before her husband's death:

...she asked General Grant to escort her to view the illuminated capital buildings. At the urging of the president, he accepted, and as the two entered their coach, the huge crowd gathered at the White House lustily

cried out 'Grant' nine times, 'whereupon Mrs. (Lincoln) was disturbed, and directed the driver to let her out.' But when the crowd then cheered for Lincoln, she gave orders to proceed. This 'was repeated at different stages of the drive' whenever the crowd learned the identity of the coach's occupants. Evidently Mary found it unsettling that Grant should be cheered first. The following day the general, when invited by the president to attend Our American Cousin at Ford's Theater, declined lest he endure Mary Lincoln's displeasure yet again. (290)

The final months of the war were particularly difficult physically for President Lincoln, who had lost a beloved son and thirty pounds at the White House. After his friend Joshua Speed watched him deal with a parade of visitors and disconsolate petitions, the President admitted: "I am very unwell now; my feet and hands of late seem to be always cold, and I ought perhaps to be in bed; but things of the sort you have just seen don't hurt me, for, to tell you the truth, that scene is the only thing today that has made me forget my condition or given me any pleasure" (N.pag.).

There was considerable physical vigor left in the President when he was assassinated.

"There was no waste or excess of material about his frame; nevertheless he was very strong and muscular. I remember that the last time I went to see him at the White House - the afternoon before he was killed - I found him in a side room with coat off and sleeves rolled up, washing his hands," reported Charles A. Dana, who was one of the country's most distinguished journalists. "He had finished his work for the day, and was going away. I noticed then the thinness of his arms, and how well developed, strong and active his muscles seemed to be. In fact, there was nothing flabby or feeble about Mr. Lincoln

physically. He was a very quick man in his movements when he chose to be, and he had immense physical endurance. Night after night he would work late and hard without being wilted by it. And he always seemed as ready for the next day's work as though he had done nothing the day before" (158-159).

Still, the President felt exhausted. Journalist Noah Brooks recalled the President telling him of his White House experience: "I sometimes fancy that every one of the numerous grist ground through here daily, from a Senator seeking a war with France down to a poor woman after a place in the Treasury Department, darted at me with thumb and finger, picked out their especial piece of my vitality, and carried it off. When I get through with such a day's work there is only one word which can express my condition, and that is - flabbiness" (Burlingame Lincoln Observed 212).

After the Union victory in early April 1865 and his visit to Richmond, Virginia, he returned to Washington refreshed, in the opinion of Attorney General James Speed, who commented on his "shaved face, well brushed clothing and neatly combed hair and whiskers" (Randall 365).

Managing Politics

John Hope Franklin concluded that President Lincoln "appreciated, as few Americans have, the political nature of the Presidency. He never forgot this hard fact, and he always acted in a manner that demonstrated his full appreciation of the fact" (230). Philip Shaw Paludan, author of The Presidency of Abraham Lincoln, wrote how Mr. Lincoln's personal qualities shaped his political success: "An inspirer of loyalty and a manipulator of the ambitions of others, a man who made few personal enemies and yet, through sharing his true feelings with few people, maintained his independence of action, a man who had

learned to wait for the tide to sweep or for events to turn his way, Lincoln may have been exceptionally well prepared to lead a nation resting on the consent of the governed" (26).

Shelby Foote, author of <u>The Civil War</u>, compared President Lincoln to Confederate President Jefferson Davis, writing that:

> ...unlike his opponent, he had no fixed policy to refer to: not even the negative one of a static defensive, which, whatever its faults, at least had the virtue of offering a position from which to judge almost any combination of events. This lack gave him the flexibility which lay at the core of his greatness, but (he?) had to purchase it dearly in midnight care and daylong fret. Without practical experience on which to base his decisions, he must improvise as he went along, like a doctor developing a cure in the midst of an epidemic. His advisers were competent men in the main, but they were fiercely divided in their counsels; so that, to all his other tasks, Lincoln had added the role of mediator, placing himself as a buffer between factions, to absorb what he could of the violence they directed at each other. What with generals who balked and politicians who champed at the bit, it was no wonder if he sometimes voiced the wish that he were out of it, back home in Illinois. Asked how he enjoyed his office, told of a tarred and feathered man out West, who, as he was being ridden out of town on a rail, heard one among the crowd call to him, asking how he liked it, high up there on his uncomfortable perch. If it wasn't for the honor of the thing, the man replied, I'd sooner walk. (166)

Historian Richard N. Current, author of The Lincoln Nobody Knows, stressed Mr.

Lincoln's skills as a master politician:

He had a way with politicians. 'You know I never was a contriver,' (Alexander McClure) heard him say in his quaint, disarming manner to a group of Pennsylvanians he had summoned to the White House; 'I don't know much about how things are done in politics, but I think you gentlemen understand the situation in your State, and I want to learn what may be done to insure the success we all desire.' He proceeded to interrogate each man minutely about the campaign then in progress, about the weak points of the party and the strong points of the opposition, about the tactics to be used in this locality or that. Generalities, mere enthusiasm, did not interest. He wanted facts. And he got them, along with the wholehearted cooperation of the gentlemen from Pennsylvania. (210-211)

"Lincoln was a great war leader because he was able to reach the hearts and minds of enough people to win the war," wrote historian William Hanchett. "Lincoln understood the crucial importance of public opinion in a democracy. 'Public opinion in this country,' he said truly, 'is everything.' Any policy to be permanent must have public opinion at the bottom. He was able to shape or influence public opinion on the vital issues because he wrote and spoke with a clarity and precision and used language, rich in metaphors, the people understood" (130).

Often, that meant telling stories laced with humor. Mr. Lincoln said: "I have found in the course of long experience [that people] are more easily influenced and informed through the medium of a broad illustration than in any other way, and as to what the hypercritical few may think, I don't care" (Randall 67).

The Release of Humor

Humor was central to Mr. Lincoln's style of leadership. He enjoyed humorous writing - such as that by Artemus Ward and Petroleum Nasby - and could recite it from memory. "The continual interweaving of good fun in his writings and speeches shows that humor was no mere technique, but a habit of his mind," wrote biographer James G. Randall. He noted that humor served as a way to avoid a question or avert a problem, but also his "laughter was a kind of release. It was (William H. Seward's) impression that he had no notion of recreation as such; enjoyed none; went thro' levees & such purely as a duty - found his only recreation in telling or hearing stories in the ordinary way of business - often stopped a cabinet council at a grave juncture, to jest a half hour with the members before going to work; joked with everybody, on light & on grave occasions. This was what saved him" (81).

Not everyone appreciated Mr. Lincoln's humor. Cabinet members Edwin M. Stanton and Salmon P. Chase were frequently left unamused by his stories. When Chase came to the White House one day to complain about the impossible burden of war expenditures on the Treasury, President Lincoln suggested that the only solution might be to "give your paper mill another turn." The playful suggestion that printing greenbacks would solve the problem "disgusted" Chase. In late 1862, Congressman James M. Ashley called on the President shortly after a military disaster. Mr. Lincoln commenced to tell a story. The Congressman rose "Mr. President, I did not come here this morning to hear stories. It is too serious a time." Mr. Lincoln responded: "Ashley, sit down! I respect you as an earnest, sincere man. You can not be more anxious than I have been constantly since the beginning of the war; and I say to you now, that were it not for this occasional vent, I should die"

(Burlingame An Oral History 90).

Many stories were attributed to Mr. Lincoln, whether or not he actually recited them. Some of them were said to be improper. Former Congressman Isaac Arnold was one of the earliest of Mr. Lincoln's biographers and knew him well: "Mr. Lincoln has been charged with telling coarse and indecent anecdotes. The charge, so far as it indicates any taste for indecency, is untrue. His love for the humorous was so strong, that if a story had this quality, and was racy or pointed, he did not always refrain from narrating it because the incidents were coarse. But it was always clear to the listener that the story was told for its wit and not for its vulgarity. 'To the pure all things are pure,' and Lincoln was a man of purity of thought as well as of life" (451).

The president had an extraordinary memory - which helped to deal with people and tell stories. He had little memory, however for past slights and insults. "A man has not the time to spend half his life in quarrels. If any man ceases to attack me, I never remember the past against him," Mr. Lincoln is said to have remarked on the night of his reelection in 1864 (Burlingame Inside the Lincoln White House 245).

Like many observers, writer Stefan Lorant noted that Mr. Lincoln "had a capacity to grow. 'Horace Greeley told of him that 'there was probably no year of his life when he was not a wiser, cooler and better man than he had been the year before'" (218).

Mr. Lincoln liked to explore problems not necessarily connected with the problems of war. "Lincoln had a questing mind," according to biographer Benjamin P. Thomas:

He sometimes went to the Observatory to study the moon and stars, and it gave him unusual satisfaction to talk with men of broad intellect. Louis

Agassiz, the scientist, and Dr. Joseph Henry, curator of the Smithsonian Institution, both marveled at his intellectual grasp. It must have delighted a man of his meager educational opportunities when Princeton (then known as the College of New Jersey), Columbia, and Knox College, in Illinois, saw fit to honor him with degrees of Doctor of Laws, and when Lincoln College, in Illinois, was named for him, as the town where it was located had been. But while Lincoln relished and appreciated the cultural side of life, he was no less keenly interested when Herman the Magician came to the White House and performed his tricks in slow motion to show how they were done. (477-478)

"Mr. Lincoln was not what is called an educated man. In the college that he attended a man gets up at daylight to hoe corn, and sits up at night by the side of a burning pine-knot to read the best book he can find. What education he had, he had picked up. He had read a great many books, and all the books that he had read he knew. He had a tenacious memory, just as he had the ability to see the essential thing. He never took an unimportant point and went off upon that; but he always laid hold of the real question, and attended to that, giving no more thought to other points than was indispensably necessary," wrote Charles A. Dana, who was both an administration official and a distinguished newspaper editor. "Thus, while we say that Mr. Lincoln was an uneducated man in the college sense, he had a singularly perfect education in regard to everything that concerns the practical affairs of life. His judgment was excellent, and his information was always accurate. He knew what the thing was. He was a man of genius, and contrasted with men of education the man of genius will always carry the day" (165-166).

Humor was only one of Mr. Lincoln's diversions as President. Sergeant Smith Stimmel served on the President's security detail and often escorted him to and from the White House to the Soldiers Home where he spent summer evenings. One occasion, the security detail was diverted into a cow pasture so that a dispute could be resolved between Mr. Lincoln and the lieutenant in charge of the Detail. The lieutenant subsequently told Stimmel:

As we were coming along, the conversation turned upon the peculiar structure of the cow, and the President remarked that the cow is a lopsided animal, that is, one side is higher than the other. I say no, that I never noticed that one side of a cow is higher than the other. 'Well, it is,' said the President, and when he saw those cows feeding over on the commons, he said, 'We will just go over to those cows yonder, and I will show you that I am right about that!'" Stimmel was first surprised that Mr. Lincoln could be diverted by such a silly controversy but later said he came to understand that "he greatly needed some diversion" (30-31).

Shakespeare

Mr. Lincoln also enjoyed humorous and mournful poetry. Orville Browning was an old friend, a frequent visitor and a private critic of President Lincoln. On April 25, 1863, Browning recorded in his diary his evening visit to the White House: Mr. Lincoln:

was alone and complaining of headache. Our conversation turned upon poetry, and each of us quoted a few lines from Hood. He asked me if I remembered the Haunted House. I replied that I had never read it. He rang his bell - sent for Hood's poems and read the whole of it to me, pausing

occasionally to comment on passages which struck him as particularly felicitous. His reading was admirable and his criticisms evinced a high and just appreciation of the true spirit of poetry. He then sent for another volume of the same work, and read me the 'lost heir', and then the 'Spoilt Child' the humor of both of which he greatly enjoyed. I remained with about an hour & a half, and left high in high spirits, and a very genialmood; but as he said a crowd was buzzing about the about the door like bees, ready to pounce upon him as soon as I should take my departure, and bring him back to a realization of the annoyances and harassments of his position. (Pease 542)

Another diversion was drama, especially Shakespeare. Psycho-biographer Charles Strozier noted:

No writer appealed more to Lincoln than Shakespeare. Some of the plays - King Lear, Richard II, Henry VI, The Merry Wives of Windsor, Hamlet, and, his favorite, Macbeth - he knew virtually by heart. "43 He was fond of talking with James H. Hackett, the actor, of the subtle meanings of different characters and passages. "John Hay noted on December 13, 1863, that a conversation between Lincoln and Hackett 'at first took a professional turn, the Tycoon showing a very intimate knowledge of those plays of Shakespeare where Falstaff figures.' Hay also noted a few days later that Lincoln went to Ford's theater with him, Nicolay, and Swett to see Hackett in Henry IV. Lincoln thoroughly enjoyed the performance, though he disputed Hackett's interpretation of one line. It seems clear that Lincoln turned repeatedly to Shakespeare for the depth of his insight into human motivation, the

cleverness of his wit, and, perhaps, most basically of all, for the aesthetic appeal of his language. Lincoln continually sought to chasten and perfect his style; in Shakespeare, and probably nowhere else, he found a master whose own creativity provided a model. (228-229)

Walt Whitman found another way of comparing Mr. Lincoln and Shakespeare:

One of the best of the late commentators on Shakespeare makes the height and aggregate of his quality to be that he thoroughly blended the ideal with the practical or realistic. If this be so, I should say that what Shakespeare did in poetic expression, Abraham Lincoln essentially did in his personal and official life. I should say the invisible foundations and vertebrae of his character, more than any man's in his personal and official life, were mystical, abstract, moral and spiritual - while upon all of them was built, and out of all of them radiated, under the control of the average of circumstances, what the vulgar call horse sense, and a life bent by temporary but most urgent materialistic and political reasons. (263)

"To some indeterminable extent and in some intuitive way, Lincoln seems to have assimilated the substance of the plays into his own experience and deepening sense of tragedy," wrote historian Don Fehrenbacher. "That he should have done so is scarcely surprising. For in most of his favorite plays, power and politics are the central theme....The central figure in these plays is usually a king - that is, a head of state like Lincoln - whose court is a place of tension and intrigue, and who spends much of his time hearing requests for favors, conferring with advisers, planning military campaigns, and devising counterplots against treason" (158).

Aide William O. Stoddard sometimes accompanied the President to the theater and observed his fascination with the problems of Shakespeare's lead characters like Lady Macbeth and Othello. "His strong love of humor made Falstaff a great favorite with him, and he expressed a great desire to see (Shakespearean actor James Hackett) in that character," wrote Stoddard. "I was with him the first night (of Hacket's engagement), and expected to see him give himself up to the merriment of the hour, although I knew that his mind was very much preoccupied by other things. To my surprise, however, he appeared even gloomy, although intent upon the play, and it was only a few times during the whole performance that he went so far as to laugh at all, and then no heartily. He seemed for once to be studying the character and its rendering critically, as if to ascertain the correctness of his own conception as compared with that of the professional artist" (195).

Roy P. Basler, who compiled the monumental <u>Collected Words of Abraham Lincoln</u>, observed that Mr. Lincoln could easily identify with the tragic complexity of Shakespeare's characters:

Like Henry VI Lincoln had attained the rule's seat in a divided nation and almost daily was confronted with the special horrors and tragedies of a civil war in which families were divided in mutual slaughter. This was brought into his immediate family by the death at Chickamauga of Confederate Brigadier General Ben Hardin Helm, Mary Todd Lincoln's brother-in-law, for whose grief-stricken but still rebellious widow, (Emilie Todd Helm), Lincoln extended courtesies that almost breached military discipline as well as political prudence, in bringing her through the lines and into the White

House in December 1863. (222)

Mr. Lincoln enjoyed an audience for his own performances of Shakespeare - often picking on those with whom he was comfortable, such as secretaries John Hay and John Nicolay. Carl Sandburg noted that President Lincoln was particularly comfortable with the staff of the War Department's telegraph office, run by Thomas Eckert and David Homer Bates: "The President was more at ease among the telegraph operators than amid the general run of politicians and office seekers. Bates noted that Lincoln carried in his pocket at one time a well-worn copy in small compass of Macbeth and the Merry Wives of Windsor, from which he read aloud. 'On one occasion,' said Bates. I was his only auditor and he recited several passages to me with as much interest apparently as if there had been a full house'" (Sandburg 392).

Basler observed that after the Battle of the Wilderness, Mr. Lincoln found solace in reading out loud the soliloquy from <u>Macbeth</u>. He told editor-politician John W. Forney that "it comes to me tonight as a consolation" (167):

Tomorrow, and tomorrow, and tomorrow.

Creeps in this petty pace from day to day.

To the last syllable of recorded time.

And all our yesterdays have lighted fools

The way to dusty death. Out, out, brief candle!

Life's but a weak shadow, a poor player

That struts and frets his hour upon the stage

And then is heard no more; it is a tale

Told by an idiot, full of sound and fury, Signifying nothing.

Mr. Lincoln's assassination on April 14, 1865 assigned him a preeminent place in the tragic tradition. Although he enjoyed Shakespeare's comedies, he became immersed in Shakespeare's tragedies. "Lincoln's love for Shakespeare dated back to his youth but was intensified during the presidential years; for then his new circumstances lent new personal meaning to certain plays and passages. And although he enjoyed seeing Edwin Booth as Hamlet or Edwin Forrest as King Lear, what he liked best of all was to corner an acquaintance or one of his secretaries and read some of his favorite lines aloud. The artist Francis B. Carpenter, for example, once heard him recite the opening soliloquy from Richard IIII. 'with a degree of force and power that made it seem like a new creation,'" wrote historian Don E. Fehrenbacher. Carpenter "quotes him as saying on one occasion: 'It matter not to me whether Shakespeare be well or ill acted; with him the thought suffices.' To some indeterminable extent and in some intuitive way, Lincoln seems to have assimilated the substance of the plays into his own experience and deepening sense of tragedy" (158)

Managing the War

Neither humor nor Shakespeare could erase the tragedy of the war and the impact of that war on Union soldiers and their families. On his afternoon carriage drives, he often stopped by Union camps and hospitals to visit. "The welfare of the men, their troubles, escapades, amusements, were treated by the President as a kind of family matter. He never forgot to ask after the sick, often secured a pass or a furlough for some one, and took genuine delight in the camp fun," noted biographer Ida Tarbell (156). But the sadder

and more tragic problems of the soldiers often ended up in Mr. Lincoln's office - requests for furloughs, passes, promotions, clemencies and pardons. "The futility of trying to help all the soldiers who found their way to him must have come often to Lincoln's mind.

'Now, my man, go away, go away,' General Fry overheard him say one day to a soldier who was pleading for the President's interference in his behalf; 'I can't meddle in your case. I could as easily bail out the Potomac with a teaspoon as attend to all the details of the army'" (153).

Generals could be even more cause for aggravation than common soldiers. George B. McClellan gave the President particular aggravation in 1861-62. "McClellan the strategist made little effort to hide his innate hostility toward authority, and in the matter of his plans of campaign, for example, he managed to alienate almost every supporter he had ever had in the Cabinet. With deliberate scorn, when he sailed for the Peninsula, he tossed off a jumbled, directionless plan for the defense of Washington that left Mr. Lincoln, his sole important supporter in the administration, 'justly indignant,'" wrote McClellan biographer Stephen W. Sears (15).

Generals could cause Mr. Lincoln trouble, but those like George McClellan who underestimated the President did so at their peril. "Any had a right, it was supposed to advise him of his duty; and he was so conscious of his shortcomings as a military President that the army officers and Cabinet would run the Government and conduct the war. That was the popular idea. Little did the press, or people, or politicians then know that the

country lawyer who occupied the executive chair was the most self-reliant man who ever sat in it, and that when the crisis came his rivals in the Cabinet, and the people everywhere, would learn that he and he alone would be master of the situation," wrote William Herndon, Mr. Lincoln's law partner and one of the first to compile biographical information on him (435).

"With no knowledge of the theory of war, no experience in war, and no technical training, Lincoln, by the power of his mind, became a fine strategist. He was a better natural strategist than were most of the trained soldiers. He saw the big picture from the start," wrote historian T. Harry Williams:

The policy of the government was to restore the Union by force; the strategy perforce had to be offense. Lincoln knew that numbers, material resources, and sea power were on his side, so he called for 400,00 troops and proclaimed a naval blockade of the Confederacy."

These were bold and imaginative moves for a man dealing with military questions for the first time. He grasped immediately the advantage that numbers gave the North and urged his generals to keep up a constant pressure on the whole strategic line of the Confederacy until a weak spot was found - and a breakthrough could be made. (7)

British military historian Colin Ballard wrote that Mr. Lincoln "had a fine grasp of the big situation. He realized that numbers, resources, and command of the sea were on his side; these factors must eventually wear down the resistance of the South, provided that no opportunity were given to a clever enemy to deal a knockout blow before the resources of the North were fully developed. Though he had no personal knowledge of

the Southern leaders, his keen insight soon recognized their daring brilliance." He had to prepare for the possibility of a sudden invasion of the area near Washington, and "therefore his first object was to avoid such blows until he was ready with his counterstroke. It was not timidity or want of enterprise that kept so much of his force on the defensive, it was the wisdom of a strategist who could look ahead, it was the courage which faces censure and overrides the maxims of conventional warfare" (6-7).

President Lincoln lacked the extensive military background of Confederate President

Jefferson Davis, a West Point graduate and former Secretary of War. Historian Steven

Woodworth studied Davis's relationships with Confederate generals and concluded that

President Lincoln had three advantages over Davis, who was chronically sick and

perpetually argumentative:

First, Lincoln was a fast learner, quickly grasping new concepts and new ways of doing things. He could not only grow into a job but also grow with the job as its demands changed or became greater. Second, Lincoln had an ability to withstand tremendous pressure and fatigue and yet maintain his good judgment; an ability to get along with people; and an extraordinary ability to cut to the heart of whatever problem was under consideration. Finally, Lincoln had the self-confidence, the nerve, or whatever it was he needed to take decisive action. (305)

Davis's advantage over President Lincoln was in the selection in June 1862 of Robert E. Lee to head the Confederate army in Virginia. It took President Lincoln nearly another two years to come to a similarly fortuitous choice. "In Ulysses S. Grant, Lincoln found a general who fulfilled all his expectations. Grant understood his position within the political-

military hierarchy, exhibited enough savvy not to embroil himself in politics, restrained his ambition, and functioned effectively with the available resources. While President Lincoln wrestled with the war's political aspects, he selected Grant as lieutenant general to invigorate the military components as he had done in the West. Grant did just that," wrote historian James Glatthaar (231-232).

"Together, the Lincoln-Grant team functioned exceedingly well. Lincoln adroitly guided Grant through political minefields, and the new commanding general assumed the mantle for army operations. As commander in chief, Lincoln kept a watchful eye on military affairs. After all, it was the president's responsibility. Whenever Lincoln disagreed with a Grant decision, he merely questioned it, voicing his objections and laying out possible repercussions...with Grant, a man sensitive to the wishes of his superior, Lincoln had a most trustworthy and reliable subordinate" (Catton 132).

Grant's approach was in stark contrast to that of McClellan, who enjoyed the pomp and show of military reviews but had little stomach for battle. After his appointment as Union Commander in March 1864, he was greeted by a near mob scene at the White House.

Grant briefly visited General George Meade and the Army of the Potomac. Before going back to Tennessee, Grant returned to Washington where President Lincoln pressured him to attend a White House dinner that Mrs. Lincoln had arranged. Grant turned him down firmly, saying, "Really, Mr. President, I have had enough of this show business" (Nevins 1959).

Having found a general he trusted, Mr. Lincoln made his trust clear, telling aide William

O. Stoddard: "Grant is the first general I've had! He's a general" (198)!

Managing the Cabinet

Cabinet secretaries needed to understand a similar lesson about the way President Lincoln directed the government. Salmon P. Chase sought to position himself to succeed President Lincoln in 1864. "From the beginning Mr. Lincoln had been aware of this quasicandidacy, which continued all through the winter (of 1863-64). Indeed, it was impossible to remain unconscious of it, although he discouraged all conversation on the subject, and refused to read letters relating to it. He had his own opinion of the taste and judgment displayed by Mr. Chase in his criticisms of the President and his colleagues in the cabinet, but he took no note of them," remembered John Nicolay, Mr. Lincoln's secretary and biographer. "I have determined,' he said, 'to shut my eyes, so far as possible, to everything of the sort. Mr. Chase makes a good secretary, and I shall keep him where is. If he becomes President, all right. I hope we may never have a worse man" (440).

At times like this, Mr. Lincoln could not simply shut his eyes. He could shut out the world. John Nicolay wrote that:

Mr. Lincoln's prevailing mood in later years was one of meditation. Unless engaged in conversation, the external world was a thing of minor interest. Not that he was what is called absentminded. He did not forget the spectacles on his nose, and his eye and ear lost no sound or movement about him when he sat writing in his office or passed along the street. But while he noted external incidents, they remained second. His mind was ever busy in reflection. Sometimes he would sit for an hour, still as a petrified image, his soul absent in the wide realm of thought. (Helen Nicolay 192)

Mr. Lincoln was motivated by his strong sense of the history and formation of the United States. "Before taking the oath of office as president, Lincoln made a point of raising a flag at Independence Hall in Philadelphia, where the Declaration had come into being, and saying, 'I have never had a feeling politically that did not spring from the sentiments embodied in the Declaration of Independence.' As President, he continued to appeal to the Declaration and the equality clause as a gauge of what was transpiring and what was at stake," wrote historian Douglas L. Wilson. "In its third year he characterized the Civil War as, at bottom, 'an effort to overthrow the principle that all men were created equal,' and, underlining this, he pointed out how fitting it was that on the triumphant Fourth of July 1863 'the cohorts of those who opposed the declaration that all men are created equal 'turned tail' and ran'" (178).

"In every crisis he sought the advice, not of his enemies, but of his friends. To his convictions he was ever true, but his opinions were always subject to revision," wrote newspaper editor John W. Forney after the war (167). But it was always Mr. Lincoln who made the final decisions. "It was clear to men in Washington that even amid reverses, Lincoln revealed a steady augmentation of self-confidence and decision," wrote historian Allan Nevins in The War for Union (399). The Emancipation Proclamation had enhanced his prestige. He had fully established his personal and Presidential authority. As he had defeated Seward at the outset, so now he had defeated the Congressional radicals by compelling them to revise their Confiscation Act, and drop their intended reorganization of the Cabinet. He knew how far to trust Stanton, whose brutal temper seldom impaired a sound judgement and an unshakable devotion to the cause. He knew how to see Chase, whose Presidential ambitions, as he said, were like a horsefly on an ox, keeping him up to

his work. A Lincoln legend was gaining currency: the legend," as John W. Forney put it, "of a great, peculiar, mysterious man who with quaint sagacity did his work in his own honest way without regard to temporizers or hotheads" (167).

To win the war, free the slaves, and reunite the nation, President Lincoln undertook a series of extraordinary steps - such as suspension of habeas corpus, trial of civilians by military courts, institution of the draft, and forms of warfare that were destructive to private property - which would have been previously unthinkable to him. Even the Emancipation Proclamation was taken as an act to preserve the Union. Although the President often consulted with others, some important steps like the Emancipation Proclamation and the reinstatement of George McClellan as head of the Army of the Potomac - were essentially done by the President alone.

Mr. Lincoln came to believe that the war powers of the President should be broadly construed. "Emancipation was for him 'a practical war measure' and as soon as military circumstances at the front seemed to require it and political circumstances in the border states seemed to permit it, Lincoln acted to end slavery in the Confederacy," wrote Lincoln historian Mark E. Neely, Jr.. "Lincoln did worry more about the consequences of emancipation than the consequences of suspending the writ of habeas corpus - and for good reason. Lincoln regarded the suspension of the writ as an exception for a temporary emergency, and he felt sure that the American people would never want to continue the condition when the emergency was over. He put it more vividly, of course, comparing such an unimaginable course to that of a man fed emetics in illness and then insisting on 'feeding upon them the remainder of his healthful life'" (221).

During President's Lincoln's administration, emancipation proceeded gradually and ineluctably toward ultimate passage of the Thirteenth Amendment that constitutional ended slavery in January 1865. This progress was a natural outgrowth, according to historian Harry V. Jaffa, from principles that Mr. Lincoln espoused during the Lincoln Douglas debates and his refusal in the months before his inauguration to compromise on that opposition to the expansion of slavery to American territories. Refuting those historians who detected inconsistency in Mr. Lincoln's positions, Jaffa noted that "in June 1862, six months after the meeting of the first regular session of the first Congress sitting during the presidency of Abraham Lincoln, slavery in the territories of the United States 'then existing or thereafter to be formed or acquired' was prohibited. If this constituted an abandonment of the principles of the campaign of 1858, if this was not a consummation of everything Lincoln had fought for that fateful summer, then words have no meaning" (404).

"Emancipation by itself ran counter to the President's policy of enticing Southerners back into the Union through economic means. Lincoln knew that no Rebels were likely to choose the expropriation of billions of dollars worth of their property. He nonetheless took the emancipation road because, over the long run, it was inherent to the American Dream, and therefore slavery he saw as the root evil," wrote Lincoln historian Gabor Boritt. "More immediately there seemed to be 'military necessity': blacks formed the indispensable labor force of the Confederacy, a mainstay of her war effort. The North needed that force. It is also difficult to believe that the Chief Magistrate entirely escaped the sin of hubris, which tempted him to the greatness awaiting the emancipator. Radical political, European diplomatic, and lesser pressures, entered his equation, too. Finally, we

should add his perception of the will of God" (256).

Providence 🗠

Mr. Lincoln's intuitive sense of divine providence pervaded his actions during the Civil War. It was particularly evident in his Second Inaugural Address. "Probably no other speech of a modern statesman uses so unreservedly the language of intense religious feeling. The occasion made it natural; neither the thought nor the words are in any way conventional; no sensible reader now could entertain a suspicion that the orator spoke to the heart of the people but did not speak from his own heart," wrote Godfrey Rathbone Benson–Lord Charnwood, who published his biography of Mr. Lincoln in 1916. "His theology, in the narrower sense, may be said to have been limited to an intense belief in a vast and overruling Providence - the lighter forms of superstitious feelings which he is known to have had in common with most frontiersmen were apparently of no importance in his life. And this Providence, darkly spoken of, was certainly conceived by him as intimately and kindly related to his own life" (439-440).

"Evidence of Lincoln's growing faith in the Almighty is plentiful during the war years, usually from his own speeches and private letters," wrote Lincoln biographer Reinhard H. Luthin:

In September, 1863, Lincoln proclaimed a day of Thanksgiving and thanks to the Almighty, to be observed on the coming last Thursday of November.

And in October he spoke significant words to members of the Baltimore (old school) Presbyterian Synod. The Reverend Phineas Gurley, pastor of the New York Avenue Presbyterian Church in Washington, introduced them

to the President. Lincoln assured them that he was 'profoundly grateful' for any form of support from the nation's religious bodies. When he assumed the presidency, he told them, I was brought to a living reflection that nothing in my power whatever would succeed without the direct assistance of the Almighty. He added, I have often wished that I was a more devout man than I am. Nevertheless, amid the greatest difficulties of my Administration, when I could not see any other resort, I would place my whole reliance on God, knowing that all would go well, and that He would decide for the right. (398)

When black abolitionist Sojourner Truth visited President Lincoln in his office, he showed her a Bible that had been given him by black residents of Baltimore. She told him: "Mr. President, when you first took your seat I feared you would be torn to pieces, for I likened you unto Daniel, who was thrown into the lions' den; and if the lions did not tear you into pieces, I knew that it would be God that had served you; and I said if He spared me I would see you before the four years expired, and He has done so, and now I am here to see you for myself" (N. pag.).

Mr. Lincoln was not without prejudice, but his meetings with black leaders were notable, even if infrequent. Indeed, in Mr. Lincoln's sphere, the races were separate and unequal. Black observers surely felt the weight of this rigid barrier in their dealings with the man who would become known as "the Great Emancipator." As historian John Hope Franklin has pointed out: "Lincoln could not have overcome the nation's strong prejudices toward racial separation if he had tried. And he did not try very hard" (230).



Lincoln writer Harold Holzer noted. "Yet Lincoln counted among his greater admirers the highly regarded missionary for tolerance, Sojourner Truth, and the most influential African-American leader of the century, Frederick Douglass. Both of them testified, in recollections of their meetings with the President, to his tolerance and hospitality" (197).

"In all interviews with Mr. Lincoln I was impressed with his entire freedom from popular prejudice against the colored race. He was the first great man that I talked with in the United States freely, who in no single instance reminded me of the difference between himself and myself, of the difference of color, and I thought that all the more remarkable because he came from a state where there were black laws," wrote Frederick Douglass (Rice 193).

Delegations, like the group of black Baptist ministers who asked him on August 21, 1863 to allow black military chaplains, were similarly treated with respect. "The object is a worthy one, and I shall be glad for all facilities to be afforded them which may not be inconsistent with or a hindrance to our military operations," replied Mr. Lincoln. He "could well have ignored the request, since members of their race had little political power, but the President showed little prejudice against them where religion was concerned," wrote historian Wayne C. Temple (233).

There was a similar warm dignity and grace in Mr. Lincoln's formal spoken and written remarks. Roy P. Basler noted that his words "so transcended the natural limitations of public speech as to infuse it with the simplicity and imagination and music of great poetry." His writing was neither flamboyant nor grandiose, noted Basler, and "because he had early learned to eschew the illusion of emotionalism - that band of the swayer of

multitudes, which sways the hearts of hearer and speaker alike with floods of mere rhetoric, he was able in his greatest moments to strike chords never before touched by oratory" (23).

Mr. Lincoln's own words continue to strike the "mystic chords of memory." Now, he belongs to the ages.

F John Wilkes Booth F

Heritage
Early Years
Apprenticeship
Turning Point
Acclaim
Gathering Clouds
Conspiracy
"Something decisive and great..."

* John Wilkes Booth: Heritage *

The name of John Wilkes Booth conjures up a picture of America's most infamous assassin, the killer of perhaps the greatest president of the United States. However, J. Wilkes Booth (as he was known professionally) led a very prominent life as an actor in the years preceding the assassination of Abraham Lincoln. This period of his life is often forgotten or overlooked.

The Booth family name in the nineteenth century was strongly identified with the American theater scene; there was no greater name among American actors at this time.

Junius Brutus Booth, Sr. came to the United States from England in 1821 and established the Booth name upon the American stage. He left his legacy to be carried by his sons Edwin, John Wilkes, and Junius Brutus, Jr.

All of the Booth children but one, were born out of wedlock. John Wilkes Booth was born May 10, 1838 in a log cabin on a farm near Bel Air, Maryland, about 25 miles from Baltimore. He was the ninth of ten children of Junius Booth and Mary Ann Holmes. In addition to the farm at Bel Air (where the Booth family had slaves), the family also owned a home on North Exeter Street in Baltimore where the colder months of the year were spent. Junius was one of the most famous actors on the American stage although he was an eccentric personality who had problems with alcohol and spells of madness.

As a young man John attended several private schools including a boarding school operated by Quakers at Cockeysville. One day a gypsy living in the woods near Cockeysville read John's palm. She said:



Ah, you've a bad hand; the lines all cris-cras! It's full enough of sorrow. Full of trouble. Trouble in plenty, everywhere I look. You'll break hearts, they'll be nothing to you. You'll die young, and leave many to mourn you, many to love you too, but you'll be rich, generous, and free with your money. You're born under an unlucky star. You've got in your hand a thundering crowd of enemies - not one friend - you'll make a bad end, and have plenty to love you afterwards. You'll have a fast life - short, but a grand one. Now, young sir, I've never seen a worse hand, and I wish I hadn't seen it, but every word I've told is true by the signs. You'd best turn a missionary or a priest and try to escape it. (56-57)

As a teenager Booth attended St. Timothy's Hall, an Episcopal military academy in Catonsville, Maryland. During the 1850's young Booth apparently became a Know-Nothing in politics. The Know-Nothing Party was formed by Americans who wanted to preserve the country for native-born white citizens.

Booth eventually left school after his father died in 1852. He spent several years working at the farm near Bel Air. However, according to his sister, Asia Booth Clarke, Booth's dreams went beyond working at a farm. "I must have fame! fame!" he cried. This goal was to be a famous actor like his father had been.

& Apprenticeship &

In August, 1855, when he was only 17 years old, Booth made his stage debut as the Earl of Richmond in Shakespeare's Richard III. Two years passed before he made another appearance on stage. In 1857 Booth played stock in Philadelphia, but he frequently missed cues and forgot his lines. He persevered, however, and came of age in 1858 as a member

of the Richmond Theatre. It was in Richmond where he truly became enamored with the Southern people and way of life. As his career gained momentum, many called him "the handsomest man in America" (41) He stood 5-8, had jet black hair, ivory skin, and was lean and athletic. He had an easy charm about him that attracted women.

Booth began his stock theater appearances in 1857 in Weatley's Arch Street Theatre in Philadelphia (the center for theater in this country at the time). According to one biographer, Booth studied intently in Philadelphia, but author Gordon Samples writes that Booth's lack of confidence did not help his theatrical career (198).

It was a common practice of theater companies to retain actors who would complement a touring, star figure. Booth eventually became one the these star figures, with stock companies for one and two week engagements. Often a different play was performed each night, requiring Booth to stay up studying his new role until dawn, when he would rise and make his way to the theater for rehearsal.

William S. Fredericks, the acting and stage manager at the Arch Street Theatre, said the new actor did not show promise as a great actor. This negative opinion was also held by other Philadelphia company actors. They said Booth, who was 19, had no future as an actor. In September of 1858, Booth moved to Richmond, Virginia for a season of stock at the old Marshall Theatre. He became more confident as an actor and was popular with his audiences. At the same time Booth became more enamored with the southern way of life, which helped to refine his southern political views. Booth also attended many important social functions in Richmond.

Turning Point

Booth briefly left the Richmond Theatre Company in 1859. He joined the Richmond



Grays, gaining his only official military experience. He enlisted on November 20, 1859 with the sole intention of witnessing the December hanging of the fiery abolitionist John Brown in Charles Town, Virginia. Soon after witnessing Brown's hanging, Booth left for Richmond where he was discharged.

During the Civil War, Booth said he promised his mother that he would not join the Confederate army. Booth did however, undertake some action to support the Confederacy. According to some reports, Booth was actively engaged in smuggling medical supplies to Confederate forces in 1864.

Many people who came in contact with Booth mentioned the magnetism and power of his eyes. Sir Charles Wyndham, a fine comedian who witnessed the acting exploits of both Booth and his brother Edwin, wrote that Booth's "... eyes were striking features, but when his emotions were aroused they were like living jewels. Flames shot from them" (Samples 113).

Booth was frequently seen in the company of many women, and in one passage author Samples wrote that Booth often "lounged" in the arms of Ellen Starr, who was in Washington at the time of the Lincoln assassination (166). Miss Starr was but one of many. In 1861, actress Henrietta Irving slashed Booth in the face with a knife; Irving had erupted into a jealous rage when she learned that Booth had no intentions of marrying her.

After Booth was killed, five photographs of female friends were found on his person.

One of these pictures was of his betrothed Lucy Hale, the daughter of Senator John P.

Hale. Ironically, Senator Hale was a prominent Republican abolitionist.



In 1860 Booth's career as an actor took off. Soon he was earning \$20,000 a year. He invested some money in the oil business. He was hailed as the "youngest tragedian in the world." He was playing the role of Duke Pescara in The Apostate at the Gayety Theater in Albany, New York, as President-elect Abraham Lincoln passed through on his way to Washington. Over the next several years he starred in Romeo and Juliet, The Apostate, The Marble Heart, The Merchant of Venice, Julius Caesar, Othello, The Taming of the Shrew, Hamlet, and Macbeth among others.

Booth appeared in New York, Boston, Baltimore, Washington, Chicago, Cleveland, Detroit, St. Louis, Leavenworth, Richmond (before the Civil War), Nashville, New Orleans and several other cities. On November 9, 1863, President Lincoln viewed Booth in the role of Raphael in <u>The Marble Heart</u>. Besides appearing at Ford's from November 2 to November 15, 1863, Booth made only one other acting appearance in that theater. That occurred on March 18, 1865, when Booth made the last appearance of his career as Duke Pescara in The Apostate.

When the Lincolns saw John Wilkes Booth in <u>The Marble Heart</u> at Ford's Theatre on November 9, 1863, they were accompanied by several people. Among these people was Mary B. Clay, a daughter of Cassius Clay, U.S. Minister to Russia. Mary Clay reminisced about the evening as follows: "In the theater President and Mrs. Lincoln, Miss Sallie Clay and I, Mr. Nicolay and Mr. Hay, occupied the same box which the year after saw Mr. Lincoln slain by Booth. I do not recall the play, but Wilkes Booth played the part of villain. The box was right on the stage, with a railing around it. Mr. Lincoln sat next to the rail, I next to Mrs. Lincoln, Miss Sallie Clay and the other gentlemen farther around. Twice



Booth in uttering disagreeable threats in the play came very near and put his finger close to Mr. Lincoln's face; when he came a third time I was impressed by it, and said, 'Mr. Lincoln, he looks as if he meant that for you.' 'Well,' he said, 'he does look pretty sharp at me, doesn't he?' At the same theater, the next April, Wilkes Booth shot our dear President. Mr. Lincoln looked to me the personification of honesty, and when animated was much better looking than his pictures represent him." Mary Clay, in her reminiscence, was off by a year when she said the President was shot "the next April" (Helm 243).

On November 25, 1864, before a standing room only crowd in New York, Booth (along with his two brothers) played the role of Marc Anthony in <u>Julius Caesar</u>. Critics generally rated John Wilkes Booth as a good actor, but he was considered below the talent level of his father and older brother, Edwin.

In the spring of 1862 Booth was arrested and taken before a provost marshall in St.

Louis for making antigovernment remarks. He told Asia, "So help me holy God! my soul,

life, and possessions are for the South" (Clarke 112).

"This country was formed for the white not for the black man. And looking upon African slavery from the same standpoint, as held by those noble framers of our Constitution, I for one, have ever considered it, one of the greatest blessings (both for themselves and us) that God ever bestowed upon a favored nation" (Rhodehamel Right or Wrong, God Judge Me 125).

In the summer and possibly the fall of 1864 Booth occasionally stayed at the McHenry House in Meadville, Pennsylvania. It is known that he registered at the McHenry House on June 10, 1864, and again on June 29, 1864. Most likely his stops in Meadville



were to make railroad connections. Scratched on a window pane in Room 22 in the McHenry House were the words "Abe Lincoln Departed This Life August 13th, 1864 By The Effects of Poison." After the assassination, these words drew attention because of Booth's association with David Herold, a druggist's clerk with easy access to poison. Although there has been much speculation as to who may have scratched these words, Booth was not an occupant of the room where the words were scratched. The matter was ignored at the time. The person who actually scratched the words remains a mystery to this day.

After leaving the stage in May of 1864, Booth went to western Pennsylvania to concentrate entirely upon oil investments. Booth had formed an oil company in 1863 with his acting friends John Ellsler, Thomas Y. Mears and George Pauncell. It was appropriately called the Dramatic Oil Company.

Impatient with his lack of immediate financial success, Booth gave up his oil interests in the autumn of 1864. He turned most of his investment over to his brother Junius and friend, Joseph H. Simonds. He had other pressing issues on his mind.

Booth was most likely an agent or spy for the South. During the war he smuggled quinine and perhaps other medicines to the rebel army. Coded letters discovered in his trunk back at the National Hotel connected him to the Confederacy. When he was in Philadelphia, he often stayed with Asia. She recalled how "strange men called late at night for whispered consultations." In <u>The Unlocked Book</u> Asia wrote that she then knew "that my hero (JWB) was a spy, a blockade-runner, a rebel...I knew that he was today what he had been since childhood, an ardent lover of the South and her policy, an upholder of

Southern principles. He was a man so single in his devotion, so unswerving in his principles, that he would yield everything for the cause he espoused" (Clarke 63). That he did.

In October of 1864 Booth traveled to Montreal. He conducted a number of meetings with men associated with the Confederacy. The record is unclear as to what exactly transpired. By mid-November Booth checked into the National Hotel in Washington. Booth carried with him a letter of introduction from the Confederates, with whom he had conferred, addressed to Dr. William Queen of Charles County, Maryland. This letter led Booth to meet with Dr. Samuel A. Mudd in November of 1864. Booth began putting together an operation, purportedly with Dr. Mudd and others, to capture the President and transport him to Richmond. By capturing Lincoln they expected to force the federal government to return Confederate prisoners of war who were confined in Union prisons and then return them to fight Union forces. This would be a way of swelling the dwindling ranks of Confederate armies.

Booth began recruiting a gang of conspirators. Within several months, he had recruited Michael O'Laughlen, Samuel Arnold, Lewis Powell (Paine), John Surratt, David Herold, and George Atzerodt.

On March 15th Booth met with the entire group at Gautier's Restaurant on Pennsylvania Avenue about 3 blocks from Ford's Theatre to discuss Lincoln's abduction. Shortly thereafter, Booth learned that Lincoln would be attending a play (Still Waters Run Deep) at the Campbell Hospital just outside Washington on March 17, 1865. It seemed like an ideal time to seize Lincoln in his carriage. However, at the last minute, Booth learned that the President was not going to attend the performance. Rather than attend the play, Lincoln had decided instead to speak to the 140th Indiana Regiment and present

a captured flag to the Governor of Indiana.

After this failure, some of the conspirators began to melt away. Some Lincoln assassination books say an actual attempt was indeed made on March 17 to kidnap the President. But when the conspirators realized it wasn't Lincoln in the carriage they rode off in disgust. This story is probably untrue and the incident never really took place. It seems likely that John H. Surratt, a Booth friend and Confederate operative, embellished the story in a lecture tour on the conspiracy some years later. "He (Booth) became a monomaniac on the success of the Confederate arms, a condition which generally follows when a man's thoughts are constantly centered upon one subject alone" (Arnold 23).

Verifying information about Booth's March 17 kidnap plans was cited by noted Lincoln assassination scholar, Dr. James O. Hall, during an interview published in the April, 1990, edition of the Journal of the Lincoln Assassination. Dr. Hall said that E.L. Davenport, an actor in the play at Campbell Hospital, recalled how Booth had arrived at the hospital and asked about Lincoln's whereabouts on the afternoon of March 17th.

Through all this intrigue, Booth's trysts with his many lady friends continued. In the spring of 1864 he met a young Boston girl named Isabel Sumner. Isabel, only 16 years old, was very pretty, and Booth exchanged photographs and letters with her. He gave Isabel a ring, set with a pearl, which was inscribed "J.W.B. to I.S." When Booth was sick in New York Isabel sent him flowers. It seems the romance was short-lived, and there is no evidence it lasted beyond the summer of 1864.

Sometime in late 1864 or early 1865, Booth entered into a serious romance with Lucy Lambert Hale, daughter of John Parker Hale, New Hampshire's abolitionist former

senator.

In January of 1865 the Hales moved into the National Hotel where Booth was staying. (President Lincoln named John Hale to be minister to Spain, and the Hale family was making preparations to sail to Europe). By March Booth was secretly engaged to Lucy Hale. On March 4th Booth attended Lincoln's second inauguration as the invited guest of Lucy. Booth is known to have confided to his actor friend Samuel Knapp Chester, "What an excellent chance I had to kill the President, if I had wished, on inauguration day" (Rhodehamel 137). Booth was seen with Lucy at the National Hotel on the morning of the assassination.

The long Union siege of the Confederate capital of Richmond, Virginia was well underway. The Union Army marched in and Confederate forces under General Lee moved west. One week later, on April 9, 1865 General Lee was forced by General Grant to surrender. These Confederate failures, along with the failure of Booth's capture plot, apparently gave Booth the incentive to carry out his final fatal plan.

* "Something decisive and great" *

On April 11 the President gave his last speech from the White House. Booth, Herold, and Powell were in the audience. Among other things, Lincoln discussed possible new rights for certain blacks. He suggested conferring voting rights "on the very intelligent, and on those who serve our cause as soldiers" (Library 89). Booth was enraged! He said, "Now, by God! I'll put him through. That is the last speech he will ever make" (Eckert 674).

"For six months we had worked to capture. But, our cause being almost lost, something decisive and great must be done" (Hanchett N.pag.).

Works Cited

- Angle, Paul M. and Earl Schenck Miers. <u>The Living Lincoln</u>. New York: Barnes & Noble, 1992.
- Arnold, Isaac. The Life of Abraham Lincoln. New York: A. L. Burt & Company, 1901.
- Arnold, Samuel B. "The Baltimore American". 1902.
- Ballard, Colin R. <u>The Military Genius of Abraham Lincoln</u>. Cleveland: World Publishing Company, 1965.
- Basler, Roy P. <u>Abraham Lincoln</u>: <u>His Speeches and Writings</u>. New York: Kraus Reprint Company, 1969.
- Basler, Roy P. <u>A Touchstone for Greatness: Essays, Addresses, and Occasional Pieces about</u>

 <u>Abraham Lincoln.</u> Westport: Greenwood Press, 1973.
- Boritt, Gabor S. <u>Lincoln and the Economics of the American Dream</u>. Urbana: University of Illinois Press, 1994.
- Burlingame, Michael, ed. "An Oral History of Abraham Lincoln: John G. Nicolay's Interviews and Essays". Carbondale: University of Illinois Press, 1996.
- Burlingame, Michael. <u>The Inner World of Abraham Lincoln</u>. Champaign: University of Illinois Press, 1994.
- Burlingame, Michael and John R. Turner Ettlinger, ed. <u>Inside Lincoln's White House: The Complete Civil War Diary of John Hay</u>. Champaign: University of Illinois Press, 1998.
- Burlingame, Michael, ed. <u>Lincoln Observed: Civil War Dispatches of Noah Brooks</u>.

 Baltimore: John Hopkins University, 1998.
- Catton, Bruce. Grant Takes Command. Boston: Little, Brown, & Company, 1969.

Catton, Bruce. This Hallowed Ground. New York: Simon & Schuster, 1982.

Charnwood, Lord. Abraham Lincoln. New York: Pocket Books, 1945.

Clarke, Asia Booth. <u>The Unlocked Book</u>, <u>A Memoir of John Wilkes Booth by his Sister Asia</u>

<u>Clarke Booth</u>. New York: G. P. Putnam and Sons, 1938.

Current, Richard N. The Lincoln Nobody Knows. New York: Hill & Wang, 1958.

Dana, Charles. Recollections of the Civil War. New York: Collier, 1963.

Davis, William C. Lincoln's Men. New York: Free Press, 2000.

Eckert, Thomas. "Impeachment Investigation, Testimony of 30 May, 1867". Washington,
D. C.: Library of Congress, 1867.

Fehrenbacher, Don E. <u>Lincoln in Text and Context: Collected Essays</u>. Palo Alto: Stanford University Press, 1987.

Foote, Shelby. <u>The Civil War, Volume I</u>. Alexandria: Time-Life Education, Incorporated, 1999.

Forney, Charles. Anecdotes of Public Men. New York: Harper & Brothers, 1873.

Franklin, John Hope . "Lincoln and the Politics of War." Ralph Newman, ed. <u>Lincoln for the Ages</u>. New York: Pyramid Publications, 1964.

Glatthaar, James. <u>Partners in Command</u>. New York: Free Press, 1993.

Guelzo, Allen C. <u>Abraham Lincoln: Redeemer President</u>. Grand Rapids: Eerdmans Publications, 1999.

Hanchett, William. "The Diary of John Wilkes Booth, April, 1865". The Journal of the Illinois State Historical Society. 72.1 (1979).

Hanchett, William. <u>Out of the Wilderness</u>. Champaign: University of Illinois Press, 1994.

John Hay to John G. Nicolay, Washington August 7, 1813 in Michael Burlingame, ed. At

<u>Lincoln's Side: John Hay's Civil War Correspondence and Selected Writings.</u>

Carbondale: SIU Press, 2000.

Helm, Katherine. Mary, Wife of Lincoln. New York: Harper & Brothers, 1928.

Herndon, William and Jesse Weik. <u>Life of Lincoln</u>. Cleveland: World Publishing Company, 1943.

Holzer, Harold. Lincoln As I Knew Him. New York: Algonquin Books, 1999.

Jaffa, Harry V. Crisis of the House Divided. Chicago: University of Chicago Press, 1992.

Library of America, <u>Lincoln</u>, <u>Speeches</u>, <u>Letters</u>, <u>Miscellaneous Writings</u>, <u>Presidential</u>

<u>Messages and Proclamations</u>. New York: Library of America, 1989.

Lorant, Stefan. The Life of Abraham Lincoln. New York: Signet, 1955.

Luthin, Reinhard N. <u>The Real Abraham Lincoln</u>. Englewood Cliffs, New Jersey: Prentice-Hall, 1960.

Neely, Jr., Mark E. <u>The Fate of Liberty: Abraham Lincoln and Civil Liberties</u>. New York:

Oxford University Press, 1991.

Nevins, Allan. <u>The War for Union, Volume II: War Becomes Revolution, 1862-1863</u>. New York: Scribner, 1960.

Nicolay, John. Abraham Lincoln. New York: Century Company, 1904.

Nicolay, Helen. Personal Traits of Abraham Lincoln. New York: Century Company, 1912.

Paludan, Philip Shaw. <u>The Presidency of Abraham Lincoln</u>. Lawrence: University of Kansas Press, 1994.

Pease, Theodore, ed. <u>Diary of Orville Hickman Browning</u>. Springfield: Illinois State
Historical Library, 1925.

- Randall, James G. <u>Lincoln the President: Last Full Measure</u>. Champaign: University of Illinois Press, 1991.
- Randall, James G. <u>Lincoln the President: Midstream</u>. New York: Dodd & Mead, 1952.
- Rhodehamel, John and Louise Taper, ed. <u>Right or Wrong</u>, <u>God Judge Me</u>. <u>The Writings of John Wilkes Booth</u>. Urbana: University of Illinois Press, 1997.
- Rice, Allen Thorndike. <u>Reminiscences of Abraham Lincoln</u>. New York: North American Review, 1888.
- Russell, William Howard. My Diary North and South. New York: Harper & Brothers, 1954.
- Samples, Gordon. <u>Lust for Fame</u>: <u>The Stage Career of John Wilkes Booth</u>. Jefferson, North Carolina: McFarland & Company, 1982.
- Sandburg, Carl S. <u>Abraham Lincoln: The Prairie Years and The War Years</u>. New York: Harcourt, 1974.
- Schurz, Carl. The Reminiscences of Carl Schurz, II. New York: McClure, 1907.
- Sears, Stephen W. Controversies & Commanders. Boston: Houghton & Mifflin, 1999.
- Speed, Joshua. <u>Reminiscences of Abraham Lincoln and Notes on a Visit to California, Two Lectures.</u> Louisville: John P. Morton, 1884.
- Stimmel, Smith. <u>Personal Reminiscences of Abraham Lincoln</u>. Minneapolis: H. M. Adams, 1928.
- Stoddard, William O. <u>Lincoln's Third Secretary</u>: <u>The Memoirs of Willaim O. Stoddard</u>.

 New York: Exposition Press, 1955.
- Strozier, Charles. <u>Lincoln's Quest for Union</u>. Chicago, University of Illinois Press, 1987.
- Tarbell, Ida. Life of Lincoln, Volume II. New York: Lincoln Memorial Association, 1900.

Appendix A

A Chronology of the Theatrical Performances of John Wilkes Booth



A Chronology of the Theatrical Performances of John Wilkes Booth

1855

Wheatley's Arch Street Theatre, Philadelphia

Tuesday, August 14 Richmond in Richard III

1857

Wheatley's Arch Street Theatre, Philadelphia

Saturday, August 15 Second Mask in <u>The Belle's Stratagem</u> / <u>State's Secrets</u>

Monday, August 17 The courier in <u>The Wife</u>; or <u>A Tale of Mantua</u> / <u>State's Secrets</u>

Tuesday, August 18 <u>Charity's Love</u>; or <u>The Trials of the Heart / No</u>; or <u>The Glorious</u>

Minority

Wednesday, August 19 Charity's Love; or The Trials of the Heart / My Precious Betsy

Thursday, August 20 <u>Charity's Love</u>; or <u>The Trials of the Heart</u> / <u>My Precious Betsy</u>

Friday, August 21 Charity's Love; or The Trials of the Heart / The Dramatist

Saturday, August 22 <u>Richard III / The Toodles</u>

Monday, August 24 The Lady of Lyons / P.P.; or The Man and the Tiger

Tuesday, August 25 <u>Love's Sacrifice / My Precious Baby</u>

Wednesday, August 26 Richard III / The Toodles

Thursday, August 27 St. Marc / My Precious Baby

Friday, August 28 <u>St. Marc / The Married Bachelor</u>

Saturday, August 29 St. Marc / Paul Pry

Monday, August 31 The Stranger / Honey Moon

Tuesday, September 1 The Hunchback / The Handsome Husband

Wednesday, September 2 Fazio or The Italian Wife / The Handsome Husband

Thursday, September 3 The Hunchback / The Married Bachelor





Tuesday, October 6

Eustache / That Blessed Baby

Wednesday, October 7

The Robbers / The Victims

Thursday, October 8

Extremes / Beware of Garroters

Friday, October 9

The Robbers / Paul Pry

Saturday, October 10

Jack Cade / Love in Livery

Monday, October 12

Jane Shore / The Brigand

Tuesday, October 13

Much Ado About Nothing / The Dramatist

Wednesday, October 14

Jack Cade / My Neighbor's Wife

Thursday, October 15

Jack Cade / Love in Livery

Friday, October 16

Jack Cade / The Bridegroom

Saturday, October 17

Jack Cade / My Neighbor's Wife

Monday, October 19

Hamlet / Perfection

Tuesday, October 20

Jack Cade / Sudden Thoughts

Wednesday, October 21

Jack Cade / A Handsome Husband

Thursday, October 22

Macbeth / Rough Diamond

Friday, October 23

Jack Cade / Katherine and Petruchio

Saturday, October 24

Civilization / Paul Pry

Monday, October 26

Macbeth / My Neighbor's Wife

Tuesday, October 27

<u>Civilization</u> / <u>The Robber's Wife</u>

Wednesday, October 28

Julius Caesar / The Toodles

Thursday, October 29

<u>Civilization</u> / <u>Guy Mannering</u>

Friday, October 30

The Model of a Wife / The Stage Struck Barber / A Glance at New York

Saturday, October 31

Julius Caesar / Katherine and Petruchio

Monday, November 2

The Queen of Spades / Black Eyed Susan

Tuesday, November 3

The Queen of Spades / Black Eyed Susan

Wednesday, November 4 The Queen of Spades / Black Eyed Susan

Thursday, November 5

The Queen of Spades / Black Eyed Susan





Friday, November 6 The Queen of Spades / Black Eyed Susan

Saturday, November 7 Ignomar / Black Eyed Susan

Monday, November 9 The Jealous Wife / Black Eyed Susan

Tuesday, November 10 The King's Rival / Swiss Swains

Wednesday, November 11 Jack Cade / Honey Moon

Thursday, November 12 <u>Camille / The Robber's Wife</u>

Friday, November 13 The King's Rival / The Golden Farmer

Saturday, November 14 Richard III / P.P.; or The Man and the Tiger

Monday, November 16 <u>Hamlet / The Married Bachelor</u>

Tuesday, November 17 Rob Roy / Laugh When You Can

Wednesday, November 18 The Merchant of Venice / Guy Mannering

Thursday, November 19 Charity's Love or The Trials of the Heart / Rob Roy

Friday, November 20 Richelieu / Time Tries All

Saturday, November 21 Sea of Ice / Love in Livery

Monday, November 23 Richelieu / Time Tries All

Tuesday, November 24 <u>Sea of Ice / My Precious Betsy</u>

Wednesday, November 25 Fazio or The Italian Wife / The Hypocrite

Thursday, November 26 (afternoon) P.P. or the Man and the Tiger / Scandal Mag or The

Village Gossip / Out for Thanksgiving

Thursday, November 26 (evening) Sea of Ice / The Midnight Watch

Friday, November 27 <u>Leap Year / Retribution</u>

Saturday, November 28 The Hypocrite / Retribution

Monday, November 30 Jack Cade / A Day Well Spent

Tuesday, December 1 London Assurance / Madelaine

Wednesday, December 2 Leap Year / Madelaine

Thursday, December 3 London Assurance / The Midnight Watch

Friday, December 4 Still Waters Run Deep / The Second Love





Saturday, December 5 Othello / The Toodles

Monday, December 7 London Assurance / Paul Pry

Tuesday, December 8 The Day After the Wedding / Annette, The Forsaken / The Bride

of Lammermoor

Wednesday, December 9 Still Waters Run Deep / Laugh When You Can

Thursday, December 10 The Jealous Wife / The Bride of Lammermoor

Friday, December 11 The Lady of Lyon / A Serious Family

Saturday, December 12 Richard III / Sudden Thoughts

Monday, December 14 The Merchant of Venice / Annette, the Forsaken

Tuesday, December 15 Speed the Plough / The Carpenter of Rouen

Wednesday, December 16 Beatrice or The False and the True / The Spectre Bridegroom

Thursday, December 17 Beatrice or The False and the True / Love in Livery

Friday, December 18 <u>Beatrice</u> or <u>The False and the True / Swiss Swains</u>

Saturday, December 19 Beatrice or The False and the True / The Carpenter of Rouen

Monday, December 21 Beatrice or The False and the True / Sarah's Young Man

Tuesday, December 22 <u>Beatrice</u> or <u>The False and the True</u> / <u>Sarah's Young Man</u>

Wednesday, December 23 Beatrice or The False and the True / My Precious Baby

Thursday, December 24 Beatrice or The False and the True / Christmas Adventures or Major

Jones' Courtship

Friday, December 25 The Last Days of Pompeii / Sarah's Young Man

Saturday, December 26 The Last Days of Pompeii / Sarah's Young Man

Monday, December 28 The Last Days of Pompeii / Rival Pages

Tuesday, December 29 <u>The Last Days of Pompeii / Rival Pages</u>

Wednesday, December 30 The Last Days of Pompeii / Still Waters Run Deep

Thursday, December 31 The Last Days of Pompeii / A Serious Family





Fraud and Its Victims / Laugh When You Can Friday, January 29 Wallace, Hero of Scotland / A Cure for the Heartache Saturday, January 30 Damon and Pythias / Paul Pry Monday, February 1 She Stoops to Conquer / Wallace, Hero of Scotland Tuesday, February 2 Wives as They Were and Maids as They Are / Wallace, Hero of Wednesday, February 3 Scotland Thursday, February 4 Brian Boroihme / Sweethearts and Wives Money / Brian Boriohme Friday, February 5 The Plough / Brian Boriohme Saturday, February 6 Monday, February 8 Virginius / The Happy Family Wives as They Were and Maids as They Are / The Carpenter of Tuesday, February 9 Rouen Ambition or The Tomb, the Throne, and the Scaffold / The Spectre Wednesday, February 10 Bridegroom Thursday, February 11 Ambition or The Tomb, the Throne, and the Scaffold / The Happy Family Friday, February 12 Ambition or The Tomb, the Throne, and the Scaffold / Sarah's Young Man Ambition or The Tomb, the Throne, and the Scaffold / My Saturday, February 13 Neighbor's Wife <u>Ambition</u> or <u>The Tomb, the Throne, and the Scaffold / Nothing</u> Monday, February 15 to Nurse Ambition or The Tomb, the Throne, and the Scaffold / Nothing Tuesday, February 16 to Nurse Ambition or The Tomb, the Throne, and the Scaffold / The Wednesday, February 17 Buzzards Thursday, February 18 Ambition or The Tomb, the Throne, and the Scaffold / Nothing to Nurse

Friday, February 19

Richmond in Richard III / Poor Gentleman

Saturday, February 20

(engagement of Mrs. Farren and Mr. Vezin): The Stranger / The

Honeymoon

Monday, February 22

The Tragedy of Bertram / The Wonder

Tuesday, February 23

as Petruchio Pandolfe in Lucretia Borgia / A Bold Stroke for a

Husband

Wednesday, February 24

as Dawson in The Gamester / Simpson & Co.

Thursday, February 25

<u>Ingomar</u> / <u>Lucretia Borgia</u>

Friday, February 26

Mary Tutor / A Bold Stroke for a Husband / Nothing to Nurse

Saturday, February 27

(engagement of Mrs. Mme Ponisi, J.S. Clarke, Susan Denin):

Romeo & Juliet / The Toodles

Monday, March 1

Jane Shore / To Parents and Guardians

Tuesday, March 2

Money / Sudden Thoughts

Wednesday, March 3

Douglas / Poor Gentleman

Thursday, March 4

Romeo & Juliet / The Happy Family

Friday, March 5

Rule a Wife and Have a Wife / Roland for an Oliver

Saturday, March 6

Douglas / Willow Copse

Monday-Friday, March 8-19

The Declaration of Independence or Philadelphia in the Olden

Times

Saturday, March 20

Douglas / Willow Copse

Monday, March 22

Asmondus or The Little D — L's Share / The Drunkard

Tuesday, March 23

A Husband for an Hour / Robert Macaire

Wednesday, March 24

The Coming Squire or Two Days at the Hall / A Husband for an

Hour

Thursday, March 25

The Rivals / A Kiss in the Dark

Friday, March 26

The Coming Squire or Two Days at the Hall / A Husband for an



Hour

Saturday, March 27 <u>Venice Preserved / Robert Macaire</u>

Monday, March 29 The Country Squire or Two Days at the Hall / Ugolino

Tuesday, March 30 Heir at Law / Rose at Ettrick Vale

Wednesday, March 31 School for Scandal / Gambler's Fate

Thursday, April 1 A Husband for the Hour / Ugolino

Friday, April 2 Gambler's Fate / A Cure for the Heartache

Saturday, April 3 School for Scandal / Gambler's Fate

Monday, April 5 Brutus or The Fall of Tarquin / A Hard Struggle

Tuesday, April 6 Richard III / A Hard Struggle

Wednesday, April 7 Fashion / William Tell

Thursday, April 8 Fashion / Love and Charity

Friday, April 9 The Egyptian / Black Eyed Susan

Saturday, April 10 <u>Damon and Pythias / The Carpenter of Rouen</u>

Monday, April 12 Paul Pry in America or Jonathan Bradford; or Murder at the

Roadside Inn / The Toodles (Act 2)

Tuesday, April 13 Wild Oats / Robert Macaire

Wednesday, April 14 Paul Pry in America or Jonathan Bradford; or Murder at the

Roadside Inn / The Toodles (Act 2)

Thursday, April 15 The Way to Get Married / Turning the Tables

Friday, April 16 Town and Country / Love in Livery

Saturday, April 17 The Way to Get Married / Jonathan Bradford; or Murder at the

Roadside Inn

Monday, April 19 Jonathan Bradford or Murder at the Roadside Inn / Virginia

Mummy

Tuesday, April 20 King Henry IV / House Dog

Wednesday, April 21 The Merry Wives of Windsor / Turning the Tables

Thursday, April 22 King Henry IV / House Dog

Friday, April 23

King Henry IV / Catherine and Petruchio

Saturday, April 24

Mons Mallet / Colonel Wildfire, The Kentuckian of 1815

Monday, April 26

(engagement of Agnes Robertson and Dion Bourcicault); Jesse

Brown / The Irish Tutor

Tuesday, April 27

Jesse Brown / The Irish Tutor

Wednesday, April 28

Jesse Brown / Omnibus

Thursday, April 29

Jesse Brown / Omnibus

Friday, April 30

Jesse Brown / The Limrick Boy

Saturday, May 1

Jesse Brown / The Limrick Boy

Monday, May 3

Jesse Brown / Tableau: The Arrival of General Havelock / The

Limrick Boy

Tuesday, May 4

Jesse Brown / Tableau: The Arrival of General Havelock / The

Irish Broom Maker

Wednesday-Saturday, May 5-22 <u>Jesse Brown</u> / (and a favorite farce)

Monday, May 24

(engagement of Charlotte Cushman); The Stranger / Turning the

Tables

Tuesday, May 25

as the First Apparition in Macbeth / A Thumping Legacy

Wednesday, May 26

As Capucius in Henry VIII / A Kiss in the Dark

Thursday, May 27

Guy Mannering / (and a favorite farce)

Friday, May 28

as Silvius in As You Like It / Simpson & Co.

Saturday, May 29

(afternoon only) Guy Mannering / Retribution / William Tell

Monday, May 31

(engagement of Mr. Couldock): The Willow Copse / Nothing to

Nurse

Tuesday, June 1

School for Scandal / Turning the Tables

Wednesday, June 2

Louis XI / P.P.; or, The Man and the Tiger

Thursday, June 3

Louis XI / The Spectre Bridegroom

Friday, June 4

Louis XI / The School of Reform



Sat

Saturday, June 5

King Lear

Monday, June 7

(engagement of John Brougham): / Dombey & Son / Sketches in

India

Tuesday, June 8

David Copperfield / Robert Macaire

Wednesday, June 9

Po-ca-hon-tas; or Ye Gentleman Savage / The Nervous Man

Thursday, June 10

Po-ca-hon-tas; or Ye Gentleman Savage / The Stage Struck

Irishman / My Neighbor's Wife

Friday, June 11

The Mustard Ball / The Limrick Boy / Po-ca-hon-tas; or, Ye

Gentleman Savage

Saturday, June 12

The Mustard Ball / The Limrick Boy / Po-ca-hon-tas; or, Ye

Gentleman Savage

Monday, June 14

Columbus el Filibustero / Paddy Miles

Tuesday, June 15

Columbus el Filibustero / Paddy Miles

Wednesday, June 16

Columbus el Filibustero / Brian O'Lynn / Lend Me Five Shillings

Thursday, June 17

Columbus el Filibustero / The Pleasant Neighbor / Two Gregories

Friday, June 18

Columbus el Filibustero / Po-ca-hon-tas; or, Ye Gentleman Savage,

Dr O Toole

Saturday, June 19

The Happy Man / Columbus el Filibustero / Brian O'Lynn (last

night of the season)

Holliday Street Theatre, Baltimore

Friday, August 27

(engagement of Edwin Booth) as Richmond in <u>Richard III</u>

Richmond Theatre, Richmond

Saturday, September 4

Town and Country or Which Is Best? / 1000 Milliners Wanted for

the Frazer River Gold Diggins

Monday, September 6

School for Scandal

Tuesday, September 7

Extremes / Jenny Lind

Wednesday, September 8

as Count Florio in The Wife; or My Father's Grave / Swiss Swains



Thursday, September 9 as Cool in <u>London Assurance</u>

Friday, September 10 Old Heads and Young Hearts

Saturday, September 11 La Tour de Nesle; or <u>The Chamber of Death</u>/ <u>The Lottery Ticket</u>

Monday, September 13 (engagement of Maggie Mitchell): <u>The Young Prince</u> / <u>The Four</u>

Sisters

Tuesday, September 14 Margot, The Poultry Dealer / The Young Prince

Wednesday, September 15 Milly, The Maid with the Milking Pail / Katy O'Sheil / The Lottery

Ticket

Thursday, September 16 Wept of Wish-Ton-Wish / Margot, The Poultry Dealer

Friday, September 17 Pet of the Petticoats / Katy O'Sheil / Lady of Lyons

Saturday, September 18 The French Spy or The Fall of Algiers / La Tour de Nesle; or, The

Chamber of Death

Monday, September 20 The Wild Irish Girl / Countess of Zytomie

Tuesday, September 21 Wept of Wish-Ton-Wish / The Wild Irish Girl

Wednesday, September 22 The French Spy; or The Fall of Algiers / Husband at Night

Thursday, September 23 Satan in Paris / Wanderin Boys

Friday, September 24 <u>Jessie Brown / Captain Charlotte</u>

Saturday, September 25 <u>Green Bushes / Jessie Brown</u>

Monday, September 27 (engagement of Edwin Booth); The Apostate / Family Jars

Tuesday, September 28 <u>Richilieu</u>; or <u>The Conspiracy / Nature and Philosophy</u>; or <u>The Youth</u>

that Never Saw a Woman

Wednesday, September 29 A New Way to Pay Old Debts

Thursday, September 30 The Iron Chest / Katherine and Petruchio

Friday, October 1 as Richmond in <u>Richard III</u> / <u>The Secret</u>; or <u>The Hole in the Wall</u>

Saturday, October 2 Macbeth / Nature and Philosophy; or The Youth that Never Saw

<u>a Woman</u>

Monday, October 4 Romeo and Juliet

0

Tuesday, October 5

Hamlet

Wednesday, October 6

Macbeth

Thursday, October 7

Othello / All the World's a Stage

Friday, October 8

The Merchant of Venice / Taming of the Shrew

Saturday, October 9

as Richmond in Richard III

Monday, October 11

Henry V / Poor Pillicody

Tuesday, October 12

Henry V / The Lottery Ticket

Wednesday, October 13

King Lear

Thursday, October 14

Brutus / All the World's a Stage

Friday, October 15

Much Ado about Nothing / In and Out of Place

Saturday, October 16

La tour de Nesle; or The Chamber of Death / Factory Girl

Monday, October 18

Sea of Ice / Alpine Maid

Tuesday, October 19

Sea of Ice / Jenny Lind

Wednesday, October 20

Sea of Ice / Factory Girl

Thursday, October 21

<u>Shoemaker of Toulouse</u>; or <u>The Avenger of Humble Life</u> / <u>Family</u>.

Jars

Friday, October 22

Shoemaker of Toulouse; or The Avenger of Humble Life / Family

Jars

Saturday, October 23

People's Lawyer / Jessie Brown

Monday, October 25

as Traddles in <u>David Copperfield</u> / <u>Family Jars</u>

Tuesday, October 26

All That Glitters is Not Gold / Jessie Brown

Wednesday, October 27

The Dutch Governor / Poor Pillicoddy / In and Out of Place

Thursday, October 28

Sea of Ice / The Lottery Ticket

Friday, October 29

<u>Triple Murder</u>; or <u>The Chamber of Death / Yankee Teamster</u>

Saturday, October 30

Dombey and Son / The Mysterious Panel

Dudley Hall, Lynchburg, Va.



Monday, November 1

as Count Florio in The Wife; or My Father's Grave / Poor Pillicoddy

Thursday, December 2

Virginius / Dead Shot

Friday, December 3

Tragedy of Werner / My Aunt

Saturday, December 4

Life and Death of Richard III

Monday, December 6

Civilization / Boots at the Swan

Tuesday, December 7

The Iron Mask

Wednesday, December 8

Civilization / Dead Shot

Thursday, December 9

King of Commons / Sudden Thoughts

Friday, December 10

Macbeth / A Day in Paris

Saturday, December 11

William Tell / Black Eyed Susan / Robbers of the Health

Monday, December 13

(engagement of Mrs. Julia Dean): The Hunchback / The Lottery Ticket

Tuesday, December 14

Evadne; or The Statue / Love in All corners

Wednesday, December 15

Love / A Dead Shot

Thursday, December 16

Old Heads and Young Hearts / Our Gal

Powhatan Hotel, Richmond

Saturday, December 18

Fazio; or The Italian Wife / The Love Chase

Petersburg Theatre, Petersburg, Va.

Monday, December 20

Fazio; or The Italian Wife / The Love Chase

Tuesday-Saturday, December 21-25

(variety of short plays previously given)

1859

Monday-Saturday, December 28- January 1

(engagement of Maggie Mitchell): as Uncas in Wept of Wish-Ton-Wish/

and daily small parts in Miss Mitchess's pieces

Richmond Theatre, Richmond, Va.

Friday, January 7

(engagement of Signor Felix Carlo, acrobat): David Copperfield

Saturday, January 8

Rake's Progress

Monday, January 10

Ernest Maltravers; or, A Father's Curse / Faint Heart Never Won Fair

Lady

Monday, January 17 (engagement of J. A., Neafie): The Corsican Brothers

Tuesday, January 18 <u>Hamlet / Married Rake</u>

Wednesday, January 19 Richilieu / Rather Excited

Thursday, January 20 <u>Pizarro / A Dead Shot</u>

Friday, January 21 Harolde, The Merchant of Calais / Faint Heart Never Won Fair Lady

Saturday, January 22 The Corsician Brothers / Black Eyed Susan

Monday-Saturday, January 24-29

as Danglars in Monte Cristo

Tuesday-Wednesday, February 1-2:

Cricket on the Hearth / The Printer's Apprentice/ the Carnival

Scene from Monte Cristo

Thursday, February 3 Oak of Croisary; or Theresa's Vow / The Printer's Apprentice

Friday, February 4 The Spirit of 76; or The Time that Tried Men's Souls / The Sergeant's

Wedding

Saturday, February 5 <u>La Tour de Nesle</u>; or <u>The Chamber of Death</u> / <u>The Spirit of 76</u>

Monday, February 7 (engagement of Maggie Mitchell): Margot, The Poultry Dealer / Katie

O'Shiel

Tuesday, February 8 The French Spy / Milly, The Maid with the Milking Pail

Wednesday, February 9 as Uncas in Wept of Wish-Won-Wish / The Four Sisters

Thursday, February 10 The Young Prince / The Queen of the Abruzzel

Friday, February 11 The Wild Hunters of Mississippi / The Lady's Stratagem

Saturday, February 12 The French Spy / Katy O'Shiel

Friday, February 25 As Paris in Romeo and Juliet / The Widow's Victim

Saturday, February 26 The French Spy / Katy O'Shiel

Monday, February 28 (engagement of William Wheatley and J. S. Clarke): Our American

Cousin / The Widow's Victim

Tuesday, March 1 <u>Our American Cousin / Rather Excited</u>

Wednesday, March 2 Our American Cousin / A Quiet Family

Thursday, March 3

Our American Cousin / The Sergeant's Wedding

Friday, March 4

Our American Cousin / The Toodles / The Hypocrite

Saturday, March 5

Our American Cousin / Man and His Tiger / The Spectre Bridegroom;

or, A Ghost in Spite of Himself

Monday, March 7

Our American Cousin / The Dramatist

Tuesday, March 8

Our American Cousin / Willow Copse

Wednesday, March 9

Our American Cousin / Laugh When You Can

Thursday, March 10

Our American Cousin / Wild Oats / Turning the Tables

Friday, March 11

Inconsistent; or, Wine Works Wonders / Midnight Watch / Sudden

Thoughts

Saturday, March 12

William Tell / Our American Cousin / The Toodles (Act 2)

Monday, March 14

(engagement of James E. Murdock): Inconsistent or, Wine Works

Wonders / A Quiet Family

0

Tuesday, March 15

Hamlet / A Married Rake

Wednesday, March 16

as Dawson in The Gamester / Swiss Swains

Thursday, March 17

Macbeth / Married Rake

Friday, March 18

The Stranger / My Aunt; or, Love and Champagne

Saturday, March 19

The Robbers / Our Gal

Monday-Wednesday, March 21-23

De Soto, Hero of the Mississippi

Thursday, March 24

Victims / Old Guard

Friday, March 25

Marble Heart

Saturday, March 26

(engagement of Mr. & Mrs. W. J. Florence): The Irish Immigrant /

Mischievous Annie

Monday, March 28

Paradeen O'Rafferty / A Lesson for Husbands / Happy Man

Tuesday, March 29

Knight of Arva / The Young Actress / Paddy Miles' Boy

Wednesday, March 30

Irish Hussar; or, The King and the Deserter / Mischievous Annie

Thursday, March 31

Irish Assurance and Yankee Modesty / Working the Oracle



Friday, April 1 How to Get Out of It / Yankee Housekeeper / Irish Lion

Saturday, April 2 Ireland as It Is / The Young Actress / Florence Worried by Johnston

Monday, April 4 White Horse of the Peppers / Lola Montez / The Good for Nothing

Tuesday, April 5 The Irish Mormon / Thrice Married

Wednesday, April 6 Mat of the Iron Hand; or, Tom Cringle's Log Book / The Sergeant's

Wedding

Thursday-Saturday, April 7-9: The Naiad Queen

Tuesday, April 12 (engagement of Barry Sullivan): Richilieu / Organic Affection

Wednesday, April 13 as Dawson in The Gamester / The Sergeant's Wedding

Thursday, April 14 Hamlet

Friday, April 15 The Merchant of Venice / The Taming of the Shrew

Saturday, April 16 as Buckingham in Richard III

Monday, April 18 (engagement of Edwin booth): The Apostate

Tuesday, April 19 The Iron Chest

Wednesday, April 20 King Lear

Thursday, April 21 Macbeth

Friday, April 22 as Richmond in Richard III

Saturday, April 23 Brutus / P. P.; or, The Man and His Tiger

Monday, April 25 King Lear

Tuesday, April 26 A New Way to Pay Old Debts

Wednesday, April 27 as Horatio in Hamlet (theatre closed April 27-30)

Monday, May 2 (end of Edwin Booth's engagement): Othello in Othello (benefit)

Tuesday, May 3 (engagement of Mrs. W. C. Gladstane and John W. Adams): Lucretia

Borgia

Wednesday, May 4 as Cool in London Assurance

Thursday, May 5 Louise de Lignerolles

Friday, May 6 as Lord Tinsel in The Hunchback / Rough Diamond

Saturday, May 7 The Robber's Wife; or The Coiner's Grave/ Our Eastern Shore Cousin in

Richmond

Monday, May 9

Masks and Faces / the Screen Scene from School for Scandal / Our Eastern

Shore Cousin in Richmond

Tuesday, May 10

Masks and Faces / the Screen Scene from School for Scandal / Our Eastern

Shore Cousin in Richmond / Louise de Lignerolles

Wednesday, May 11

Masks and Faces / Our Eastern Shore Cousin in Richmond / Agnes de

Vere; or, A Wife's Revenge

Thursday, May 12

Masks and Faces / Our Eastern Shore Cousin in Richmond / A Serious

Family

Friday, May 13

Ladies Battle / Readings from Longfellow: Hiwatha / Scenes from Masks

and Faces

Saturday, May 14

The Female Gambler / The Lottery Ticket

Monday, May 16

(last night of the season); Masks and Faces / a Washington Allegorical

Tableau

Richmond Theatre, Richmond, Va.

Saturday, September 3

as Henry Moreland in <u>Heir at Law</u> / <u>Out to Nurse</u>

Monday, September 5

Marble Heart / A Kiss in the Dark

Tuesday, September 6

Everybody's Friend / Your Life's in Danger

Wednesday, September 7

The Rivals/ Paddy Miles' Boy

Thursday, September 8

Everybody's Friend / Our Country Cousin

Friday, September 9

Nine Points of the Law / The Stage Struck Barber

Saturday, September 10

as Buckingham in <u>Richard III</u> / <u>Your Life's in Danger</u>

Monday, September 12

(engagement of Mr. & Mrs. Waller): The Duchess of Malfi

Tuesday, September 13

The Duchess of Malfi / Why Don't She Marry?

Wednesday, September 14

Macbeth

Thursday, September 15

Othello

Friday, September 16

Guy Mannering / Therese

Saturday, September 17

The Tragedy of Bertram / Horse Shoe Robinson



Saturday, October 15

Beauty and the Beast

Dudley Hall, Lynchburg, VA.

Monday, October 17

as Glavis in Lady of Lyons / Our Country Cousin

Tuesday, October 18

The Stage Struck Barber / The Loan of a Lover / The Wandering Minstrel

Wednesday, October 19

The College Boy / Jumbo Jim; or, The Honest Shoe Black / The Farmer's

Story; or, The Trials of Toodles

Thursday, October 20

My Aunt / The Rough Diamond / Paddy Miles' Boy

Friday, October 21

The Stranger / The Loan of a Lover

Saturday, October 22

<u>Dumb Belle</u> / as Buckingham in <u>Richard III</u> / <u>A Kiss in the Dark</u>

Richmond Theatre, Richmond

Monday, October 17

(engagement of Maggie Mitchess): Beauty and the Beast

Tuesday, October 18

Beauty and the Beast / My Grandfather's Will; or, The Man in the Straw

Wednesday, October 19

The Wandering Boys / The Milk Maid / Beauty and the Beast

Thursday, October 20

Olympia / The Brigand Queen / Beauty and the Beast

Friday, October 21

Beauty and the Beast

Saturday, October 22

(afternoon only); Beauty and the Beast / The Little Treasure

Monday, October 24

Everybody's Friend / Horse-Shoe Robinson

Tuesday, October 25

as Henry Moreland in Heir at Law

Howard Athenaeum, Boston

Wednesday, October 26

(second week of Edwin Booth): as Blount in Richard III

Thursday, October 27

Richelieu

Friday, October 28

The Stranger / Don Caesar de Barzan

Richmond Theatre, Richmond

Monday, October 31

(engagement of Barry Sullivan): as Horatio in Hamlet

Tuesday, November 1

Richelieu

Wednesday, November 2

as Dawson in The Gamester

Thursday, November 3

Money



Friday, November 4 The Merchant of Venice / The Taming of the Shrew

Saturday, November 5 as Buckingham in <u>Richard III</u>

Monday, November 7 A New Way to Pay Old Debts / More blunders Than One

Tuesday, November 8 King Lear

Wednesday, November 9 King Henry IV

Thursday, November 10 cast as Don Pedro but did not appear in Much Ado About Nothing; left

company until the 14th

Monday, November 14 (engagement of Mrs. Hughes and W. E. Burton): The Toodles / A Breach

of Promise

Tuesday, November 15 A Serious Family / Guy Goodluck

Wednesday, November 16 A 1000 Young Milliners Wanted

Thursday, November 17 <u>Dombey and Son / Wandering Minstrel</u>

Friday, November 18 Paul Pry / Blue Devil

Saturday, November 19 The Original Jacobs of New York / Timothy Toodles

Monday, November 21 Eustache / Beauty and the Beast

Tuesday, November 22 She Stoops to Conquer; or, The Mistakes of a Night / Deeds of Dreadful

Note

Wednesday, November 23 The Lost Ship / His Last Legs

Thursday, November 24 Eustache

Friday, November 25 left to rejoin the Richmond Grays in guarding and hanging of John

Brown; returned week of Dec. 5th

Saturday-Wednesday, December 3-7

(continued engagement of Mrs. Charles Howard and H. Watkins): The

Hidden Hand / The Ledger Story

Thursday-Friday, December 8-9 Smiles and Tears / A Mother's Prayer / Aline, the Rose

Saturday, December 10 The Ledger Romance / Pioneer Patriot

Monday, December 12 (engagement of the Marsh juvenile comedians); Brigand / The Toodles

Tuesday, December 13 The Bottle Imp / Bryan O'Lynn



0

Wednesday, December 14 The Forty Thieves / My Neighbor's Wife

Thursday, December 15 The Naiad Queen / Good for Nothing

Friday, December 16 <u>Ingomar, the Barbarian / The Wandering Minstrel</u>

Saturday, December 17 Our American Cousin / A Trip to Coney Island / The Naiad Queen

(matinee)

Monday, December 19 Sea of Ice / A Mother's Prayer

Tuesday, December 20 Fortunio; or, The Seven Servants / pantomime of M. Dechalumeaux

(matinee and evening same)

Wednesday, December 21 Cinderella / The Spectre Bridegroom (matinee and evening same)

Thursday, December 22 Jenny Twitcher in England / The Bottel Imp

Friday, December 23 Kim-ka, the Aeronaut / The Miser and the Three Thieves (matinee and

evening same)

Saturday, December 24 <u>Cinderella</u> / <u>The Six Degrees of Crime</u>

Monday, December 26 The Hidden hand / Poor Smike (matinee)

Tuesday, December 27 as Lord Arthur Brandon in <u>Dreams of Delusion</u> / as Lamp in <u>Wild Oats</u>

Wednesday, December 28 The Ledger Romance

Thursday, December 29 A Game of Chess / Jenny Lind / a Medical Lecture by Dr. Graham Dumps

"Quack Martyrs"

Friday, December 30 A Sheep in Wolf's Clothing / Everybody's Friend / Siamese Twins

Saturday, December 31 Pioneer Patriot

1860

Monday, January 2 (engagement of Caroline Richings and Peter Richings); Daughter of the

Regiment / The Little Savage

Tuesday, January 3 <u>Louise Muller / The Bonnie Fish Wife</u>

Wednesday, January 4 variety music program / Washington Allegory

Thursday, January 5 The Spirit of the Rhine / The Chaplain of the Regiment / Washington

Allegory

0

Friday, January 6 Fashion / Washington Allegory

Saturday, January 7 Napoleon's Old Guard / The Spirit of the Rhine / The Washington

Allegory

Monday, January 9 <u>Fashion / Washington Allegory</u>

Tuesday, January 10 The Chaplain of the Regiment / The Spirit of the Rhine

Wednesday-Tuesday, January 11-24

The Enchantress

Wednesday, January 25 The Chaplain of the Regiment / The Bonnie Fish Wife / The Spirit of the

Rhine

Thursday, January 26 The Daughter of the Regiment / The Little Savage

Friday, January 27 <u>Extremes</u> / with gymnastic exercises and songs

Saturday, January 28 Musical program (mat.) / Clari, Private and Confidential (eve.)

Monday, January 30 (engagement of James E. Murdock): Wild Oats / Your Life's in Danger

Tuesday, January 31 Money

Wednesday, February 1 Hamlet

Thursday, February 2 as Dawson in The Gamester / as Mr. Glimmer in The Buzzards

Friday, February 3 The Inconstant / My Aunt; or, Love and Champagne

Saturday, February 4 The Robbers / as Mr. Glimmer in The Buzzards

Monday, February 6 <u>Doom of Deville</u>; or, <u>The Maiden's Vow</u> / <u>Dreams of Delusion</u>

Tuesday, February 7 Marble Heart / Crimson Crimes

Wednesday, February 8 Sheep in Wolf's Clothing / A Glance at New York

Thursday, February 9 Horseshoe Robinson / A Glance at New York

Friday, February 10 Sheep in Wolf's Clothing / Ireland as It Is / The Buzzards

Saturday, February 11 <u>Bacon's Rebellion / A Husband to Order</u>

Monday, February 13 A Husband to Order / The Drunkard

Tuesday, February 14 Bacon's Rebellion / A Husband to Order

Wednesday, February 15 Don Caesar de Bazan / A Husband to Order

Thursday, February 16 The Idiot Witness; or, A Tale of Blood / Doom of Deville





Frida Satur

Friday, February 17 The Broken Sword / Village Lawyer / Jumbo Jim

Saturday, February 18 Wolfgang; or, The Wrecker's Beacon / The Broken Sword / A Husband

to Order

Monday, February 20 (engagement of J. B. Roberts): as Buckingham in <u>Richard III / The</u>

Omnibus; or, Ten Miles Out of Town

Tuesday, February 21 A New Way to Pay Old Debts

Wednesday, February 22 Louis XI / The Omnibus; or, Ten Miles Out of Town

Thursday, February 23 Louis XI / The Omnibus

Friday, February 24 Louis XI / Ruy Gomez

Saturday, February 25 The Apostate; or, The Moors of Spain / as Romeo Jaffier Jenkins in Too

Much for Good Nature

Monday, February 27 (engagement of Mrs. Julia Dean); The Lady of Lyon / as Romeo Jaffier

Jenkins in Too Much for Good Nature

Tuesday, February 28 Igomar, the Barbarian / Too Much for Good Nature

Wednesday, February 29 as Lord Tinsel in The Hunchback / as Romeo Jaffier Jenkins in Too Much

for Good Nature

Thursday, March 1 as Cool in London Assurance / The Rifle; or, how to Use It

Friday, March 2 <u>Evadne / Rough Diamond</u>

Saturday, March 3 <u>Lucretia Borgia / Aunt Charlotte's Maid</u>

Monday, March 5 (engagement of Louise Wells and her equestrian troupe); Buck Bison /

Americans Abroad

Tuesday, March 6 <u>Eagle Eyhe</u>; or, <u>The Maiden of Delaware</u> / <u>Americans Abroad</u>

Wednesday, March 7 <u>Eagle Eye / Paddy Miles' Boy</u>

Thursday, March 8 Margaret Catchpole; or, The Female Horse Thief / Break of Day Boys

Friday, March 9 Sybil, or Rookwood / Zoloe (from the operatic spectacle La Bayadare)

Saturday, March 10 <u>Jack Shepard, The Horsebreaker / Jonathan Wilde, The Thief-Taker</u>

Monday-Tuesday, March 12-13 Mazeppa; or, The Wilde Horse of Tartary

Wednesday, March 14 Sybil of Rockwood; or, The Life and Death of Dick Turpin









Thursday, March 15 Putnam / Irish Assurance and Yankee Modesty

Friday, March 16 as Uncas in Wept of Wish-Ton-Wish / Jack Sheppard, The Horsebreaker

Saturday, March 17 The French spy; or, Richard II on Horseback / Paddy, The Piper

Monday, March 19 (engagement of J. S. Clarke): <u>Leap Year / The Toodles</u>

Tuesday, March 20 (engagement of J. S. Clarke): <u>Jonathan Bradford</u>; or, <u>Murder at the</u>

Roadside Inn / Leapyear

Wednesday, March 21 School of reform; or, How to Rule a Husband / The Spectre Bridegroom;

or, A Ghost in Spite of Himself

Thursday, March 22 Paul Pry / The Toodles / The Hypocrite / a Lecture on the Times

Friday, March 23 Our American Cousin / Jack, The Exciseman / Old Times in Virginia

Saturday, March 24 Our American Cousin / Jack, Sheppard; or, The Old Offender

Monday, March 26 Sheep in Wolf's Clothing / Everybody's Friend / Aunt Charlotte's Maid

Tuesday, March 27 <u>Dreams of Delusion / Don Caesar de Barzan</u>

Wednesday, March 28 All that Glitters Is Not Gold; or, The Poor Factory Girl / Black Eyed Susan

Thursday, March 29 The Stranger / Whitebait at Greenwich

Friday, March 30 Willow Copse / Aunt Charlotte's Maid

Saturday, March 31 Rake's Progress / The Solitary of the Heath

Monday, April 2 (engagement of Lucille and Helen Western): Flowers of the Forest /

The Swedish Nightingale

Tuesday, April 3 The Ladies' Stratagem / The French Spy / The Wandering Boys

Wednesday, April 4 Our Female American Cousin / The Belle of Ireland / The Young Student

Thursday, April 5 Wept of Wish-Ton-Wish / The House Breaker

Friday, April 6 <u>Satan in Paris / Our Female American Cousin</u>

Saturday, April 7 The Hot Corn Girl / The French Spy

Monday, April 9 Three Fast Men; or, The Female Robinson Crusoes

Tuesday, April 10 Our Female American Cousin / Nature and Philosophy

0

Wednesday, April 11 Flowers of the Forest / Loan of a Lover



Thursday, April 12

Wild Hunters of the Mississippi / The Ladies' Stratagem

Friday, April 13

The Hidden Hand / Lover"s Disquise

Saturday, April 14

The French Spy / Yankee Cousin

Monday-Saturday, April 16-21

Three Fast Men / Female Minstrels

Monday, April 23

(engagement of Mrs. John C. Heenan); The French Spy / A Day in Paris

Tuesday, April 24

The Soldier's Daughter

Wednesday, April 25

An Unprotected Female / The Irish Heiress / The Stage-Struck Barber

Thursday, April 26

An Unprotected Female / Benicia Boy of England

Friday, April 27

Orphan of Geneve / Dreams of Delusion / Benicia Boy in England

Saturday, April 28

Wreckers of Norway; or, A Vision of the Dead / Golden Farmer

Monday, April 30

(engagement of F. S. Chanfau): The Toodles / The Widow's Victim /

imitations of Booth, Forrest, Kean, et al.

Tuesday, May 1

A Yankee Teamster / A French Actor / A Drunk Corporal

Wednesday, May 2

A Yankee Sailor / An Old Frenchman / A Raw Irishman / The First Night,

A Peep Behind the Curtain

Thursday, May 3

Last Scene from Therese / Model of a Wife / The Toodles

Friday, May 4

A Glance at New York / The Ocean Child / Mose

Saturday, May 5

The Spat / A Glance at New York

Monday-Saturday, May 7-12

theatre closed

Monday-Tuesday, May 14-15

as Aramis in Three Guardsmen

Monday-Thursday, May 16-17

The Flying Dutchman; or, The Phantom Ship

Friday, May 18

as M. de Bevannes, a Man of the world, in Romance of a Poor Young

Man / The Queen's Own

Saturday, May 19

The Flying Dutchman / Horse-Shoe Robinson

Monday-Thursday, May 21-24 The Wood Demon

Friday, May 25

Romance of a Poor Young Man / Widow's Victim

Saturday, May 26

Poor Smike / The Lost Ship

Tuesday, May 28

(close of the season): A Husband to Order / Everybody's Friend



Thursday, May 31

(extra night; benefit); as Victim in The Son of Malta / as Sayers in My

Fellow Clerk / as Richard in Richard III (Act IV)

Petersburg Theatre, Petersburg, VA

Saturday, June 3

as Victim in The Son of Malta / as Sayers in My Fellow Clerk / as

Richard in Richard III

Columbus Theatre, Columbus, GA

Monday, October 1

as Romeo in Romeo and Juliet

Tuesday, October 2

as the Stranger in <u>The Stranger</u>

Wednesday, October 3

as Ludovico in Evadne; or, The Statue

Thursday, October 4

as Julian St Pierre in The Wife

Friday, October 5

as Richard in Richard III

Saturday, October 6

as Pascara in The Apostate

Monday, October 8

as Phidias and Raphael in The Marble Heart

Tuesday, October 9

as Claude Melnotte in The Lady of Lyons

Wednesday, October 10

as Julian St Pierre in The Wife

Thursday, October 11

as Icebrook in Everybody's Friend

Friday, October 12

(benefit): scheduled for Hamlet; did not appear because of

shooting accident

Saturday, October 13

as Charles De Moor in The Robbers

Monday-Friday, October 15-19 (benefit) did not appear

Saturday, October 20

as Mark Antony in Julius Caesar in Forum scene / The Drunkard /

The Hidden Hand

Montgomery Theatre, Montgomery

Tuesday-Saturday, October 23-27

announced; did not appear

Monday, October 29

as Pescara in The Apostate

Tuesday, October 30

as Julian St. Pierre in The Wife

Wednesday, October 31

as Hamlet in Hamlet





Thursday, November 1

as Richard in Richard III

Thursday, November 2

(benefit); as Romeo in Romeo and Juliet

Friday, November 3

(last performance of engagement): as Charles De Moor in <u>The</u>

Robbers

Friday, November 16

(engagement of Kate Bateman); as Romeo in Romeo and Juliet

Saturday, December 1

(engagement of Maggie Mitchell; Booth Benefit): as Count

Rafaelle in Rafaelle / as Richard in Richard III (Act 5) / Katy O'Shiel

1861

Metropolitan Theatre, Rochester, NY

Monday, January 21

as Romeo in Romeo and Juliet

Tuesday, January 22

as Claude Melnotte in The Lady of Lyons

Wednesday, January 23

as Othello in Othello

Thursday, January 24

as Julian St. Pierre in The Wife

Friday, January 25

(benefit): as Richard in Richard III

Saturday, January 26

as Raffael in Raffael, The Reprobate

Monday, January 28

as Phidias and Raphael in The Marble Heart

Tuesday, January 29

as Ludovico in Evadne; or, The Statue

Wednesday, January 30

as Don Caesar in <u>Don Caesar de Barzan</u>

Thursday, January 31

as Richard in Richard III

Friday, February 1

(benefit): as Fabien and Louis in <u>The Corsican Brothers</u>

Saturday, February 2

as Fabien and Louis in The Corsican Brothers

Green Street Gayety Theatre, Albany, NY

Monday, February 11

as Romeo in Romeo and Juliet

Tuesday, February 12

as Pescara in The Apostate

Wednesday-Saturday, February 13-16

did not appear because of accident on the 12th

Monday, February 18

as Pescara in The Apostate

Tuesday, February 19

as Julian St. Pierre in The Wife

0

Wednesday, February 20 as Othello in Othello

Thursday, February 21 as the Stranger in The Stranger

Friday, February 22 (benefit): as Richard in Richard III

Saturday, February 23 as Charles De Moor in <u>The Robbers</u>

(Same theatre, after a break)

Monday, March 4 as Richard in Richard III

Tuesday, March 5 as Richard in Richard III

Wednesday, March 6 as Hamlet in Hamlet

Thursday, March 7 as Claude Melnotte in <u>The Lady of Lyons</u>

Friday, March 8 as Macbeth in <u>Macbeth</u>

Saturday, March 9 as Macbeth in <u>Macbeth</u>

Monday, March 11 as Shylock in <u>The Merchant of Venice</u>

Tuesday, March 12 as Shylock in <u>The Merchant of Venice</u>

Wednesday, March 13 as Phidias and Raphael in The Marble Heart

Thursday, March 14 as Fabian and Louis in <u>The Corsican Brothers</u>

Friday, March 15 as Fabian and Louis in <u>The Corsican Brothers</u>

Portland Theatre, Portland, ME

Monday, March 18 as Richard in Richard III

Tuesday, March 19 as Othello in Othello

Wednesday, March 20 as Hamlet in Hamlet

Thursday, March 21 as Richard in <u>Richard III</u>

Friday, March 22 (benefit): as Macbeth in <u>Macbeth</u>

Saturday, March 23 (afternoon only): as Claude Melnotte in <u>The Lady of Lyons</u>

Monday, March 25 as Romeo in <u>Romeo and Juliet</u>

Tuesday, March 26 as Shylock in <u>The Merchant of Venice</u>

Wednesday, March 27 as Pescara in The Apostate

Thursday, March 28 as Phidias and Raphael in <u>The Marble Heart</u>



Friday, March 29 (farewell benefit): as Rafaelle in Rafaelle, The Reprobate / as

Fabien and Louis in The Corsican Brothers

Saturday, March 30 (afternoon only): as Fabien and Louis in <u>The Corsican Brothers</u>

Green Street Gayety Theatre, Albany, NY

Monday, April 22 as Richard in Richard III

Tuesday, April 23 as Charles De Moor in <u>The Robbers</u>

Wednesday-Saturday, April 24-27

as Lodovico in Evadne; or, The Statue (stabbed by leading lady

Henrietta Irving)

Metropolitan Theatre, Buffalo, NY

Monday, October 28 as Pescara in The Apostate

Tuesday, October 29 as Hamlet in <u>Hamlet</u>

Wednesday, October 30 as Othello in Othello

Thursday, October 31 as Julian St. Pierre in The Wife

Friday, November 1 (benefit): as Richard in <u>Richard III</u>

Saturday, November 2 as Charles De Moor in <u>The Robbers</u>

Monday, November 4 as Romeo in <u>Romeo and Juliet</u>

Tuesday, November 5 as Claude Melnotte in <u>The Lady of Lyons</u>

Wednesday, November 6 as Macbeth in Macbeth

Thursday, November 7 as Richard in Richard III

Friday, November 8 (benefit): as Phidias and Raphael in <u>The Marble Heart</u>

Saturday, November 9 as Fabien and Louis in <u>The Corsican Brothers</u>

Mrs. H. A. Perry's Metropolitan Theatre, Detroit

Monday, November 11 as Julian St. Pierre in <u>The Wife</u>

Tuesday, November 12 as Macbeth in <u>Macbeth</u>

Wednesday, November 13 as Othello in Othello

Thursday, November 14 as Othello in Othello

Friday, November 15 (benefit): as Richard in <u>Richard III</u> / as Romeo Jaffier Jenkins in

Too Much For Good Nature

Saturday, November 16

as Hamlet in Hamlet

Monday, November 18

as Richard in Richard III

Wood's Theatre, Cincinnati (Sycamore St. Theatre)

Monday, November 25

as Richard in Richard III

Tuesday, November 26

as Othello in Othello

Wednesday, November 27

as Claude Melnotte in The Lady of Lyons

Thursday, November 28

as Charles De Moor in The Robbers

Friday, November 29

(benefit): as Macbeth in Macbeth

Saturday, November 30

as Richard in Richard III

Monday, December 2

as Phidias and Raphael in The Marble Heart

Tuesday, December 3

as Phidias and Raphael in The Marble Heart

Wednesday, December 4

as Hamlet in Hamlet

Thursday, December 5

(Cincinnati newspapers disagreed; possibly the bill was changed

between the morning and evening editions): as St. Julian St.

Pierre in The Wife and as Macbeth in Macbeth (Act 5) according

to the Daily commercial; as Mark Antony in Julius Caesar according

to the Daily Gazette

Friday, December 6

(benefit): as Shylock in The Merchant of Venice / as Romeo Jaffier

Jenkins in Too Much for Good Nature

Saturday, December 7

as Charles De Moor in The Robbers

Louisville Theatre, Louisville

Monday, December 9

as Richard in Richard III

Tuesday, December 10

as Claude Melnotte in The Lady of Lyons

Wednesday, December 11 as Macbeth in Macbeth

Thursday, December 12

as Richard in Richard III

Friday, December 13

as Hamlet in Hamlet

Saturday, December 14

as Charles De Moor in The Robbers

Monday, December 16

as Pescara in The Apostate



Tuesday, December 17

as Charles De Moor in The Robbers

Wednesday, December 18 as Shylock in <u>The Merchant of Venice</u> / as Macbeth in <u>Macbeth</u>

(Act 5)

Thursday, December 19

as The Stranger in The Stranger

Friday, December 20

(benefit): as Phidias and Raphael in The Marble Heart / as romeo

Jaffier Jenkins in Too Much for Good Nature

Saturday, December 21

as Richard in Richard III

Monday, December 23

as Phidias and Raphael in The Marble Heart

Tuesday, December 24

as the Demon in The Fairy and the Demon

Wednesday, December 25 as the Demon in The Fairy and the Demon

Thursday, December 26

as the Demon in The Fairy and the Demon

Friday, December 27

as the Demon in The Fairy and the Demon

Saturday, December 28

as the Demon in The Fairy and the Demon

Monday, December 30

as the Demon in The Fairy and the Demon

Tuesday, December 31

as the Demon in The Fairy and the Demon

1862

Wednesday, January 1

as the Demon in The Fairy and the Demon

Thursday, January 2

as the Demon in The Fairy and the Demon

Friday, January 3

as the Demon in The Fairy and the Demon

Saturday, January 4

as the Demon in <u>The Fairy and the Demon</u>

Ben Debar's St., Louis Theatre, St. Louis

Monday, January 6

as Richard in Richard III

Tuesday, January 7

as Hamlet in Hamlet

Wednesday, January 8

as Macbeth in Macbeth

Thursday, January 9

as Othello in Othello

Friday, January 10

(benefit): as Pescara in The Apostate

Saturday, January 11

as Richard in Richard III



7.

Monday, January 13 as Charles De Moor in <u>The Robbers</u>

Tuesday, January 14 as Julian St. Pierre in <u>The Wife</u>

Wednesday, January 15 as Phidias and Raphael in The Marble Heart

Thursday, January 16 as Richard in Richard III

Friday, January 17 (benefit): as Claude Melnotte in <u>The Lady of Lyons</u> / as Romeo

Jaffier Jenkins in Too Much for Good Nature

Saturday, January 18 as Claude Melnotte in <u>The Lady of Lyons</u> / as Romeo Jaffier Jenkins

in Too Much for Good Nature

McVicker's Theatre, Chicago

Monday, January 20 as Richard in Richard III

Tuesday, January 21 as Claude Melnotte in The Lady of Lyons

Wednesday, January 22 as Pescara in The Apostate

Thursday, January 23 as Romeo in Romeo and Juliet

Friday, January 24 (benefit): as Richard in <u>Richard III</u>

Saturday, January 25 as Charles De Moor in <u>The Robbers</u>

Monday, January 27 as Hamlet in <u>Hamlet</u>

Tuesday, January 28 as Hamlet in <u>Hamlet</u>

Wednesday, January 29 as Othello in Othello

Thursday, January 30 as Pescara in <u>The Apostate</u>

Friday, January 31 (benefit): as Macbeth in <u>Macbeth</u>

Saturday, February 1 as Richard in <u>Richard III</u>

Holiday Street Theatre, Baltimore

Monday, February 17 as Richard in <u>Richard III</u>

Tuesday, February 18 as Richard in <u>Richard III</u>

Wednesday, February 19 as Romeo in Romeo and Juliet

Thursday, February 20 as Fabian and Louis in <u>The Corsican Brothers</u>

Friday, February 21 (benefit): as Pescara in <u>The Apostate</u>



Saturday, February 22

as Richard in Richard III

Monday, February 24

as Hamlet in Hamlet

Tuesday, February 25

as The Stranger in The Stranger

Wednesday, February 26 as Richard in Richard III

Thursday, February 27

as Macbeth in Macbeth

Friday, February 28

(benefit): as Hamlet in Hamlet

Saturday, March 1

as Pescara in The Apostate

Monday, March 3

as Phidias and Raphael in The Marble Heart

Tuesday, March 4

as Charles De Moor in The Robbers

Wednesday, March 5

as Phidias and Raphael in The Marble Heart

Thursday, March 6

as Romeo in Romeo and Juliet

Friday, March 7

(benefit): as Charles De Moor in The Robbers / as Shylock in Scenes

from The Merchant of Venice

Saturday, March 8

as Richard in Richard III

Mary Provost's Theatre, New York

Monday, March 17

as Richard in Richard III

Tuesday, March 18

as Richard in Richard III

Wednesday, March 19

as Charles De Moor in The Robbers

Thursday-Saturday, March 20-22 as Richard in Richard III

Monday, March 24

as Hamlet in Hamlet

Tuesday-Wednesday, March 25-26 as Pescara in The Apostate

Thursday, March 27

as Richard in Richard III

Friday, March 28

(benefit): as Macbeth in Macbeth

Saturday, March 29

as Richard in Richard III

Monday-Tuesday, March 31- April 1 as Richard in Richard III

Wednesday, April 2

as Shylock in The Merchant of Venice

Thursday, April 3

as Richard in Richard III

Friday, April 4

as Charles De Moor in The Robbers



Saturday, April 5

as Richard in Richard III

Ben Debar's St. Louis Theatre, St. Louis

Monday, April 21

as Charles De Moor in The Robbers

Tuesday, April 22

as Hamlet in Hamlet

Wednesday, April 23

as Macbeth in Macbeth

Thursday, April 24

as Pescara in The Apostate

Friday-Saturday, April 25-26

as Richard in Richard III (benefit the 25th)

Monday-Tuesday, April 28-29

as Phidias and Raphael in The Marble Heart

Wednesday, April 30

as Shylock in The Merchant of Venice

Thursday, May 1

as Richard in Richard III

Friday, May 2

as Romeo in Romeo and Juliet

Saturday, May 3

as Phidias and Raphael in The Marble Heart

Boston Museum, Boston

Monday, May 12

as Richard in Richard III

Tuesday, May 13

as Romeo in Romeo and Juliet

Wednesday, May 14

as Charles De Moor in <u>The Robbers</u>

Thursday, May 15

as Richard in Richard III

Friday, May 16

as Hamlet in <u>Hamlet</u>

Saturday, May 17

as Romeo in <u>Romeo and Juliet</u>

Monday, May 19

as Pescara in The Apostate

Tuesday, May 20

as The Stranger in The Stranger

Wednesday, May 21

as Charles De Moor in The Robbers / as Romeo Jaffier Jenkins in

Too Much for Good Nature

Thursday, May 22

as Claude Melnotte in The Lady of Lyons

Friday, May 23

as Richard in Richard III

McVicker's Theatre, Chicago

Monday, June 2

as Richard in <u>Richard III</u>

Tuesday, June 3

as Pescara in The Apostate

Wednesday, June 4

(afternoon) as Shylock in Shylock the Jew / as Richard in Richard

Ш

Wednesday, June 4

(evening) as Charles De Moor in The Robbers

Thursday, June 5

as Claude Melnotte in The Lady of Lyons

Friday, June 6

as Pescara in <u>The Apostate</u>

Saturday, June 7

as Richard in Richard III

Monday-Tuesday, June 9-10

as Hamlet in Hamlet

Wednesday, June 11

as Romeo in Romeo and Juliet

Thursday, June 12

as Pescara in The Apostate

Friday, June 13

as Phidias and Raphael in The Marble Heart

Saturday, June 14

as Richard in Richard III

Monday, June 16

as Macbeth in Macbeth

Tuesday, June 17

as Othello in Othello

Wednesday, June 18

as Phidias and Raphael in The Marble Heart

Thursday, June 19

as Richard in <u>Richard III</u>

Friday, June 20

as Charles De Moor in <u>The Robbers</u>

Saturday, June 21

as Claude Melnotte in The Lady of Lyons

Louisville Theatre, Louisville

Wednesday, June 25

as Richard in Richard III

Thursday, June 26

as Hamlet in <u>Hamlet</u>

Friday, June 27

as Charles De Moor in The Robbers

Saturday, June 28

as Richard in Richard III

Monday, June 30

as Shylock in The Merchant of Venice

Tuesday, July 1

as Ruric Nelville in The Gunmaker of Moscow

The Opera House, Lexington, KY

Thursday, October 23

as Richard in Richard III

Friday, October 24

as Charles De Moor in The Robbers

Louisville Theatre, Louisville

Monday, October 27

as Claude Melnotte in The Lady of Lyons

Tuesday, October 28

as Richard in Richard III

Wednesday, October 29

as Pescara in The Apostate

Thursday, October 30

as Macbeth in Macbeth

Friday, October 31

(benefit): as Phidias and Raphael in The Marble Heart

Saturday, November 1

as Richard in Richard III

Monday, November 3

as Charles De Moor in The Robbers

Tuesday, November 4

as Macbeth in Macbeth

Wednesday, November 5 as Richard in Richard III

Thursday, November 6

as Shylock in The Merchant of Venice

Friday, November 7

(benefit): as Alfred Evelyn in Money

Saturday, November 8

as Fabien and Louis in The Corsican Brothers

National Theatre, Cincinnati

Monday, November 10

as Richard in Richard III

Tuesday, November 11

as Claude Melnotte in The Lady of Lyons

Wednesday, November 12 as Macbeth in Macbeth

Thursday, November 13

as Fabien and Louis in The Corsican Brothers

Friday, November 14

as Richard in Richard III

Saturday, November 15

as Charles De Moor in The Robbers

Monday, November 17

as Hamlet in Hamlet

Tuesday, November 18

as Othello in Othello

Wednesday, November 19 as Pescara in The Apostate

Thursday, November 20

as Charles De Moor in The Robbers

Friday, November 21

as Alfred Evelyn in Money

Saturday, November 22

as Pescara in The Apostate

McVicker's Theatre, Chicago

Monday, December 1 as Claude Melnotte in The Lady of Lyons

Tuesday, December 2 as Richard in <u>Richard III</u>

Wednesday, December 3 as Shylock in <u>The Merchant of Venice</u>

Thursday, December 4 as Othello in Othello

Friday, December 5 as Hamlet in <u>Hamlet</u>

Saturday, December 6 as Pescara in <u>The Apostate</u>

Monday, December 8 as Phidias and Raphael in <u>The Marble Heart</u>

Tuesday, December 9 as Phidias and Raphael in The Marble Heart

Wednesday, December 10 as Macbeth in Macbeth

Thursday, December 11 as The Stranger in <u>The Stranger</u>

Friday, December 12 as Richard in Richard III

Saturday, December 13 as Charles De Moor in <u>The Robbers</u>

Monday, December 15 as Alfred Evelyn in Money

Tuesday, December 16 as Pescara in <u>The Apostate</u>

Wednesday, December 17 as Romeo in Romeo and Juliet

Thursday, December 18 as Macbeth in Macbeth

Friday, December 19 as Shylock in <u>The Merchant of Venice</u>

Saturday, December 20 as Richard in Richard III

Ben Debar's St. Louis Theatre, St. Louis

Monday, December 22 as Richard in Richard III

Tuesday, December 23 as Hamlet in <u>Hamlet</u>

Wednesday, December 24 as Pescara in The Apostate

Thursday, December 25 as Macbeth in Macbeth

Friday, December 26 title not announced

Saturday, December 27 (benefit): as Richard in Richard III

Monday, December 29 as Phidias and Raphael in The Marble Heart

Tuesday, December 30 as Hamlet in Hamlet

Wednesday, December 31 as Phidias and Raphael in The Marble Heart

1863

Thursday, January 1 as Fabien a

as Fabien and Louis in The Corsican Brothers

Friday, January 2

(benefit): as Alfred Evelyn in Money

Saturday, January 3

as Shylock in The Merchant of Venice / as Petruchio in Katherine

and Petruchio

Boston Museum, Boston

Monday, January 19

as Richard in Richard III

Tuesday, January 20

as Claude Melnotte in The Lady of Lyons

Wednesday, January 21

as Pescara in The Apostate

Thursday, January 22

as Alfred Evelyn in Money

Friday, January 23

as Richard in Richard III

Saturday, January 24

as Claude Melnotte in The Lady of Lyons

Monday, January 26

as Macbeth in Macbeth

Tuesday, January 27

as Alfred Evelyn in Money

Wednesday, January 28

as Othello in Othello

Thursday, January 29

as Charles De Moor in The Robbers

Friday, January 30

as Romeo in Romeo and Juliet

Saturday, January 31

as Phidias and Raphael in The Marble Heart

Monday, February 2

as Phidias and Raphael in The Marble Heart

Tuesday, February 3

as Phidias and Raphael in The Marble Heart

Wednesday, February 4

(afternoon): as Phidias and Raphael in The Marble Heart

Wednesday, February 4

(evening): as Phidias and Raphael in The Marble Heart

Thursday, February 5

as Pescara in The Apostate

Friday, February 6

as Richard in Richard III

Saturday, February 7

as Phidias and Raphael in The Marble Heart

Monday, February 9 as Fabien and Louis in <u>The Corsican Brothers</u>

Tuesday, February 10 as Fabien and Louis in <u>The Corsican Brothers</u>

Wednesday, February 11 as Fabien and Louis in The Corsican Brothers

Thursday, February 12 (afternoon) as Phidias and Raphael in The Marble Heart

Thursday, February 12 (evening) as Richard in Richard III

Friday, February 13 (farewell benefit); as Shylock in <u>The Merchant of Venice</u> / as

Petruchio in <u>Katharine and Petruchio</u>

Mrs. Drew's Arch Street Theatre, Philadelphia

Monday, March 2 as Claude Melnotte in <u>The Lady of Lyons</u>

Tuesday, March 3 as Phidias and Raphael in <u>The Marble Heart</u>

Wednesday, March 4 as Richard in Richard III

Thursday, March 5 as Pescara in <u>The Apostate</u>

Friday, March 6 (benefit); as Shylock in <u>The Merchant of Venice</u> / as Petruchio in

Katharine and Petruchio

Saturday, March 7 as Charles De Moor in <u>The Robbers</u>

Monday, March 9 as Hamlet in <u>Hamlet</u>

Tuesday, March 10 as Alfred Evelyn in Money

Wednesday, March 11 as Phidias and Raphael in The Marble Heart

Thursday, March 12 as Charles De Moor in <u>The Robbers</u>

Friday, March 13 as Macbeth in Macbeth

Saturday, March 14 as Pescara in <u>The Apostate</u>

Grover's Theatre, Washington

Saturday, April 11 as Richard in Richard III

Monday, April 13 as Phidias and Raphael in The Marble Heart

Tuesday, April 14 as Hamlet in <u>Hamlet</u>

Wednesday, April 15 as Claude Melnotte in <u>The Lady of Lyons</u>

Thursday, April 16 as Alfred Evelyn in Money

Friday, April 17 (benefit); as Shylock in <u>The Merchant of Venice</u> / as Petruchio in

Katharine and Petruchio

Saturday, April 18 as Phidias and Raphael in <u>The Marble Heart</u>

Washington Theatre, Washington

Monday, April 27 as Richard in <u>Richard III</u>

Tuesday, April 28 as Pescara in The Apostate

Wednesday, April 29 as Phidias and Raphael in The Marble Heart

Thursday, April 30 as Romeo in Romeo and Juliet

Friday, May 1 (benefit); as <u>The Stranger in The Stranger</u> / as Petruchio in

Katharine and Petruchio

Saturday, May 2 as Charles De Moor in <u>The Robbers</u>

Monday, May 4 as Fabien and Louis in <u>The Corsican Brothers</u>

Tuesday, May 5 as Othello in Othello

Wednesday-Thursday, May 6-7 time relinquished to J. Grau's Italian opera troupe

Friday, May 8 (benefit) as Macbeth in Macbeth

Saturday, May 9 as Charles De Moor in <u>The Robbers</u>

Ben Debar's St. Louis Theatre, St. Louis

Monday, June 15 as Richard in <u>Richard III</u>

Tuesday, June 16 as Hamlet in <u>Hamlet</u>

Wednesday, June 17 as Pescara in <u>The Apostate</u>

Thursday, June 18 as The Stranger in <u>The Stranger</u>

Friday-Saturday, June 19-20 as Fabien and Louis in The Corsican Brothers (benefit the 19th)

Monday, June 22 as Phidias and Raphael in <u>The Marble Heart</u>

Tuesday, June 23 as Charles De Moor in <u>The Robbers</u>

Wednesday, June 24 as Shylock in <u>The Merchant of Venice</u> / as Petruchio in <u>Katharine</u>

and Petruchio

Thursday, June 25 as Richard in <u>Richard III</u>

Friday, June 26 (farewell benefit) as Alfred Evelyn in Money

Academy of Music, Cleveland

Tuesday, June 30 as Richard in Richard III

Wednesday, July 1 as Hamlet in <u>Hamlet</u>

Thursday, July 2 as Alfred Evelyn in Money

Friday, July 3 (benefit) as Charles De Moor in <u>The Robbers</u>

Willard's Howard Athenaeum, Boston

Monday, September 28 as Claude Melnotte in The Lady of Lyons

Tuesday, September 29 as Richard in Richard III

Wednesday, September 30 as Hamlet in <u>Hamlet</u>

Thursday, October 1 as Richard in <u>Richard III</u>

Friday, October 2 as Pescara in The Apostate

Saturday, October 3 as Charles De Moor in The Robbers

Monday, October 5 as Othello in Othello

Tuesday, October 6 as Phidias and Raphael in The Marble Heart

Wednesday, October 7 as Macbeth in Macbeth

Thursday, October 8 as Pescara in The Apostate

Friday, October 9 as Shylock in <u>The Merchant of Venice</u> / as Petruchio in

Katharine and Petruchio

Saturday, October 10 (afternoon) as Phidias and Raphael in The Marble Heart

Saturday, October 10 (evening) as Richard in <u>Richard III</u>

Academy of Music, Providence

Sunday, October 17 as Claude Melnotte in <u>The Lady of Lyons</u>

Allyn Hall, Hartford

Tuesday, October 20 as Richard in Richard III

Wednesday, October 21 as Claude Melnotte in The Lady of Lyons

Thursday, October 22 as Hamlet in <u>Hamlet</u>

Academy of Music, Brooklyn

Saturday, October 24

as Richard in Richard III

Monday, October 26

as Phidias and Raphael in The Marble Heart

Music Hall, New Haven

Tuesday, October 27

as Phidias and Raphael in The Marble Heart

Wednesday, October 28

as Richard in Richard III

Ford's Theatre, Washington

Monday, November 2

as Richard in Richard III

Tuesday, November 3

as Pescara in The Apostate

Wednesday, November 4 as Charles De Moor in The Robbers

Thursday, November 5

as Claude Melnotte in The Lady of Lyons

Friday, November 6

as Shylock in The Merchant of Venice / as Petruchio in Taming of

the Shrew

Saturday, November 7

as Richard in Richard III

Monday, November 9

as Phidias and Raphael in The Marble Heart

Tuesday, November 10

as Hamlet in Hamlet

Wednesday, November 11 as Romeo in Romeo and Juliet

Thursday, November 12

as Alfred Evelyn in Money

Friday, November 13

as Richard in Richard III

Saturday, November 14

as Charles De Moor in The Robbers

Academy of Music, Cleveland

Thursday, November 26

as Claude Melnotte in The Lady of Lyons

Saturday, November 28

as Richard in Richard III

Monday, November 30

as Phidias and Raphael in The Marble Heart

Saturday, December 5

as Charles De Moor in The Robbers

1864

Ben Debar's St. Louis Theatre, St. Louis

Monday-Monday, January 4-11 announced but did not appear

Tuesdsay, January 12 as Richard in Richard III

Wednesday, January 13 as Hamlet in Hamlet

Thursday, January 14 as Charles De Moor in <u>The Robbers</u>

Friday, January 15 (benefit): as Alfred Evelyn in Money / as Petruchio in Katharine

and Petruchio

Saturday, January 16 as Richard in Richard III

Wood's Theatre, Louisville

Monday, January 18 as Richard in Richard III

Tuesday, January 19 as Othello in Othello

Wednesday, January 20 as Charles De Moor in The Robbers

Thursday, January 21 as Pescara in The Apostate

Friday, January 22 (benefit): as Alfred Evelyn in Money / as Petruchio in

Katharine and Petruchio

Saturday, January 23 as Pescara in <u>The Apostate</u>

Monday, January 25 as Richelieu in Richelieu

Tuesday, January 26 as Richard in <u>Richard III</u>

Wednesday-Thursday, January 27-28

as Fabien and Louis in The Corsican Brothers

Friday, January 29 as Damon in <u>Damon and Pythias</u>

Saturday, January 30 (benefit) as Macbeth in <u>Macbeth</u>

Wood's Theatre, Nashville

Monday, February 1 as Richard in <u>Richard III</u>

Tuesday, February 2 as Pescara in The Apostate

Wednesday, February 3 as Richelieu in Richelieu

Thursday, February 4 as Hamlet in <u>Hamlet</u>

Friday, February 5 as Alfred Evelyn in Money

Saturday, February 6 as Charles De Moor in <u>The Robbers</u>

Monday, February 8 as Othello in <u>Othello</u>

Tuesday, February 9 as Richard in Richard III

Wednesday, February 10 as Fabien and Louis in The Corsican Brothers

Thursday, February 11 as Damon in <u>Damon and Pythias</u>

Friday, February 12 as Shylock in <u>The Merchant of Venice</u>

Saturday, February 12 as Fabien and Louis in <u>The Corsican Brothers</u>

Wood's Theatre, Cincinnati

Monday, February 15 as lago in Othello (scheduled to play Richard III, but played lighter

role because of indisposition)

Tuesday, February 16 as Pescara in <u>The Apostate</u>

Wednesday, February 17 as Charles De Moor in The Robbers (because of indisposition, part

was played by Mr. Meeker)

Thursday, February 18 as Richelieu in Richelieu

Friday, February 19 as Alfred Evelyn in <u>Money</u>

Saturday, February 20 as Richard in Richard III

Monday, February 22 as Hamlet in Hamlet

Tuesday, February 23 as Fabien and Louis in The Corsican Brothers

Wednesday, February 24 as Claude Melnotte in The Lady of Lyons

Thursday, February 25 as Macbeth in Macbeth

Friday, February 26 (final performance and benefit) as Shylock in <u>The Merchant of</u>

Venice/ as Petruchio in Katharine and Petruchio

St. Charles Theatre, New Orleans

Monday, March 14 as Richard in Richard III

Tuesday, March 15 as Hamlet in <u>Hamlet</u>

Wednesday, March 16 as Pescara in The Apostate

Thursday, March 17

as Richelieu in Richelieu

Friday, March 18

(benefit) as Alfred Evelyn in Money; or, Duplicity Exposed

Saturday, March 19

as Charles De Moor in The Robbers; or, The Forrest of

Bohemia

Monday, March 21

as Othello in Othello

Tuesday, March 22

as Claude Melnotte in The Lady of Lyon; or, Love and Pride

Wednesday, March 23

as Macbeth in Macbeth

Thursday, March 24

as Romeo in Romeo and Juliet

Friday, March 25

(benefit); as Shylock in The Merchant of Venice / as Petruchio in

Katharine and Petruchio

Saturday-Sunday, March 26-27 performances cancelled because of illness

Monday, March 28

performances cancelled because of illness

Tuesday, March 29

(benefit) as Phidias and Raphael in The Marble Heart; or, The

Sculptor's Dream

Wednesday, March 30

as Fabien and Louis in The Corsican Brothers /Loan of a Lover

Thursday, March 31

as Phidias and Raphael in The Marble Heart

Friday, April 1

as Claude Melnotte in The Lady of Lyons / as Petruchio in Katharine

and Petruchio

Saturday, April 2

as Fabien and Louis in The Corsican Brothers / Ireland as It Is

Sunday, April 3

as Richard in Richard III

Boston Museum, Boston

Monday, April 25

as Richard in Richard III

Tuesday, April 26

as Alfred Evelyn in Money

Wednesday, April 27

(evening) as Pescara in The Apostate

Thursday, April 28

as Claude Melnotte in The Lady of Lyons

Friday, April 29

as Richard in Richard III

Saturday, April 30

(afternoon) as Alfred Evelyn in Money

Monday, May 2

as Othello in Othello

Tuesday, May 3

as Romeo in Romeo and Juliet

Wednesday, May 4

(evening) as Damon in Damon and Pythias

Thursday, May 5

as Pescara in The Apostate

Friday, May 6

as Hamlet in Hamlet

Saturday, May 7

(afternoon) as Romeo in Romeo and Juliet

Monday, May 9

as Richelieu in <u>Richelieu</u>

Tuesday, May 10

as lago in Othello

Wednesday, May 11

(evening): as Charles De Moor in The Robbers

Thursday, May 12

as Richard in Richard III

Friday, May 13

(benefit); as Petruchio in Katharine and Petruchio / as Shylock in

The Merchant of Venice

Saturday, May 14

(afternoon): as Claude Melnotte in The Lady of Lyons

Monday-Tuesday, May 16-17

as Phidias and Raphael in The Marble Heart

Wednesday, May 18

(evening) as Damon in Damon and Pythias

Thursday, May 19

as Julian St. Pierre in The Wife

Friday, May 20

as Macbeth in Macbeth

Saturday, May 21

(afternoon): as Phidias and Raphael in The Marble Heart

Monday, May 23

as Fabian and Louis in The Corsican Brothers

Tuesday, May 24

as Phidias and Raphael in The Marble Heart

Wednesday, May 25

(afternoon): as Fabian and Louis in The Corsican Brothers

Thursday, May 26

as Phidias and Raphael in <u>The Marble Heart</u>

Friday, May 27

as Count Ugolino in <u>Ugolino</u>

Corby's Hall, Montreal

Saturday, October 24

solo dramatic readings—as Shylock and Portia in The Merchant

of Venice (trial scene) / as Mark Antony in Julius Caesar (forum

scene) / "The Charge of the Light Brigade" / "Remorse of the fallen

One; or, Beautiful Snow" / <u>Hamlet</u> (selections)

Winter Garden, New York

Friday, November 25

as Mark Antony in Julius Caesar

1865

Grover's Theatre, Washington

Friday, January 29

as Romeo in Romeo and Juliet

Ford's Theatre, Washington

Saturday, March 18

as Pescara in The Apostate

Newspapers Consulted for the Chronology

(Theatres, Amusements, Local Matters, 1855-1865)

Atlas and Argus, Albany, NY

Baltimore American & Commercial Advertiser

Baltimore Sun

Boston Transcript

Buffalo Sentinel

Chicago Tribune

Cincinnati Daily Commercial

Cincinnati Daily Gazette

Cincinnati Enquirer

Cleveland Leader

Cleveland Plain Dealer

Columbus Daily Enquirer, GA

Columbus Times, GA

Columbus Sun, GA

Daily Advertiser, Boston

Daily Missouri Democrat, St. Louis

Hartford Courant

Lexington Observer & Reporter

Louisville Daily Courier

Louisville Daily Democrat

Louisville Daily Journal

Lynchburg Daily Virginian

Montgomery Daily Mail

Montgomery Daily Post

Nashville Dispatch

New York Herald

National Intelligencer, Washington

Petersburg, VA, Daily Express

Philadelphia North American

Philadelphia Press

Philadelphia Public Ledger

Providence Daily Journal

Daily Picayune, New Orleans

Daily True Delta, New Orleans

Detroit Daily Advertiser

Detroit Free Press

Richmond Dispatch

Spirit of the Times, NY

Union & Advertiser, Rochester, NY

Washington Evening Star

Washington Sunday Morning Chronicle

Appendix B

A Brief Chronology of the Life and Career of Abraham Lincoln

- 1637 Samuel Lincoln from Hingham, England settles in Hingham, Massachusetts.
- 1778 Thomas Lincoln (Abraham's father), descendant of Samuel, is born in Virginia.
- 1782 Thomas and family move to Kentucky.
- 1786 Thomas' father is killed by Native Americans.
- 1806 Thomas marries Nancy Hanks. A daughter, Sarah is born eight months later.
- 1808 Thomas buys a farm called Sinking Spring near Hodgenville, Kentucky.
- Feb. 12, 1809 Abraham Lincoln is born in a one room log cabin on Nolin Creek in Kentucky.
- 1811 In Spring, the Lincoln family moves to a 230 acre farm on Knob Creek ten miles from Sinking Spring.
- 1812 A brother, Thomas, is born but dies in infancy.
- 1815 Young Abraham attends a log school house.
- 1816 Briefly attends school. In December, the Lincoln family crosses the Ohio River and settles in the backwoods of Indiana.
- 1817 In February, Abraham, age 7, shoots a wild turkey but suffers great remorse and never hunts game again.
- 1818 Young Abraham is kicked in the head by a horse and for a brief time is thought to be dead. Oct. 5, Nancy Hanks Lincoln (his mother) dies of "milk sickness."
- 1819 On Dec. 2, Abraham's father, Thomas, marries a widow, Sarah Bush Johnston, and becomes stepfather to her three children. Abraham develops much affection for his stepmother.
- 1820 Briefly attends school.
- 1822 Attends school for a few months.
- and winter. Borrows books and reads whenever possible.

- 1828 On Jan. 20, his married sister Sarah dies while giving birth. In April, Abraham, now 19, and Allen Gentry take a flatboat of cargo of farm produce to New Orleans. During the trip they fight off an robbery attack by seven black men. At New Orleans Abe observes a slave auction.
- 1830 In March, Abe and his family begin a 200 mile journey to move to Illinois where they settle on uncleared land along the Sangamon River, near Decatur. Abe makes his first political speech in favor of improving navigation on the Sangamon River.
- 1831 Abe makes a second flatboat trip to New Orleans. His father moves again, but Abe doesn't go and instead settles in New Salem, Illinois, where he works as a clerk in the village store and sleeps in the back. Wrestles a man named Jack Armstrong to a draw.

 Learns basic math, reads Shakespeare and Robert Burns and participates in a local debating society.
- 1832 In March, becomes a candidate for Illinois General Assembly. The Black Hawk War breaks out. In April, Abe enlists and is elected Captain of his rifle company. Reenlists as a private after company is disbanded. He serves a total of three months but does not fight in a battle. August 6, loses the election. The village store he worked in goes out of business. Lincoln and partner, William Berry, purchase another village store in New Salem.
- 1833 The store fails, leaving him badly in debt. Lincoln is appointed Postmaster of New Salem. In Autumn, Lincoln is appointed Deputy County Surveyor.
- 1834 On August 4, Lincoln, age 24, is elected to the Illinois General Assembly as a member of the Whig party. Begins to study law. In December, meets Stephen A. Douglas, 21, a Democrat.

- 1835 In January, former store partner William Berry dies, increasing Lincoln's debt to \$1000.

 On August 25, Ann Rutledge, Lincoln's love interest, dies from fever at age 22.
- 1836 August 1, reelected to the Illinois Gen. Assembly and by now is a leader of the Whig party. September 9, Lincoln receives his law license. Begins courtship of Mary Owens, 28. Has an episode of severe depression in December.
- 1837 Helps to get the Illinois state capital moved from Vandalia to Springfield. April 15, leaves New Salem and settles in Springfield. Becomes a law partner of John T. Stuart. In Summer, proposes marriage to Mary Owens, is turned down and the courtship ends.
- 1838 Helps to successfully defend Henry Truett in a famous murder case. August 6, reelected to the Illinois Gen. Assembly, becoming Whig floor leader.
- 1839 Travels through nine counties in central and eastern Illinois as a lawyer on the 8th

 Judicial Circuit. December 3, admitted to practice in United States Circuit Court. Meets

 Mary Todd, 21, at a dance.
- 1840 In June, Lincoln argues his first case before the Illinois Supreme Court. August 3, reelected to the Illinois Gen. Assembly. In Fall, becomes engaged to Mary Todd.
- 1841 January 1, breaks off engagement with Mary Todd. Has episode of depression. March
 1, forms new law partnership with Stephen T. Logan. In August, makes a trip by
 steamboat to Kentucky and sees twelve slaves chained together.
- 1842 Does not seek reelection to the legislature. In Summer, resumes courtship with Mary
 Todd. In September, accepts a challenge to a duel by Democratic state auditor James
 Shields over published letters making fun of Shields. September 22, duel with swords
 is averted by an explanation of letters. November 4, marries Mary Todd in Springfield.

- 1843 Lincoln is unsuccessful in try for the Whig nomination for U.S. Congress. August 1, first child, Robert Todd Lincoln, is born.
- 1844 May, the Lincoln family moves into a house in Springfield, bought for \$1500. Campaigns for Henry Clay in the presidential election. In December, dissolves law partnership with Logan, then sets up his own practice.
- 1846 March 10, a son, Edward Baker Lincoln is born. May 1, nominated to be the Whig candidate for U.S. Congress. August 3, elected to the U.S. House of Representatives.
- 1847 Moves into a boarding house in Washington, D.C. with his wife and sons. December 6, takes his seat when Thirtieth Congress convenes. December 22, presents resolutions questioning President Polk about U.S. hostilities with Mexico.
- 1848 January 22, gives a speech on floor of the House against President Polk's war policy regarding Mexico. In June, attends the national Whig convention supporting General Zachary Taylor as the nominee for president. Campaigns for Taylor in Maryland and in Boston, Mass., then in Illinois.
- 1849 March 7 and 8, makes an appeal before the U.S. Supreme Court regarding the Illinois statute of limitations, but is unsuccessful. March 31, returns to Springfield and leaves politics to practice law. On May 22, Abraham Lincoln is granted U.S. Patent No. 6,469 (the only president ever granted a patent).
- in the 8th Judicial Circuit covering over 400 miles in 14 counties in Illinois. 'Honest Abe' gains a reputation as an outstanding lawyer. December 21, his third son, William Wallace Lincoln (Willie) is born.
- 1851 January 17, Lincoln's father dies.

- 1853 April 4, his fourth son, Thomas (Tad) is born.
- 1854 Reenters politics opposing the Kansas-Nebraska Act. Elected to Illinois legislature but declines the seat in order to try to become U.S. Senator.
- 1855 Does not get chosen by the Illinois legislature to be U.S. Senator.
- 1856 May 29, helps organize the new Republican party of Illinois. At the first Republican convention Lincoln gets 110 votes for the vice-presidential nomination, bringing him national attention. Campaigns in Illinois for Republican presidential candidate, John C. Frémont.
- 1857 June 26, in Springfield, Lincoln speaks against the Dred Scott decision.
- 1858 In May, wins acquittal in a murder trial by using an almanac regarding the height of the moon to discredit a witness. June 16, nominated to be the Republican senator from Illinois, opposing Democrat Stephen A. Douglas. Gives "House Divided" speech at the state convention in Springfield. Also engages Douglas in a series of seven debates with big audiences.
- 1859 Illinois legislature chooses Douglas for the U.S. Senate over Lincoln by a vote of 54 to 46. In the Fall, Lincoln makes his last trip through the 8th Judicial Circuit. December 20, writes a short autobiography.
- 1860 March 6, delivers an impassioned political speech on slavery in New Haven,

 Connecticut. Also in March, the 'Lincoln-Douglas Debates' published.
- May 18, 1860 Nominated to be the Republican candidate for President of the United States.

 Opposes Northern Democrat Stephen A. Douglas and Southern Democrat John C.

 Breckinridge. In June, writes a longer autobiography.
- November 6, 1860 Abraham Lincoln is elected as 16th U.S. President and the first Republican.

Receives 180 of 303 possible electoral votes and 40 percent of the popular vote.

Dec 20, 1860 - South Carolina secedes from the Union. Followed within two months by

Mississippi, Florida, Alabama, Georgia, Louisiana and Texas.

by train for Washington. Receives a warning during the trip about a possible assassination attempt.

March 4, 1861 - Inauguration ceremonies in Washington. President Lincoln delivers his First Inaugural Address.

April 12, 1861 - At 4:30 a.m. Confederates open fire on Fort Sumter in Charleston. The Civil War begins.

April 15, 1861 - President Lincoln issues a Proclamation Calling Militia and Convening Congress.

April 17, 1861 - Virginia secedes from the Union. Followed within five weeks by North Carolina,

Tennessee and Arkansas, thus forming an eleven state Confederacy.

April 19, 1861 - The president issues a Proclamation of Blockade against Southern ports.

April 27, 1861 - The president authorizes the suspension of the Writ of Habeas Corpus.

June 3, 1861 - Political rival Stephen A. Douglas dies unexpectedly of acute rheumatism.

July 21, 1861 - The Union suffers a defeat at Bull Run in northern Virginia. Union troops fall back to Washington. The president realizes the war will be long.

July 27, 1861 - Appoints George B. McClellan as commander of the Department of the Potomac.

Aug 6, 1861 - Signs a law freeing slaves being used by the Confederates in their war effort.

Aug 12, 1861 - The president issues a Proclamation of a National Day of Fasting.

Sept. 11, 1861 - Revokes Gen. John C. Frémont's unauthorized military proclamation of emancipation in Missouri.

- Oct 24, 1861 Relieves Gen. Frémont of his command and replaces him with Gen. David Hunter.
- Nov 1, 1861 Appoints McClellan as commander of the Union army after the resignation of Winfield Scott.
- Jan 27, 1862 Issues General War Order No. 1 calling for a Union advance to begin Feb 22.
- Feb 3, 1862 Writes a message to McClellan on a difference of opinion regarding military plans.
- Feb 20, 1862 The president's son Willie dies at age 12. The president's wife is emotionally devastated and never fully recovers.
- March 11, 1862 President Lincoln relieves McClellan as general-in-chief and takes direct command of the Union armies.
- April 6, 1862 Confederate surprise attack on Gen. Ulysses S. Grant's troops at Shiloh on the Tennessee River results in a bitter struggle with 13,000 Union killed and wounded and 10,000 Confederates. The president is then pressured to relieve Grant but resists.
- April 9, 1862 Writes a message to McClellan urging him to attack.
- April 16, 1862 Signs an Act abolishing slavery in the District of Columbia.
- May 20, 1862 Approves the Federal Homestead Law giving 160 acres of publicly owned land to anyone who will claim and then work the property for 5 years. Thousands then cross the Mississippi to tame the 'Wild West.'
- June 19, 1862 Approves a Law prohibiting slavery in the territories.
- Aug 29/30, 1862 Union defeat at the second Battle of Bull Run in northern Virginia. The
 Union Army retreats to Washington. The president then relieves Union commander
 Gen. John Pope.

- Sept. 17, 1862 General Robert E. Lee and the Confederate armies are stopped at Antietam in Maryland by McClellan and numerically superior Union forces. By nightfall, 26,000 men are dead, wounded or missing the bloodiest day in U.S. Military history.
- Sept. 22, 1862 The president issues a preliminary Emancipation Proclamation freeing the slaves.
- Nov 5, 1862 The president names Ambrose E. Burnside as commander of the Army of the Potomac, replacing McClellan.
- Dec 13, 1862 Army of the Potomac suffers a costly defeat at Fredericksburg in Virginia with a loss of 12,653 men. Confederate losses are 5,309.
- Dec 22, 1862 The president writes a brief message to the Army of the Potomac.
- Dec 31, 1862 The president signs a bill admitting West Virginia to the Union.
- Jan 1, 1863 President Lincoln issues the final Emancipation Proclamation freeing all slaves in territories held by Confederates. Page one of the Document
- Jan 25, 1863 The president appoints Joseph (Fighting Joe) Hooker as commander of the Army of the Potomac, replacing Burnside.
- Jan 26, 1863 Writes a message to Hooker.
- Jan 29, 1863 Gen. Grant is placed in command of the Army of the West, with orders to capture Vicksburg.
- Feb 25, 1863 Signs a Bill creating a national banking system.
- March 3, 1863 Signs an Act introducing military conscription.
- May 1-4, 1863 A Union defeat at the Battle of Chancellorsville in Virginia. Confederate Gen.

 Stonewall Jackson is mortally wounded. Hooker retreats. Union losses are 17,000 killed, wounded and missing. The Confederates, 13, 000.

June 28, 1863 - The president appoints George G. Meade as commander of the Army of the Potomac, replacing Hooker.

July 3, 1863 - Confederate defeat at the Battle of Gettysburg.

July 4, 1863 - Vicksburg, the last Confederate stronghold on the Mississippi, is captured by the Gen. Grant and the Army of the West.

July 13, 1863 - Writes a message to Grant.

July 14, 1863 - Writes an undelivered letter to Meade complaining about his failure to capture Lee.

July 30, 1863 - Issues an Order of Retaliation.

Aug 8, 1863 - Writes a letter to his wife regarding Tad's lost goat.

Aug 10, 1863 - The president meets with abolitionist Frederick Douglass who pushes for full equality for Union 'Negro troops.'

Sept. 19/20, 1863 - Union defeat at Chickamauga in Georgia leaves Chattanooga in Tennessee under Confederate siege. The president appoints Gen. Grant to command all operations in the western theater.

Oct 3, 1863 - Issues a Proclamation of Thanksgiving.

Nov 19, 1863 - President Lincoln delivers the Gettysburg Address at a ceremony dedicating the Battlefield as a national cemetery.

Dec 8, 1863 - The president issues a Proclamation of Amnesty and Reconstruction for restoration of the Union.

Feb, 1864 - Portrait used as basis for the Five Dollar Bill

March 12, 1864 - President Lincoln appoints Grant as general-in-chief of all the Federal armies.

William T. Sherman succeeds Grant as commander in the West.

- June 3, 1864 A costly mistake by Grant results in 7,000 Union casualties in twenty minutes during an offensive against entrenched Rebels at Cold Harbor, Virginia.
- June 8, 1864 Abraham Lincoln is nominated for president by a coalition of Republicans and War Democrats.
- July 18, 1864 Issues a call for 500,000 Volunteers for military service.
- Aug 31, 1864 Makes a speech to 148th Ohio Regiment.
- Sept. 2, 1864 Atlanta is captured by Sherman's army. Later, the president on advice from Grant approves Sherman's march to the sea.
- Oct 19, 1864 A decisive Union victory by Gen. Philip H. Sheridan in the Shenandoah Valley.
- Nov 8, 1864 Abraham Lincoln is reelected president, defeating Democrat George B.
 - McClellan. Lincoln gets 212 of 233 electoral votes and 55 percent of the popular vote.
- Dec 20, 1864 Sherman reaches Savannah in Georgia leaving behind a path of destruction 60 miles wide all the way from Atlanta.
- March 4, 1865 Inauguration ceremonies in Washington. President Lincoln delivers his second Inaugural Address.
- March 17, 1865 A kidnap plot by John Wilkes Booth fails when Lincoln fails to arrive as expected at the Soldiers' Home.
- April 9, 1865 Gen. Robert E. Lee surrenders his Confederate army to Gen. Ulysses S. Grant at the village of Appomattox Court House in Virginia.
- April 10, 1865 Celebrations break out in Washington.
- April 11, 1865 President Lincoln makes his last public speech, which focuses on the problems of reconstruction. The United States flag 'Stars and Stripes' is raised over Fort Sumter.
- April 14, 1865 Lincoln and his wife Mary see the play "Our American Cousin" at Ford's Theater.

About 10:13 p.m., during the third act of the play, John Wilkes Booth shoots the president in the head. Doctors attend to the president in the theater then move him to a house across the street. He never regains consciousness.

April 15, 1865 - President Abraham Lincoln dies at 7:22 in the morning.

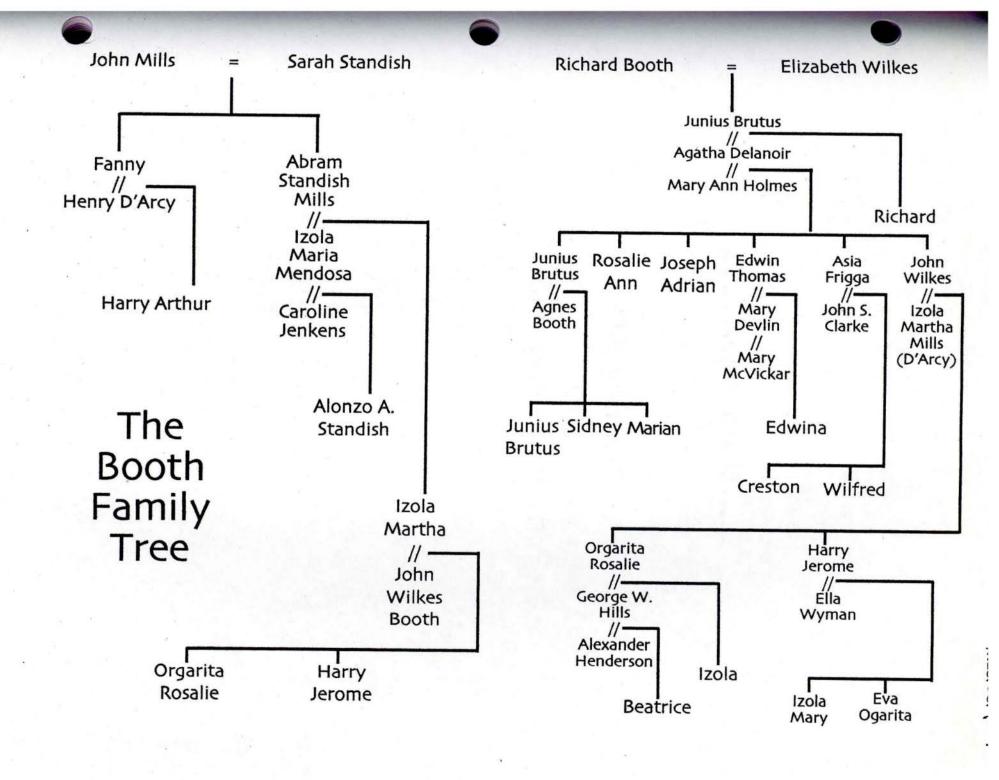
April 26, 1865 - John Wilkes Booth is shot and killed in a tobacco barn in Virginia.

May 4, 1865 - Abraham Lincoln is laid to rest in Oak Ridge Cemetery, outside Springfield, Illinois.

Dec 6, 1865 - The Thirteenth Amendment to the United States Constitution, passed by Congress on January 31, 1865, is finally ratified. Slavery is abolished.

Appendix C

The Booth Family Tree



Appendix D

Diary Entries of John Wilkes Booth

An hour or two before sunrise on April 26, 1865, John Wilkes Booth, mortally wounded, was dragged from a flaming tobacco shed on a farm near bowling Green, Virginia, and carried to the porch of the farmhouse, where he was propped up against a double-over mattress. He had in his possession a knife, a pipe, a pocket compass, a pair of pistols in holsters on a belt, a carbine with cartridges, bills of exchange on a Montreal bank, about \$100 in United States greenbacks, and a small pocket diary—all of which were taken to Washington and examined by Secretary of War Edwin M. Stanton, who later turned them over to Judge Advocate General Joseph Holt.

Except for a few officials in the War Department, no one seemed aware of the diary's existence until February, 1867, when the United States House of Representatives began an investigation to determine if President Andrew Johnson had committed any impeachable offenses. At that time, Lafayette C. Baker, a former Army officer once high in the undercover operations of the War department and organizer of the party that captured Booth, referred to the diary in testimony before the Judiciary Committee. Baker also mentioned the diary in his memoirs, <u>History of the United States Secret Service</u>, published about the same time. What follows is the final entry in that diary:

"Te amo."

April 13, 14, Friday, The Ides.

Until today nothing was ever thought of sacrificing to our country's wrongs.

For six months we had worked to capture, but our cause being almost lost,

something decisive and great must be done. But its failure was owing to others,

who did not strike for their country with a heart. I struck boldly, and not as the papers say. I walked with a firm step through a thousand of his friends, was stopped, but pushed on. A colonel was at his side. I shouted Sic semper before I fired. In jumping broke my leg. I passed all his pickets, rode sixty miles that night with the bone of my leg tearing the flesh at every jump. I can never repent it, though we hated to kill. Our country owed all her troubles to him, and God simply made me the instrument of his punishment. The country is not what it was. This forced Union is not what I have loved. I care not what becomes of me. I have no desire to outlive my country. The night before the deed I wrote a long article and left it for one of the editors of the National Intelligencer, in which I fully set forth our rea sons for our proceedings. He or the gov'r- (here the entry stops)

Friday 21

After being hunted like a dog through swamps, woods, and last night being chased by gunboats till I was forced to return wet, cold, and starving, with every man's hand against me, I am here in despair. And why? For doing what Brutus was honored for. What made Tell a hero? And yet I, for striking down a greater tyrant than they ever knew, am looked upon as a common cutthroat. My action was purer than either of theirs. One hoped to be great himself. The other had not only his country's but his own, wrongs to avenge. I hoped for no gain. I knew no private wrong. I struck for my country and that alone. A country that groaned beneath this tyranny, and prayed for this end, and yet now behold the cold hands they extend to me. God cannot pardon me if I have done wrong. Yet I cannot see my wrong, except in serving a degenerate people. The little, the very little, I left behind

to clear my name, the Government will not allow to be printed. So ends all. For my country I have given up all that makes life sweet and holy, brought misery upon my family, and am sure there is no pardon in the Heaven for me, since man condemns me so. I have only heard of what has been done (except what I did myself), and it fills me with horror. God, try and forgive me, and bless my mother. Tonight I will once more try the river with the intent to cross. Though I have a greater desire and almost a mind to return to Washington, and in a measure clear my name - which I feel I can do. I do not repent the blow I struck. I may before my God, but not to man. I think I have done well. Though I am abandoned, with the curse of Cain upon me, when, if the world knew my heart, that one blow would have made me great, though I did desire no greatness. Tonight I try to escape these bloodhounds once more. Who, who can read his fate? God's will be done. I have too great a soul to die like a criminal. Oh, may He, may He spare me that, and let me die bravely. I bless the entire world. Have never hated or wronged anyone. This last was not a wrong, unless God deems it so, and it's with Him to damn or bless me. As for this brave boy with me, who often prays (yes, before and since) with a true and sincere heart - was it crime in him? If so, why can he pray the same? I do not wish to shed a drop of blood, but 'I must fight the course.' 'Tis all that's left to me.

Reprinted from The Journal of the Illinois State Historical Society,

Vol LXXII Number 1 Copyright 1979

Appendix E

LINCOLN & BOOTH: Frozen in Time Costume Notes

LINCOLN & BOOTH: Costume Plot

Abraham Lincoln—pioneer

Undergarments: cotton flannel or muslin (muslin is not hand woven;

Shirt:

linsey-woolsey;

Trousers:

tan jeans cloth;

Neckerchief:

brown cotton (a blue cloth could be used; red was reserved

for married men in Indiana);

Coat:

dark brown satinet.

Buttons:

All of the buttons are original, vintage nineteenth century.

Two are made of horn.

Abraham Lincoln—debates

Lincoln wore a navy linen suit with brass buttons according to an eye witness account from two of the debates. He does not say if the vest was of a different fabric. It was fashionable to wear a vest of a different fabric but Lincoln was no slave to fashion. There is evidence that he even cultivated his "common" appearance. Lincoln is also pictured at this time wearing a white linen suit. That suit would have been made of the same fabric.

Undergarments: cotton muslin;

Shirt:

white linen;

Trousers, frock coat, waistcoat: navy linen;

alternate waistcoat:

cotton print (two alternative, nineteenth century designs

included);

Cravat:

black silk taffeta.

Abraham Lincoln—President

Undergarments: linen-silk with mother-of-pearl button;

Shirt:

linen; sample is pleated to show application; buttons would

be mother-of-pearl;

Cravat:

black silk taffeta;

Waistcoat:

lining-brown cotton; fashion fabric-black silk satin with

brass or black buttons;

Frock coat, trousers:

same fabric; solid black or a lighter weight wool with

a little stripe; interchangeable buttons; black button

is wrapped cord, a nineteenth century reproduction;

John Wilkes Booth

As a young man of seventeen, Booth dressed in the fashion of the day. "...a dark claret cloth coat with velvet lapels, a pale buff waistcoat and dove-colored trousers lightly strapped down under the boot."

He continued to reflect the latest styles as can be seen in his photos. The earlier ones show him wearing contrasting colors and designs: a dark coat over a light, gaudy, checkered vest and a large check pair of light-colored trousers. Later on, he tended to favor a dark frock coat, with or without velvet collar, and dark trousers. He had a favorite plaid vest which appears in many photos always bedecked with a gold watch chain.

During winters he wore a light colored overcoat with deep sleeves, attached cape, and astrakhan collar. He always wore a hat, and had a variety, ranging from summer straw, low felt, and broad beaver, to a high silk top hat.

"Faultlessly dressed in the height of fashion, elegant riding-boots with a slender steel spur were on his feet...He wore a soft felt hat, which set jauntily on his wellturned head."

Drawers:

linen with mother-of-pearl buttons;

Shirt:

linen;

Waistcoat:

hemp/silk blend with real pearl buttons would be accurate;

♠ Trousers:

dove colored wool jeans cloth;

Frock coat:

claret colored wool with black silk velvet lapels.

Great coat:

wool with astrakhan collar;

Frock and trousers: striped wool;

Waist coat:

striped wool or black silk satin;

Shirt:

pleated linen;

Drawers:

linen;

Cravat:

cotton with irregular dots of white.

Drawers:

hemp/cotton blend muslin;

Shirt and collar: shirt weight linen;

Waistcoat:

small checked wool;

Trousers:

window pane wool;

Frock coat:

wool, small stripes;

Cravat:

black silk taffeta.

Appendix F

LINCOLN & BOOTH: Frozen in Time Design Notes

LINCOLN & BOOTH: Design Notes

<u>Lincoln & Booth: Frozen in Time</u> is intended to tour. It is designed for maximum flexibility in the great range of spaces and accourtements it would encounter throughout the United States.

The upstage centerpiece is a large projection screen flanked by Confederate and United States flags and topped by a gilded eagle. The front/rear projection screen will offer a host of pertinent slides throughout the presentation: who is talking, who one is talking to, where one is speaking about, documents one is handling, writing, reading, letters, advertisements, announcements, and battle scenes.

The furnishings are spartan, impressionistic, but adequate. Booth's bedroom at home also serves as an office and a theatre dressing room. A bench becomes a sofa and a railroad car. Lincoln's living room becomes a law office and the White House. A special, elevated box seat either folds out from the side wall or rolls out from the wing to replicate the Ford's Theatre Presidential Box. The actors use center stage when appropriate for speech-making, wandering, observing, or for special presentations as Booth public performances.

The entire set is intended to fit into a modest, single axle trailer and utilize many of the antique furniture pieces already in use by the author's currently touring presentation: LINCOLN- A One Man Show.

The show will be essentially self contained including wireless mikes and receiver, projection screen, projector, and computer for the power point slides, furniture, and costuming. It is assumed that each booked site will have, at a minimum, basic theatrical lighting and a sound system for amplification.

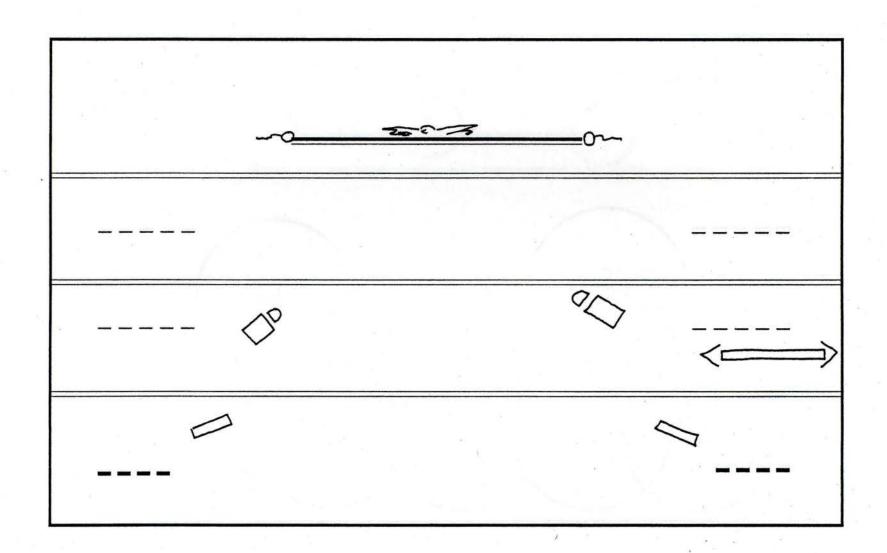
The actors will be attired in period costuming based on existing notes, pictures, and styles appropriate for the times.

Music will be authentic to the period and the instrumentation of the times whenever possible.

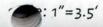
This "docudrama" is expected to maintain high production values but those values will not distract from the overriding desire to present a simple, progressive timeline of two personages, the events that moulded their character, the decisions they made under the pressure of circumstances, and the results of those choices.

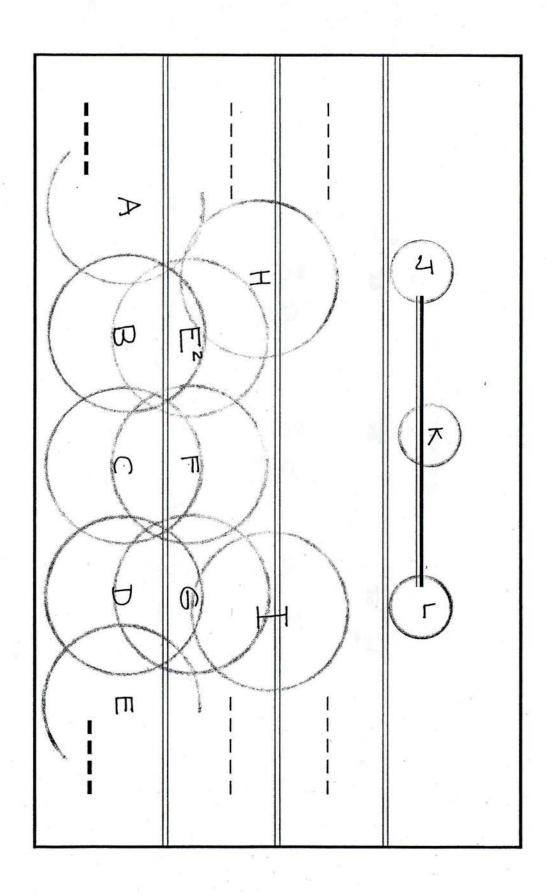
Appendix G

LINCOLN & BOOTH: Frozen in Time Lighting Notes



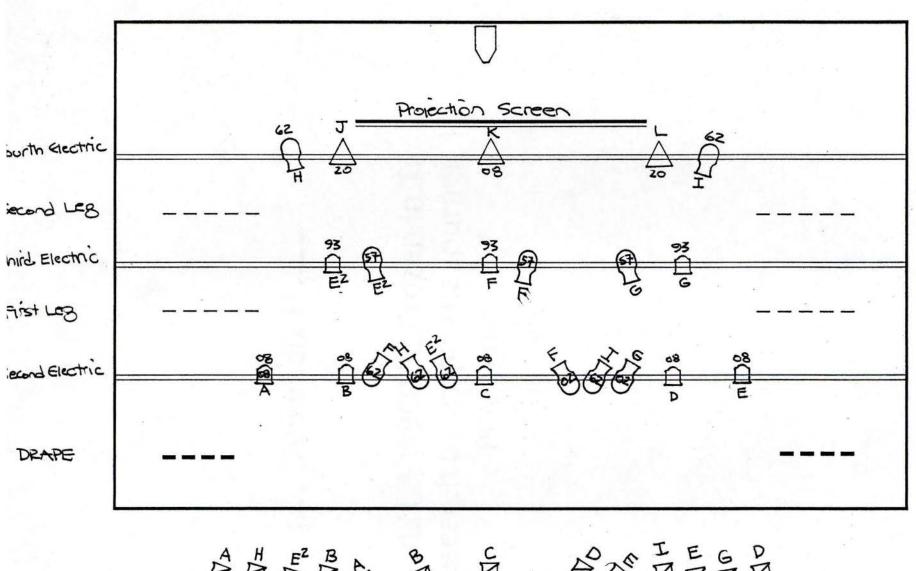
Acting Areas LINCOLN & BOOTHFROZEN IN TIME by Patrick McCreary





LINCOLN & BOOTH-FROZEN IN TIME by Patrick McCreary

e: 1"=3.5'



1 SPECIAL

Effects Projector

U G" Freshel

1 6. RS 6×12 ERS

Lighting Plot
LINCOLN & BOOTHFROZEN IN TIME
by Patrick McCreary

e: 1"=3.5"

Appendix H

LINCOLN & BOOTH: Frozen in Time Research to Script: the Journey Play Script

Research to script: The Journey

This writer began touring in shows while still in high school. With that early passion for the performing arts combined with a lifelong love of American history and the Presidency, it was inevitable that he should confront the life of Lincoln.

He was told at an early age that he resembled that great man (at least in appearance) and now, as an adult, those shared attributes are even more pronounced: six foot four inches in height ("five/sixteen" as Lincoln put it), one hundred, eighty pounds in weight (upon entering the White House), coarse black hair, grey-deep set eyes, size fourteen, flat-footed feet, prominent nose, muscular skin, and a love of theatre, music, children, and laughter.

That physical likeness and a growing confidence in the acting craft, through study and experience, did not overcome a sense of awe and inadequacy in presuming to ever play our sixteenth President onstage despite the occasional overtures from friend and associates. But the simple, profound, and plaintive performance of Henry Fonda in the film adaptation of Robert Sherwood's <u>Abe Lincoln in Illinois</u> had been an ever present inspiration through the years; an inspiration and a challenge; a challenge to breathe new life into Lincoln through a better understanding of what made the man, how he thought, how he worked, and the truth behind how he acted.

This first draft of <u>Lincoln & Booth—Frozen in Time</u> is the result of over sixteen year's research, reflection, and resolve.

It was over sixteen years ago that this writer first performed the one-man show, LINCOLN by Herbert Mitgang. It was five years ago that he was featured as Lincoln in the Broadway bound <u>Lincoln & Booth, the Musical</u>. The show did not make it to Broadway for lack of funding but the interaction between Booth and Lincoln in that production planted a seed that only now is taking root-the seed of storytelling, the telling of two inextricable tales; two tales of hopelessness and promise, of talent and tenacity, of resolve and retribution, of frustration and fortitude, of total allegiance to a perceived cause and resignation to a higher power.

Lincoln and Booth should be something more than three paragraphs in student's history books. The public should derive inspiration and pride from knowing more of these men, these events than just from believing that Lincoln freed the slaves and that Booth was mad and they should see these characters and hear them in their own words.

Through the years the author had read over one hundred books on the subject. That background together with focused research has provided a dizzying wealth of choices in material. The decision was made to work in a parallel time line. The decision was also made to choose events and occasions that were paramount points of growth and discovery in their maturing: what was the environment of their youth, how were they viewed by others, how did they view themselves, what was the nature of their ambition, how did they pursue that ambition, how did they change as that ambition was fulfilled, how did they react to adversity, how did they treat others in and out of adversity, what causes did they espouse, how did they treat themselves in pursuing their goals, how did they treat others. These are some of the questions the author has attempted to address as the characters tell their own stories. It was also important to avoid favoring one character over the other in choices of material. Hopefully the reader will read, realize, and respect the thought process and the honest intent, be they good or ill, as the script unfolds.

Frozen in Time—ACT 1

(Stage left— Springfield, IL., the law office, the White House, Ford's Theatre. Center stage— the country, the woods, on the campaign trail, theatre stages. Stage right— Booth home in Maryland, boarding houses)

musical intro nature sounds

(an overhead special dimly illuminates him talking to the aud at an extreme UCS)

BOOTH Get away from here when you can and meet me over there in the hollow— I've something to tell.

(Xfade to a different special DSR; leaf break)

Come here...look at this...

(revealing a strip of paper from his pocket, ragged from much folding)

It is my "fortune". That old Gypsy who prowls about in the woods of Cockeysville told me a few days since. See here, I've written it—but there was no need to do that, for it is so bad that I shall not soon forget it.

(to audience as if to his sister, Asia)

Yes, it's only a Gypsy's tattle for money-but who shall say there is no truth in it?

(unfolding strip)

Look here: "Ah, you've had a bad hand; the lines all cris-cras. It's full enough of sorrow-full of trouble-trouble in plenty, everywhere I look.

You'll break hearts, they'll be nothing to you. You'll die young, and leave many to mourn you, many to love you too, but you'll be rich, generous, and free with your money. You're born under an unlucky star. You've got in your hand a thundering crowd of enemies—not one friend—you'll make a bad end, and have plenty to love you afterwards. You'll have a fast life—short, but a grand one. Now, young sir, I've never seen a worse hand, and I wish I hadn't seen it, but every word I've told is true by the signs. You'd best turn a missionary or a priest and try to escape it."

I asked her: "Is it in the stars, or in my hand—how am I to escape it? It's a good thing that it is so short, as it is so bad a fortune. For this evil dose do you expect me to cross your palm?" She took her money though, and said that she was glad she was not a young girl, or she'd follow me through the world for my handsome face.

(pause followed by Booth laughing lustily into fade out) (overhead special in a different part of the stage, SL)

LINCOLN

It seems strange to me how much there is in the Bible about dreams. There are, I think, some sixteen chapters in the Old Testament and four or five in the New in which dreams are mentioned; and there are many other passages scattered throughout the book which refer to visions... Nowadays dreams are regarded as very foolish, and are seldom told, except by old women and by young men and maidens in love...

(continuing laughter SR)

BOOTH

Oh sister... (wandering about, arms outstretched) heaven and earth! How glorious it is to live! How divine! To breathe this breath of life with a clear mind and healthy lungs! Don't let us be sad. Life is so short—and the world is so beautiful. Just to breathe is delicious. (falling down with his face in the earth) What am I doing? Why, burrowing, of course! The process of inhaling wholesome odors and rich scents is delightful. Give it a try. No, do so. Sister...you know not how to live. Why, look for yourself. You may not nibble at sweet roots or taste twigs as I, but look at the wonders: the tender flowers, the insects, the butterflies, the lightening bugs- bearers of sacred torches. Nothing in nature is offensive. (proceeding to catch a kady-did and holding it to her for inspection) Look here, even this kady-did, this little nuisance, as you say, has a beauty of its own. (pulling it away and holding it to his breast) No you don't, you bloodthirsty female, this creature shall not be another victim of your 'collection'. Katy shall be free and shall sing tonight out in the sycamores. (kissing and stroking same) Oh you small devil-how you can banish sleep, quiet, and good temper! Katy, you fiend, how many nights you have kept me awake cursing your existence! (walking to and placing upon imaginary tree as the lights fade to black).

(SL; sitting, whittling)

LINCOLN

Babies weren't as common as blackberries in the woods of Kentucky. I looked just like any other baby, at first—like red cherry pulp squeezed dry. My father joked about my long legs when I was toddlin' round the cabin. I grew out of my clothes faster'n mother could make them. Most of the time I went barefoot. I was right out in the woods about as soon as I was weaned, fishing in the creek, setting traps for rabbits and muskrats, going on coon hunts, following up bees to find bee-trees, and drappin corn for father. One time, in the absence of my father, I spied a wild turkey outside our new log cabin. I grabbed the rifle gun and through a crack in the logs I killed one of them. I have never since pulled a trigger on any larger game. Mighty interesting life for a boy.

Sometimes I was thought a mite rude. When strangers would ride along and up to father's fence, I would eagerly ask the stranger the first question,

for which father would sometimes knock me with a rod. When whipped by my father I never balked but dropped a kind of silent unwelcome tear. I remember how, when a mere child, I used to get irritated when anybody would talk to me in a way I could not understand...I can remember going to my little bedroom, after hearing the neighbors talk of an evening with my father, and spending no small part of the night walking up and down and trying to make out what was the exact meaning of some of their, to me, dark sayings. I could not sleep, although I tried to, when I got on such a hunt for an idea, until I had caught it; and when I thought I had got it, I was not satisfied until I had repeated it over and over; until I had put it in language plain enough, as I thought, for any boy I knew to comprehend. This was a kind of passion with me, and it has stuck by me; for I am never easy now, when I am handling a thought, till I have bounded it north and bounded it south, and bounded it east and bounded it west...

(letter writing; note: spelling & punctuation are Booths own)

BOOTH

To T. William O'Laughlen, Hartford County, Maryland, 30 April 1854 My Dear Friend,

I was delighted to hear from you. I was thinking that I would receive a letter from you every day or else I would have written sooner. I am very sorry that I can't come to see the Hippodrome. I have been from school for so long that I have forggot how to spell and writ. So you must excuse it. The country is beautiful now, evry thing is in blossom, and in about three weeks time Squirls will be fit for shooting. I should like you to come up then and give them a round. There is no news that I can find, at present. I have got my eye on three girls out here. I hope I'll get enough. The next time you go to the Ne Plus drink my health and charge it to me. Indeed this is all I can find to say. But I guess you are tired of it already. I will now say good night, give my respects to all who ask after me. And to those that don't, tell them to kiss my Bum-belbee.

Thine Till death,

J.W.B.

alias. Billy. Bow. Legs. (in honor of the celebrated Indian Chief) P.S. ANSWER.SOON.

(sealing the letter and musing)

Dear, dear William. First I was kept by Quakers at "the school" in Cockeysville. Then, I was destined to be "board-ed" and "finished" with you at St. Timothy's Hall, Cantonsville, Baltimore County, Maryland. (to aud) From the first we were friends and companions, and William, Morris Oram, and me, "Billy Bowlegs", were inseparable. If one of us fell into disgrace and was kept study to complete some task (generally writing

so many lines from *Paradise Lost*) the three of us would soon accomplish it, and then off to our brush house in Reed's woods, adjoining the grounds of the Hall, and it was our delight to spend our Wednesday and Saturday afternoon holidays in cooking chickens, eggs and such things as a schoolboy could procure by *(dramatically)* "ways that are dark." We had cooking utensils, and a gun hooked from the armory of the school, and each of us had a five-barrel Colt's revolver, with which we killed rabbits and birds that were very abundant in the surrounding woods. We became very expert with the pistol, and either of us could kill a rabbit running, and about once in three times a partridge flying.

(walking about in thought-pausing; gentle fade-in: leaf break)

In 1853 there occurred a "Rebellion" at St. Timothy's Hall, caused by the principal, Rev. L. Van Bockelen, depriving the whole school of the Wednesday and Saturday afternoon holidays, because three or four boys killed a lot of his chickens and did not eat them. They were spoiled, and the boys tied them to a pole and marched around the college in procession, finally leaving the pole standing on the ground with the upper end with the chickens on it against the window of the housekeeper, Mrs. Bockelen, who was the principal's aunt. No one would tell who were the guilty ones, and the whole school were made to suffer. The senior department with all the Sophomores and Freshman classes marched out into Reed's woods and formed a camp, where, with guns from the school armory, guards mounted and all prepared for defense, we awaited a deputation from the faculty. Compromise was the order of the day. It was finally settled, after we boys had slept in the woods three nights but not before the faculty got frightened and supposed we were going up and clean out the school. While waiting in the woods, without the usual studies, we had much time on our hands. Our opinions of the future were freely discussed...

(add special over Booth; addressing the imaginary collective...)

Well, boys, I'll tell you what I mean. You have read about the Seven Wonders of the World? Well, we'll take the Statue of Rhodes for example. Suppose that statue was now standing, and I should by some means overthrow it? My name would descend to posterity and never be forgotten, for it would be in all the histories of the times, and be read thousands of years after we are dead, and no matter how smart and good men we may be, we would never get our names in so many histories...I tell you it would be the greatest feat ever executed by one man."

(while speaking, his whole soul appears to contemplate with satisfaction the future he has drawn; Xfade to SL)

LINCOLN

(EUL) My earliest recollection?...the Knob Creek place...I remember that old home very well. (XDL) Our farm was composed of three fields. It lay in the valley surrounded by high hills and deep gorges. Sometimes when there came a big rain in the hills the water would come down through the gorges and spread all over the farm. (XDC) The last thing I remember of doing there was one Saturday afternoon; the other boys planted the corn in what we called the big field; it contained seven acres—and I dropped the pumpkin seed. I dropped two seeds every other hill and every other row. The next Sunday morning there came a big rain in the hills; it did not rain a drop in the valley, but the water coming through the gorges washed ground, corn, pumpkin seeds and all clear off the field.

(XL; sitting, leg upon chair) When I returned to the house from work, I would go to the cupboard, snatch a piece of corn bread, take down a book, sit down in a chair, cock my legs up as high as my head, and read. I devoured all the books I could lay hands on; I reckon that I read constantly. I would go out in the woods and gather hickory bark, bring it home, and keep a light by it and read by it. When no lamp was to be had—grease lamp—handle to it which stuck in the crack of the wall. Tallow was scarce. When I came across a passage that struck me, I would write it down on boards if I had no paper and kept it there till I did get paper, the I would rewrite it, look at it, repeat it. I had a copybook, a kind of scrapbook, in which I put down all things and then preserved them. I ciphered on boards when I had no paper or no slate and when the board would get too black, I would shave it off with a drawing knife and go on again. When I had paper, I put lines down on it.

Sometimes I got a mite perturbed to give expression to my ideas and got mad, almost, at one who couldn't explain plainly what he wanted to convey. I would hear sermons by the preacher, come home, take the children out, get on a stump or log, and almost repeat it word for word.

Say, you never heard, did you, how I earned my first dollar?...I was about eighteen years of age...I was contemplating my new flatboat...when two men came down to the shore in carriages with trunks..."will you", said one of them, "take us and our trunks out to the steamer?" I was very glad to have the chance of earning something. I supposed that each of them would give me two or three bits...I sculled them out to the steamboat... each of them took from his pocket a silver half-dollar, and threw it on the floor of my boat. I could scarcely believe my eyes as I picked up the money...You may think it was a very little thing...but it was a most important incident in my life. I could scarcely believe...that I, a poor boy, had earned a dollar in less than a day,—that by honest work I had earned a dollar. The world seemed wider and fairer before me. I was a more hopeful and confident being from that time.

BOOTH

(lights up SR; lady dressed in a petticoat with a shawl draped around like a toga and clad with long train dress and tiny bonnet with back to audience walking provocatively and interacting with imaginary people US and then, laughing lustily and running DS out of breath, reveals to audience that it is Booth dressed up and well pleased with himself; he begins to disrobe from woman's wear and don work clothes as he converses)

"I'll walk across the fields yonder," I said, "to see if the darkies can discover me." Off I went. The men took off their hats, as they paused in their work to salute me; I passed to the barn, where I was greeted in the same respectful manner. Then, off came the bonnet, and all the terrified darkies shrieked, "Ondress, Massa Johnnie, ondress him!"

(laughingly as he continues to revert to a man; growing dark frustration)

All the world's a stage and I, reduced to elocute for darkies: "I come to bury Caesar, not to praise him."

Old Joe breaks in with: "De Lord hab mussy on him!"

I dared not to laugh at the pious old heart, but after a choking pause I resumed: "For Brutus was an honorable man."

"Dat's a fac, Massa John, he was dat—jess dat, was Massa Brutus." (pensively) "Grandfather always called father his noble Brutus, didn't he, Joe?

"Jes so, Massa Johnny. As ole Missus, she'll tell you dat—an he war too—an hon'able man, if eber dar was one." (XCR facing SL)

My bedroom faces the east. No setting sun view for me, it is too melancholy; let me see him rise...Oh, how shall I ever have a chance on the stage: buried here, torturing the grain out of the ground for daily bread...

In busy times I am compelled to set the men to work at sun-up. It is the custom for members of a family to dine and sup with the white men who do the harvesting. I love equality and brotherhood as much as the next man but my southern reservations call upon me as an employer and a superior to jealously guard from free association with the labor. My father may not have hesitated. My rebel-patriot grandfather, Richard Booth, did not consider the matter twice. But the difference between an impassioned self-made Republican and the native-born southern American is wide. The master is a god in the South, to be either loved or feared. We were not a popular family with our white laborers, because, as they said, "They'd heer'd we had dirty British blood, and being mixed up with Southern ideas and niggers made it dirtier."...I sometimes think God tries me to the very verge of despair...(sigh)

(SL)

LINCOLN

In 1831 I became a piece of floating driftwood stranded in village of New Salem, Illinois, then but two years old. I took every job that came up: carpenter, riverboatman, store clerk, soldier, merchant, postmaster, blacksmith, surveyor, lawyer, politician. Experience eliminated all but the last two of these possibilities. The men of the town regularly gathered at the local store to exchange news and gossip. I reckon they took to me quickly because, like my father, I had an inexhaustible store of anecdotes. "Lincoln stories" as my neighbors called them. Mind you, I didn't make the stories mine just by telling them. No, I was only a retail dealer.

And that reminds me of a story. I remember an Indiana Baptist preacher who, dressing in old-fashioned baggy pantaloons and a shirt fastened only at the collar, announced his text: "I am Christ, whom I shall represent today." All of a sudden, a little blue lizard ran up his leg, and the preacher, unable to slap him away and unwilling to stop his sermon, loosened his pants and kicked them off. But the lizard proceeded up the minister's back, and this time, without missing a word, he opened his collar button and swept off his shirt, too. The congregation looked dazed, but one old lady rose up and shouted: "If you represent Christ then I'm done with the Bible."

(fade to black; lights on SR; Booth performing as Henry, Earl of Richmond from Shakespeare's Richard III)

BOOTH

God and your arms be praised, victorious friends! The day is ours—the bloody dog is dead. ... England hath long been mad, and scarred herself— The brother blindly shed the brothers's blood, The father rashly slaughtered his own son, The son, compelled, been butcher to the sire. All this divided York and Lancaster, Divided in their dire division, Oh, now let Richmond and Elizabeth, The true succeeders of each royal house, By God's fair ordinance conjoin together! And let their heirs, God, if Thy will be so, Enrich the time to come with smooth-faced peace, With smiling plenty and for prosperous days! Abate the edge of traitors, gracious Lord, That would reduce these bloody days again And make poor England weep in streams of blood! Let them not live to taste this land's increase That would with treason wound this fair land's peace! Now civil wounds are stopped, peace lives again. That she may long live here, God say amen!

(applause and cheering; lighting change; Booth retires to dressing table and begins to change)

Seventeen and acclaim! Were my father here to see this day. For three decades, the preeminent tragic actor on the American stage, Junius Brutus Booth dead by 1852. Missed my debut by a scant three years. Two years would pass before I would perform professionally again.

(onto soapbox to address a vocal audience with scattered applause)

LINCOLN

The prospect for New Salem becoming a commercial center for central Illinoiswas threatened by a plan to build a railroad from the readily navigable Illinois River to Jacksonville and Springfield, bypassing New Salem altogether. New Salem needed a man in the legislature to represent its interests, and, to my great satisfaction, I was encouraged by friends to enter the race...

(scattered applause)

Fellow citizens: I presume you all know who I am, I am humble Abraham Lincoln. I am offering myself as a candidate for representative in the next General Assembly of this State. How far I shall succeed in gratifying this ambition, is yet to be developed. My case is thrown exclusively upon the independent voters of this country, and if elected they will have conferred a favor upon me, for which I shall be unremitting in my labors to compensate. But if the good people in their wisdom shall see fit to keep me in the background, I have been too familiar with disappointments to be very much chagrined.

(stepping off box, followed by scattered applause)

Well, I lost, running eighth in a field of thirteen. But in my village of New Salem, I received two hundred and seventy-seven out of three hundred votes and that encouraged me. One early defeat did not keep me from practicing politics, my lifetime preoccupation. So I ran again for the legislature, gained office, and served for three subsequent terms.

BOOTH

My career really began in 1852 when I hired on as an eight-dollar-a-week supporting player in the stock company of a popular Philadelphia theatre. Not willing to sully the shining name of Booth or risk being accused of trading on the reputations of my father or performing brothers, I carefully billed myself as Mr. J. B. Wilkes or, simply, J. Wilkes. Mine was not an easy life. I missed cues, forgot lines, was struck dumb by stage fright, and, on at least one occasion, was laughed and hooted from the stage. But what was I to do. I could only practice my elocution by declaiming to our fieldhands passages I had memorized from *Julius Caesar*. My elder brothers toured with father. They were illuminated by

father's genius. I despair the prospect of being marooned in the countryside with mother and sisters and little brother. The theatre is in my blood. I persevered playing stock in Philadelphia for a year before joining the company of the Richmond Theatre in 1858. It was living there that I determined to be of the south. I wanted to be loved by the Southern people above all things. I worked to make myself essentially a Southern actor. Many of my plays were violent, bloody spectacles studded with killings, spectacular, heroic, memorable... I must have fame, fame! I must make a name for myself with some prodigious feat. Whatever kind of actor I might be, no one will have the slightest doubt about the presence I bring to the stage. By the time I turned twenty, this dark-eyed mother's darling had grown into a figure many called "the handsomest man in America."

(having completed his change out of costume, he departs USR; X fade to UC)

LINCOLN

'Excuse me, sir, but I have an article in my possession which belongs to you.' 'How is that?' I asked, considerably astonished. The stranger took a jackknife from his pocket. 'This knife,' said he, 'was placed in my hands some years ago, with the injunction that I was to keep it until I found a man uglier than myself. Allow me now to say, sir, that I think you are fairly entitled to the property.'

Another time I was walking down a country road and happened upon an older woman travelling in the opposite direction. Studying me carefully upon her approach, she stopped her carriage and exclaimed, 'You must be the ugliest man I have ever seen.' 'That may well be, ma'am,' I replied, 'but there is little I can do about it.' To which she replied as she drove off in the distance, 'Well, you could at least spare the rest of us by staying at home.'

Years later, in a heated debate for the United States Senate, Stephen Douglas referred to me as 'two faced.' To which I replied, 'I leave it to my audience, if I had another face, do you think I'd wear this one?

BOOTH

(reading a review)

"Seldom has the stage seen a more impressive, or a more handsome, or a more impassioned actor. Picture to yourself Adonis, with high forehead, ascetic face corrected by rather full lips, sweeping black hair, a figure of perfect proportions and the mos wonderful balck eyes in the world...at all times his eyes were his striking features but when his emotions were aroused they were like living jewels. flames shot from them. His one physical defect was his height...but he made up for the lack by his extraordinary presence and magnetism...natural athlete, fine horseman, acrobat and swordfighter, and a marksman with pistol and rifle."

(responds after a brief, pensive reflection)

These are not as father, nor to brother Edwin. If I shine at all, it must be in the rough.

LINCOLN

Springfield! With six dollars in my pocket and on a rented horse...not the most promising start!

(entering a store with travelling clothes and a saddle bag)

I should like to buy the furniture for a single bed...

(pauses while Joshua Speed, the storekeeper, tallies up the bill)

...seventeen dollars! That is, perhaps, cheap enough; but, small as the sum is, I am unable to pay it. But if you would credit me till Christmas, and my experiment as a lawyer here in Springfield is a success, I will pay then. If I fail in this, I do not know that I can ever pay you.

I can avoid this debt and still attain my end? You have a room to share? Where is this room?

(exits, briefly, and returns without the saddlebags)

Well, Speed, I am moved! (as if introduced) ... Abraham Lincoln, most recent of New Salem. Mr. Speed, I appreciate that and it's an honor to meet you, too. (wandering about examining books) You are a fortunate man to be educated. If a stranger supposed to understand Latin, happened to sojourn in our neighborhood, he was looked upon as a wizzard. There was absolutely nothing to excite ambition for education. If my father saw me reading a book, he would say, "That's not going to do you any good-that's going to 'spile' you for real man's work." He said all I wanted was to read and think. He could teach me how to do farm work but he couldn't teach me how to love it. Of course, when I came of age I didn't know too much. Still somehow, I could read, write, and cipher to the Rule of Three; but that was all. I have not been to school since. The little advance I now have upon this store of education, I have picked up under the pressure of necessity.

"Good boys who to their books apply, Will all be great men by and by." (XDL)

BOOTH

To Joseph H. Simonds, Philadelphia Dear Joe,

I have picked up on an average this season over \$650 per week. My first week here paid me near \$900. I have now been waiting (with all the patience in the world,) for over two weeks to hear of \$800. I sent to my mother.

I think with you that the water power stock is a good investment

and am only sorry I did not buy long ago. However I would invest at once. I am anxious to hear from you about the Ogdensbergh mail road. I can find the town but no road on the map. To where does it run. Find out all about it and let us invest at once if it is all you have heard it. I would like to risk about \$2000. in it. Telegraph or write on the receipt of this. Am anxious to hear from you.

Your true friend,
J Wilkes Booth.

LINCOLN

My experiment in Springfield began. One time at an auction, I bought a copy of Blackstone's Commentaries and, day after day, month after month, I read and I reread the principles of the English common law. I first practiced law on my good neighbors. We both took our chances. Eventually I went into practice with my young friend, William Herndon. (fumbling through scattered papers) Say, Billy, this filing system could do with a little improvement. I'm going to start a new file entitled: "If nowhere else, look for it here."

The first thing I did upon arriving at the office was to pick up the newspaper, spread myself out on an old sofa, one leg on a chair, and read aloud. I never read any other way but aloud. Now I came to realize that this habit annoyed Mr Herndon almost beyond the point of endurance. He asked me to defend this habit and I answered, "why, Billy, when I read aloud two senses catch the idea; first I see what I read; second, I hear it, and therefore I can remember it better."

BOOTH

To Joseph H. Simonds

I sent you a draft yesterday for \$1500. I want you to be as careful of my money as if it were your own (but theres no good in saying that for I know you will, and in fact more so) but what I mean is to "look before you leap". If we make any good speculations you can count on a good percentage of profits when I sell.

I am in great haste.

God bless you.

Your true friend,

J Wilkes Booth

LINCOLN

I really gained my knowledge of the law by riding the judicial circuit from courthouse to courthouse. For six months out of the year I was out on the Judicial Circuit Court. It was physically demanding work, travelling through rain, sleet, and snow, fording dangerous rivers, arriving in some small town where the lodgings consisted of poor food and hard beds—and the beds weren't long enough. We slept two to three men a bed and three or four beds to a room. But I enjoyed the life on the circuit—I got a chance to meet other lawyers, judges and the people. I enjoyed the solitude of the Judicial Circuit; I had time to read the Bible, study astronomy, and master the first six books of Euclid—eventually I could do any proposition

at sight-some of them two or three ways. It is said I had a good court room presence, that I could get into the jury box, into the jury's mind.

One time I said to the jury, "The prosecutor's case is as weak as the soup we used to make on the farm when I was poor. We would take a large pot of boiling water and through it we would pass the shadow of a starved pigeon. Now that soup was weak, about as weak as this case!" The jury got the point.

(moving to dest & fetching papers)

In 1858, young "Duff" Armstrong was accused of murdering James Metzker at a religious camp meeting near Virgin's Grove. Armstrong, Metzker, and James Norris, all undoubtedly drunk, got into a fight, and Metzker was killed. Norris was accused of having hit Metzker on the back of his head with a piece of wood, and Armstrong was indicted for striking him in the eye with his metal slingshot. The two cases were separated, and Norris was convicted for manslaughter. Young Duff's mother, Hannah, asked me to defend her son. Now I had a long friendship with her husband, Jack, and remembered their many kindnesses during my years in New Salem, so I readily agreed. I accepted no fee. At the trial, the state's principal witness was Charles Allen, who testified that Armstrong struck Metzker...

(interrogating as in the trial; simple, plaintiff tone; sound of crowd talking; XDC)

Now, Mr. Allen, I reckon you're a mite spent after having to share your story with the court about a dozen or so times already. I appreciate your patience with me. I just want to make sure that I understand. You claim to have seen young Armstrong strike Mr. Metzker? What time was this supposed to have happened?...eleven o'clock. How far were you standing from these men...one hundred?, yes, one hundred and fifty feet. Mr. Allen, how was it that you were able to see this action so late at night?...the full moon was so bright and shining directly overhead that you could see it plainly. This is just how you were able to see it? You are absolutely sure of this recollection? Care to add anything else? No.

Well, Mr. Allen, being the curious type, I have given much thought to your story. Are you familiar with this book? (holding up a Farmer's Almanac) It is a common almanac. And do you accept the accuracy of the information included in this book. Yes, farmers have been known to swear by it. Now let's see... (turning to the pertinent page)

...August, 29, was it?, 1857, eleven o'clock. Well now, according to this authority, Mr. Allen...the moon was a mere sliver and barely past its first quarter and, in any case, had gone down before eleven o'clock, rendering the night in question pitch black.

(roar of laughter from the courtroom)

Your honor, I was a pitiful, penniless stranger when I first arrived in New Salem as a young man, and the Armstrongs took me in. I have rocked baby Duff in his cradle and I am absolutely certain that no son of Hannah Armstrong could ever commit the base act of murder. Now, with Hannah's husband in his grave, if the jury were to take her son's life, I reckon only desolation lay ahead.

As the jury filed out, I whispered to Hannah, "He'll be free within the hour." And so he was.

(XL) Years later, Duff was fighting as a soldier in the Civil War and, as President, I received a letter from widow Armstrong, now well on in years: "Please send my son to me, I need him." I wrote out the order and the two were reunited once again for the last time.

(fade to black; DC up; Booth, performing)

BOOTH

And let me speak to th' yet unknowing world How these things came about. So shall you hear Of carnal, bloody, and unnatural acts, Of accidental judgements, casual slaughters, Of deaths put on by cunning and forc's cause, And in this upshot, purposes mistook Fall'n on th' inventors' heads.

(Hamlet 5.2.379-85)

(enthusiastic applause; Booth, in obvious haste XCR, changes and comes DS with an obvious agenda; train whistle heard)

Which is the train to Charleston?

(upon direction, he hastens to another location and commences to board)

But I must be permitted to board. You have the glorious task of guarding that old abolitionist, John Brown? (not succeeding, reverts to flattery) Why, you are a member of the Richmond Greys...Company F?, the handsomest company in uniform. I myself was a cadet in school. (more earnestly) I simply must accompany you. It is my duty as a true son of the south. (responding to a comment) True, I have no uniform, now, but I shall buy from you lads whatever I may require. (flashes money and is allowed to enter departing train; sits upon table, lighting and sound to indicate movement, donning articles of military garb from various, surrounding soldiers) Yes, I am Wilkes Booth. I don't know how the theatre will get along without me and I don't care.

Any of you lads serve in Harper's Ferry during Brown's raid on the arsenal? Imagine his boldness—raiding a federal arsenal hoping to seize

thousands of muskets in hopes of inciting a slave rebellion with a guerrilla army fighting from mountain strongholds.

(train stops; he dismounts; rifle in hand, stands on guard duty)

John Brown...a man inspired! The grandest character of the century! (responding to a comment) Oh, yes, a traitor!

(drum funeral cadence throughout)

All abolitionists are traitors like John Brown and if they don't cease their agitation against slavery, all of them deserve Brown's fate.

(drum ceases; lighting change; shadow of swinging corpse; slow fade to black)

He was a brave old man; his heart must have broken when he felt himself deserted.

(working at desk, SL)

LINCOLN

The most fiery abolitionist of them all was a half-crazed, white freedom fighter named John Brown. Sensing a divine mission to liberate the slaves, Brown turned his attention to strife-torn Kansas, where in May 1856 he and several of his sons descended upon three pro-slavery settlers and hacked them to pieces with broadswords. To further his plan of an independent black state in the Appalacian Mountains with himself as president, he attacked a Federal armory in Harpers Ferry, Virginia. After a bloody struggle, in which two of Brown's sons were killed, the revolutionaries were cornered in an engine house and captured by U. S. Marines under the command of Colonel Robert E. Lee. On December 2, John Brown was hanged by the neck before a jeering crowd.

John Brown was no Republican. His effort was nothing but an attempt by white men to get up a revolt among slaves, in which the slaves refused to participate.

His last words were, "You may dispose of me easily but the Negro question—the end of that is not yet.

I've always hated slavery. It is a monstrous injustice...an unqualified evil to the Negro, the white man, and the State...If slavery is not wrong, nothing is wrong. I cannot remember when I did not so think. I believe our nation's founders hated slavery, too, and looked forward to its eventual abolition. They excluded slavery from the Northwest territory in 1787. The African slave trade had been outlawed after 1808. In 1820, the Missouri Compromise banned slavery from the northern part of the Louisiana Purchase. These restrictions put slavery on the road to ultimate

extinction even though the eventual end might not come for years. Though it crucifies my feelings, I am willing to accept the continued presence of slavery, rather than risk disunion and the ruin of the American experiment in self-government.

BOOTH

I am shot! Columbus, Georgia, out on my first star tour, and I am shot. Oh, it was quite accidental. Mr. Canning was handling my pistol and it went off wounding me in the side for which I can expect to be out for at least eight days. (reads from newspaper) The Daily Sun has written of my return: "although he is still too feeble to take an active part in performance, Mr. Booth, at the active solicitation of friends, will recite Anthony's address over the dead body of Caesar. This piece is well adapted to the finely controlled voice of Mr. Booth, who has been especially praised in his readings and recitations..."

(up, crosses to get books, then back to chair) We actors work for our money. An evening's performance—usually a five-act tragedy followed by a shorter comedy—begin at seven and rarely end before midnight. A different program is usually presented each night. Star players are expected to twelve to fourteen separate roles over two weeks. When not playing to an audience we are usually in rehearsal. The plays presentedduring a star's engagement are drawn from the visiting star's repertoire. And the star might also assume the role of stage director; after all, the play is being performed chiefly as a vehicle for the star. Now I have even taken over my own management and negotiate with the theatre owners my share of the profits. A typical theatre might seat 1500 but some are large enough to accommodate two or three thousand; Ford's Theatre in Washington, D.C., for instance, seats 2400. With admission ranging from twenty-five to seventy-five cents or more, a popular favorite like myself brings in hundreds of dollars each performance.

LINCOLN

I had been relatively free of politics for a spell until the passage of the Kansas-Nebraska Act in 1854 which propelled me back into the fray after serving one uneventful term as a U.S. Congressman. This vile act reopens territories previously closed to slavery. I am beginning to feel that slavery is incompatible with a free society. I particularly object to the new position which the avowed principle of this Nebraska law gives to slavery in the body politic. I object to it because it assumes that there can be moral right in the enslaving of one man to another.

Losing the Senate nomination in 1854 I threw my energies into the creation of a new party, the Republicans. It was my task to attract dissatisfied Democrats, former Whigs, and voters from the American Party, also called the Know-Nothings. With amazing success, we were able to elect a new Republican governor and an entire slate of

Republican state officials. And then came the senate race of 1858 against Stephen A. Douglas:

(campaign music and crowd noise)

Fellow citizens: As the campaign continues, Judge Douglas becomes more and more desperate. He is now trying to make capital out of the fact that I once worked in a grocery store that sold whiskey. Now, what the judge says is true. But what he did not say is that *he* was my best customer. I've only got one small point to add: I have since *left* my side of the bar, while Judge Douglas still sticks to *his*.

Judge Douglas says that he is opposed to Negro citizenship. He claims that this government was made by white men, for white men and their posterity forever. But I say there is no reason why the Negro is not entitled to every right enumerated in the Declaration of Independence; the right to life, liberty, and the pursuit of happiness.

Judge Douglas says that the Negro is not my equal. But I say in the right to eat the bread, without leave of anybody else, which his own hand earns, he is my equal and the equal of every living man! What's that sir? "If I love Negroes so much, why don't I marry one?" I protest against that counterfeit logic that assumes because I do not want a black woman for a slave, I must necessarily want her for a wife. I need not have her for either. I just let her alone. No, that is all I ask for the Negro. If you do not like him, let him alone. If God gave him but little, that little let him enjoy.

But I am glad this question of intermarriage is out in the open. In eighteen fifty, there were in this country over four hundred thousand mulattoes—mostly sprung from white masters and black slaves. In the slave state of Virginia alone, how many do you suppose? Over eighty thousand. While in the state of New Hampshire, a free state, a state that goes nearer toward equality between the races than any other, there were just one hundred and eight-five mulattoes. So if you are worried about the mixing of the races, let me point out to you that these census figures prove that slavery itself is the greatest source of amalgamation. These black girls are being forced into becoming the concubines of their white masters.

Friends, today closes the campaign. The planting and the culture are over, and there remains but the harvest. If there is one single man among us who does not think that the institution of slavery is wrong, he ought not to be with us. One class looks upon the institution of slavery as a wrong, and...another class...does not. That is the issue that will continue in this country when these poor tongues of Judge Douglas and myself shall be silent. It is the eternal struggle between...right and wrong—throughout the world.

(fade to black; Booth reading with one leg propped up on chair, cane at side, holding up a handbill and reading...)

BOOTH

J. Wilkes Booth
A STAR OF THE FIRST MAGNITUDE!—THE YOUNGEST TRAGEDIAN IN
THE WORLD

Critics praise me while theatre goers vote with their pocketbooks. I started out as an eight dollar a week stock player and now command half the profits from every performance. This year alone I expect to make \$20,000!

While resting I am writing a speech. Oh, not for the theatre. For months now I have breathed the fiery atmosphere of the secession winter in the Lower South. Who better to give them voice than myself!

Abolitionists are the only traitors in the land. American slavery is one of the greatest blessings that God ever bestowed on a favored nation. These darkies ancestral captivity is the happiest condition to which they can aspire. I have always been kindly toward our Nigs but they are an inferior people incapable of living in freedom alongside whites. That the working-class whites and the foreign-born are not much better is self evident.

I am happy to be allied with the American Party—the "Know-Nothings"—whose platform is erected on the fear that a flood of Irish and German immigrants threaten to degrade the republican institutions of the United States.

There is a tradition of libertarian radicalism in the Booth family. Grandfather was a London lawyer who once dreamed of fighting for liberty on behalf of the American colonists. Father was named Junius Brutus in honor of the ancient hero who overthrew the kings of Rome and fought to preserve the roman republic. His best known namesake was Marcus Junius Brutus, Shakespeare's Brutus, "the noblest Roman of them all."

(with great flair)

"Romans, countrymen, and lovers. Hear me for my cause and be silent, that you may hear. (rises) Believe me for mine honor, and have respect to mine honor that you may believe...If then that friend demand why Brutus rose against Caesar, this is my answer (XDCR)—not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all freemen? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him. But as he was ambitious, I slew him."

LINCOLN

Well, I lost again—indirectly. In 1858 the Republican State Representatives and Senators beat their Democratic opponents by some four thousand votes but Judge Douglas won a majority in the Illinois legislature because of holdover Senators and apportionment laws. Yet from that defeat there grew a new hope inside my mind, a new dream. Perhaps it all began with an article that appeared in the *Chicago Tribune* which said: "Lincoln is now a national man and the Republican Party's future spokesman."

This view seemed to be shared by the Nominations Committee that visited me in my Springfield home, headed by their Chairman, Jesse Fell.

Sit down, Jesse. Are you serious, you think I could make a formidable candidate for the Presidency? I...I don't know what to say—and that for me is unusual. Would you like something to drink? You would. Mary, would you bring a pitcher of ice water for Jesse and his friends.

I must admit that the taste is in my mouth a little to become president, but there are other men more eligible than I. Men like Chase and Seward. Men with outspoken ideas and radical policies. My qualities are thought by many to be negative. They have long records. I have none. I was born and have ever remained in the most humble walks of life. I have no wealthy relatives to recommend me...you mean that? That's just the sort of candidate you're looking for? Mary, you didn't put anything in that ice water did you? Well, Jesse, if you are serious, I shall be honored to accept the nomination but I must warn you that your optimism far exceeds mine. I honestly do not feel enough of a candidate to go to the convention.

Well, I did not attend the convention in Chicago. Instead, I campaigned on behalf of the Republican cause. I travelled over four thousand miles, made twenty-three speeches, never once expressing in public my hopes as a presidential candidate. When a not very great man is mentioned for a great position, it is apt to turn his head a little.

The convention in Chicago lasted three days and at the end of the third day, my backers wired me, "We did it. Glory to God. From my inmost heart I congratulate you. Jesse Fell."

In the national election, the voters were pretty badly split, reflecting all the divisions in the North, in the South, and in the minds of the people. Two ladies who were Quackers were overheard in conversation in a railway carriage, "I think Judge Douglas will be President." "Why does Thee think so?" "Because Judge Douglas is a praying man." "So is Abraham Lincoln a praying man." "Yes, but the Lord will think that Mr. Lincoln is joking."

Well, happily, the Lord did not think that Abraham Lincoln was joking and neither did the voters. And so I prepared to return to Washington, no longer as a one-term congressman but as president of the United States...united, but divided.

(crowd noise; public address; spelling and punctuation his own)

BOOTH

Gentlemen,

Allow me a few words! You every-where permit freedom of speech. You must not deny me now...I wish to speak, not for the sake of being looked at, or talked about. But to vindicate myself in the steps I intend to take...I will not fight for cesession. No I will not fight for disunion. But I will fight with all my heart and soul, even if theres not a man to back me, for equal rights and justice to the South...I would not have you violate our country's laws...What right have you to exclude southern rights from the teritory Because you are the strongest? I have as much right to carry my slave into the teritory as you have to carry your paid servant or your children...But I could wish you would prove to the south, with deeds, instead of words, that she shall have those rights which she demands, those rights which are her due. I tell you Sirs if the south does not cecede. If she stays in the Union and the abolition principles are not entirely swept away, why we have but smoothed our troubles o'er, which in a few years will burst forth with redoubled horror...

LINCOLN

Hey, Billy, don't forget our new file, "If Nowhere Else, Look For It Here." You and I, we've been partners for over sixteen years. We've never had a cross word in all that time. Now I want that signboard of "Lincoln and Herndon" to remain up there undisturbed. Give our clients to understand that the election of a president makes no change in the firm of Lincoln and Herndon. If I live, I'm coming back here one day and you and I, Billy, we're going to keep on practicing law as if nothing happened.

(crowd noise; public address)

My friends, No one, not in my situation, can appreciate my feeling of sadness at this parting. To this place, and the kindness of these people, I owe every thing. Here I have lived a quarter of a century, and have passed from a young to an old man. Here my children have been born, and one is

buried. I now leave, not knowing when, or whether ever, I may return, with a task before me greater than that which rested upon Washington. Without the assistance of that Divine Being, who ever attended him, I cannot succeed. With that assistance I cannot fail. Trusting in Him, who can go with me, and remain with you and be every where for good, let us confidently hope that all will yet be well. To His care commending you, as I hope in your prayers you will commend me, I bid you an affectionate farewell.

(musical underscoring swells upon completion to end Act I)

INTERMISSION

MUSIC:

Frozen in Time—ACT 2

(music: Hail to the Chief)

LINCOLN

There is one good thing about being President of the United States. The electors have another chance in four years. There is one *bad* thing about being President: the President has to sit around for four months powerless to control events.

It was just after my election in 1860, when the news had been coming in thick and fast all day, and there had been a great 'Hurrah, boys!' so that I was all tired out, and went home to rest, throwing myself down on a lounge in my chamber. (dreamlike music) Opposite where I lay was a bureau, with a swinging-glass upon it and, looking in that glass, I saw myself reflected, nearly at full length; but my face, I noticed, had two separate and distinct images, the tip of the nose of one being about three inches from the tip of the other. I was a little bothered, perhaps startled, and got up and looked in the glass but the illusion vanished. On lying down again I saw it a second time—plainer, if possible, than before; and then I noticed that one of the faces was a little paler than the other...I got up and the thing melted away...When I went home I told my wife about it...She thought it was 'a sign' that I was to be elected to a second term of office, and that the paleness of one of the faces was an omen that I should not see life through the last term...

(vigorously pacing DCR)

BOOTH

Sister, you must see, that sectional candidate should never have been President, the votes were doubled to seat him, he was smuggled through Maryland to the White House. Maryland is true to the core—every mother's son. Look at the cannon on the heights of Baltimore. It needed just that to keep her quiet.

(with increasing urgency)

This man's appearance, his pedigree, his coarse low jokes and anecdotes, his vulgar similes, and his frivolity, are a disgrace to the seat he holds. Other brains rule the country. He is made the tool of the North, to crush out, or try to crush out slavery, by robbery, rapine, slaughter and bought armies. He is walking in the footprints of old John Brown, but no more fit to stand with that rugged old hero—Great God! no. John Brown was a man inspired, the grandest character...this surely means war...(stops abruptly to respond) Sister, take that back or I shall leave this moment and not return. If the North conquers us, we are not of the North. Not I, not I! So help me holy God! my soul, my life, and possessions are for the South.

(sister Asia responds: "Why not go fight for her, then.")

Yes, sister, many Marylanders worthy the name are fighting her battles, but not all on the battlefield...I promised mother that I would not take up arms...but there are other needy services to render our gallant cause. I have only one arm to give; my brains are worth twenty men, my money worth an hundred. I have free pass everywhere, my profession, my name, is my passport; my knowledge of drugs is valuable, my beloved, precious money—oh, never beloved till now!—is the means, one of the means, by which I may serve the South...and that I shall do!

(exits in haste; fade to black)

LINCOLN

President...with less than forty percent of the popular vote and no support from any southern state. I went home from the telegraph office that night but not to get much sleep for I felt as I never had before, the responsibility that was upon me.

Oh, Mr. Nicolay, come in. (aside) My first official act: the appointment of John G. Nicolay as my private secretary. Tell me, John, do you think these new chin whiskers of mine are just a silly piece of affectation? Oh, you don't have to answer that question. I cannot expect loyalty from you to include my new beard. The boys quite like it. No, Mary hasn't cast her "chin whisker vote" yet. The first whiskered President of the United States thanks, in part, to Miss Grace Bedell of Westfield, New Jersey. Have you seen this letter? "...you would look a great deal better for your face is so thin. All the ladies like whiskers and they would tease their husbands to vote for you."

As my train worked it way from Springfield to Washington, the country was falling to pieces. On December third the Congress reassembled to hear the plaintive message of retiring President Buchanan, who deplored secession but said nothing could be done to stop it. By the end of January, Florida, Mississippi, Alabama, Georgia, and Louisiana voted to secede and Texas was close to follow. This was a risky business. Revolution is a moral rather than a legal right that must be exercised for a morally justifiable cause. I have always thought so. Without such a cause, revolution is no right, but simply a wicked exercise of physical power.

They called themselves the Confederates, but I call them disunionists. They remind me of a story about the gambler who was playing cards for high stakes. Suspecting his adversary of foul play he reached for his Bowie knife and pinning the hand of his opponent upon the table exclaimed, "If you haven't got the ace of spades under your palm, I'll apologize."

BOOTH

(performing Pescara from The Apostate by Richard Lalor Shiel; imaginary shouts in the distance)

Ha! that shout

Halloos me on, and seems as if my fortune

Cried "triumph" from afar.

Be true as fate to me. (another shout) Again! (and again) I come!

Rise Spaniards, rise! like crouched tigers start!

Rush on the slaves, and revel in their blood!

(to a quickly appearing, imaginary aide)

Have you disposed the chosen band of troops

Where I command?

It is well. (officer departs)

Thy smile still follows me, and each event

Swells the deep rush of fate, in whose swift tide

I'll plunge the man I loathe. And did he think

The Argus Hate would close his hundred eyes,

And that he could deceive me?

(dagger in hand)

Traitors and slaves!—ha! that thought!
This, this is left me still! within my grasp
I clutch it like a fierce and desp'rate joy!
Look here! look here, vile Moor!—despite of fate
I still shall triumph o'er thee!

(fight; loses daggar; is killed; takes bow to enthusiastic applause; then back to dressing room; looking for review in paper and discovers some surprising news)

The Atlas & Argus, Albany, New York, Monday, 18 February, 1861: That "great pretender" Lincoln is passing through town...(laughs), I didn't realize they reviewed playacting politicians: "But lo! the wine is out, the cord is severed and the cork released, and instead of sparkling champagne that bubbled over, there is a frothy rush of root-beer—yeasty foam, inspired flatulence, slops and dregs." That old scoundrel is well out of his league.

(lusty laughter; continues search for his own review)

"The Apostate. Young Mr. Booth has succeeded admirably in gaining many warm admirers in this city, all of whom he never fails to delight with his masterly impressions. Mr. Booth is full of genius, and this with his fine face and figure, and his artistic conceptions of the characters he performs, will always render him a favorite."

My goose does indeed hang high...long may she wave.

(breaks into good natured & lusty laughter)

LINCOLN

Well, Nicolay, wish me luck with my inaugural speech. The hour is very late but I hope my words can stop the clock of war. I've always hated the idea of war. It fixes the public gaze on parading and preening and makes heroes out of generals. I do not appreciate this matter of rank. And I surely do not believe that the military profession should get mixed in politics. War glorifies militarism—that attractive rainbow, rising in showers of blood.

(Up onto a platform with background crowd noise and scattered applause)

Fellow citizens of the United States: This country, with its institutions, belongs to the people who inhabit it. Whenever they shall grow weary of the existing government, they can exercise their *constitutional* right of amending it, or their *revolutionary* right to dismember and overthrow it.

My countrymen, one and all, take time and think well. Nothing valuable can be lost by taking time. Plainly, the central idea of secession is the very essence of anarchy.

Physically speaking, we cannot separate. We cannot remove our respective sections from each other, nor build an impassable wall between them. A husband and wife may be divorced, and go out of the presence and beyond the reach of each other; but the different parts of our country cannot do this. They cannot but remain face to face; and intercourse, either amicable or hostile, must continue between them.

In your hands, my dissatisfied fellow countrymen, and not in mine, is the momentous issue of civil war. The government will not assail you, unless you first assail it. You can have no conflict without being yourselves the aggressors. You have no oath registered in heaven to destroy this government, while I have the most solemn one to "preserve, protect and defend" it. With you, and not with me, is the solemn question: Shall it be peace or a sword?

We are not enemies but friends. We must not be enemies. Though passion may have strained, it must not break our bonds of affection. The mystic chords of memory, stretching from every battlefield and patriot grave to every living heart and hearthstone all over this broad land, will yet swell the chorus of the Union when again touched, as surely they will be, by the better angels of our nature.

(scattered applause and cheering) (letter writing; spelling and punctuation as Booth wrote)

BOOTH

To John Adam Ellsler Louisville, Kentucky Dear John,

I have had a rough time John scince I saw you. It was hard enough to get to Leavenworth but in coming back was a hundred times worse Lost all but four nights of my St. Louis engagement. In St Joe, I was down to my last cent and had to give a reading to pay my way. It gave me \$150. with which I hired a sleigh and came 100 miles over the plains. Four days and nights in the largest snow drifts I ever saw Its a long story which I want to tell you when I see you, but I will say this that I never knew what hardship was till then. Had a slight run in with the soldiers while in St. Louis. Me and Conner were arrested for utterances against that old skeleton in the White House. I said that "I wished the whole damn government would go to hell." I was released after paying a fine and taking an oath of allegiance to the Union. Connor was not so lucky. He was committed to the military prison. Ben De Bar's theatre is a hotbed of rebel patriots. give my love to all. Hows my little girl

Your friend
J. Wilkes Booth

LINCOLN (at White House; SL)

I am grateful for the election but believe I will not last through the term of office. Now Mr. Gillespie, this small body guard which has been forced upon me is a needless encumbrance. If others want to kill me there is nothing to prevent. Well, I appreciate your feelings of my value to the country but what is the use of putting up the gap when the fence is down all around?

BOOTH (with sister in her house; SR)

Sister, dearest, I have come with gifts. At a recent raffle, I won the prize: a complete suit of infants's clothing (laughing good naturedly). I was dreadfully shame-faced but all at once, like a blessing, I recollected my expected nephew and was able to reply confidently, 'These are most acceptable, ladies. I am in hourly expectation of the safe arrival of a little nephew or niece.' I realize, of course, that you now have another girl and am perfectly willing to wait for the boy who shall bear my name. (more laughter; an imaginary servant whispers a message to him; he steps aside momentarily to chat with a messenger and returns; he responds to questions from his sister). Yes, I am able to go everywhere among the Northern armies. I have free pass, my profession, my name, is my passport...that man came here the other day for Doctor Booth?...All right (he says lightly), I am he if to be a doctor means a dealer in quinine. I am a spy for the south. I can move freely among the Union armies gathering intelligence. I smuggle the precious drug south. How?...horsecollars and so forth. (he laughs) My hands are callused from nights of

rowing small boats across the Potomac. See here, I carry a pistol. I am today what I have been from childhood, an ardent lover of the South and her policy, an upholder of southern principles. I am a man of single devotion, unswerving in principle. I gladly yield all that I have for the cause I hold dear.

LINCOLN (working at desk in W.H. office)

Oh, Mr. Nicolay, will you take a letter, please,
To the Honorable Horace Greeley, New York Tribune. As to the policy you
say I seem to be pursuing, I do not mean to leave you or anyone else in
any doubt. I would save the Union the shortest way under the
Constitution. If I could save it by not freeing any slaves, I would do it, and
if I could save the Union by freeing all the slaves, I would do it, and if I
could save it by freeing some and leaving others alone, I would also do
that. I have stated my purpose according to my view of official duty; but I
intend no modification of my oft-expressed personal view that all men,
everywhere, should be free.

Would you send that off ahead of everything else, please. And make a copy for the Washington newspapers so he can read it there, first.

(the sound of a telegraph; he rises & moves to another part of SL)

The military telegraph office is where I hear the news of battle...mostly bad.

Good morning, boys. Still deciphering the dispatches from General McClellan? What's his latest? "We have captured six cows. What shall we do with them?" Send him this reply, Captain Eckert: As to the six captured cows—please milk them.

Regard your dispatch about sore-tongued and fatigued horses. Will you pardon me for asking what the horses in your army have done that should fatigue anything? A. Lincoln...the trouble with McClellan is he has the slows. Why, I'd even hold his horse for him if he'd wins some battles for me. I'm afraid McClellan doesn't know the difference between a chestnut horse and a horse chestnut.

(picking up another dispatch from the desk)

More news from the front...Now General Pope says he has retired to Centerville where he will be able to *hold* his men. I don't like that attitude. I don't like to hear that his men need holding...send him this reply: General Pope. If you do not want to use your army in battle, may I borrow it for a while?

All right, boys, just one or two more and I won't bother you for a few hours.

To Major General John Pope:

I have heard of your recently saying that both the army and the government needed a dictator. It was, of course, not for this remark but in spite of it that I am allowing you to keep your command. Only generals who gain successes can set up dictators. What I now ask of you is military success and I will risk the dictatorship. And please, General, do not send me any more of these urgent dispatches date lined: "Headquarters in the saddle."...his problem is that he has his headquarters where his hindquarter ought to be.

(back to his writing desk & personal letter writing)

Speed, I am a little alarmed about myself; my hands are always cold, cold and clammy and my feet are cold, too. I put them so close to the fire, they steam. I am completely worn out. Mary has been urging me to keep a lighter schedule and encourages me to go to the theatre frequently. Tonight we shall occupy the Presidential Box at Ford's Theatre accompanied by Senator Clay's daughter Sallie, Nicolay and Mr. Hay to see what I am told is a brilliant young actor, John Wilkes Booth.

BOOTH

(performing a section from the Marble Heart; Lincoln is in attendance;) ...why do you pursue me thus?
Why do you smile, and stretch your white arms towards me?

(advancing toward the President, stretching arm)

What new deception are you plotting?
Is it not enough that you have made me a coward and a murder?
What more would you have?

(advancing toward the President, shaking fist)

Begone, begone, I know you no more!
You will stay? Nay, then, if you are human I will force you to go!...
I cannot work, I cannot breathe while you are there.
Your breath is pestilence, the glare of your eyes scorches my soul!
What, what, you laugh at my misery?
Then I will tear that heart

(advancing toward the President, shaking fist)

It is marble! it is marble! (applause; xits quickly to dressing room SR)

(Xfade to SL)

LINCOLN

You think he meant that for me? Well, he did look pretty sharp at me, didn't he? You know little Tad saw Mr. Booth perform some days ago. 'He makes me thrill' was his undersized critique. I understand the actor presented Tad with a rose. I should like to meet this Mr. Booth between acts and thank him personally.

(Xfade to SR)

BOOTH

I would rather have the applause of a Negro to that of the President. I'll not go see him. He, he alone is the cause for the troubles of my beloved south. He and he alone! He is Bonaparte in one great move, that is, by overturning this blind Republic and making himself king. This man's reelection...I tell you, will be a reign! What a glorious opportunity there is for a man to immortalize himself by killing Lincoln.

LINCOLN

(in cabinet meeting)

Be seated gentlemen. You are aware that in my official view there is no necessary disjunction between a war for the Union and a war to end slavery. I believe that a war that kept the slave states within the Union would bring about the ultimate extinction of slavery. For this reason, saving the Union is my paramount object. But I must add that my oft expressed personal wish is that all men every where could be free. I have worked to adopt new views so fast as they shall appear to be true views. Now, military and moral necessity compel me to act. You have before you a proclamation to emancipate the Negroes.

Say, any of you see the little poem by James Russell Lowell in the Boston Atlas? Let me read it to you:
"Ef you take a sword and dror it
And stick a fellow creature thru
Gov'ment hain't to answer for it
God'll send the bill to you."

(pensively) God'll send the bill. (to cabinet) Well, gentlemen, the Confederates are getting their bill now for a hundred years of the lash. I have distributed copies of this Emancipation Proclamation to each one of you now before I sign it.

(he picks up the pen, hesitates, and sets it down)

I never in my life felt more certain that I was doing right than I do in signing this paper. But I have been receiving calls and shaking hands since nine o'clock this morning, till my arm is stiff and numb. Now this signature is one that will be closely examined, and if people believe my hand trembled they will say, "He had compunctions." But, anyway, it is going to be done...

(musical underscoring)

Gentlemen, it is done! We are now like the whalers who have been on a long chase. At last we've got our harpoon into the monster, but we have to steer very carefully because with on flip of his tail, he could send us all into eternity.

(rises, XCC)

A Proclamation: I so order and decalre that all persons held as slaves henceforward shall be forever free, and that the government will recognize and maintain the freedom of said persons. I hereby enjoin upon the people so declared to be free to abstain from all violence, unless in necessary self-defense. And I recommend to them that, in all cases when allowed, they labor fruitfully for reasonable wages. I further declare that all such persons will be received into the armed services of the United States. And upon this act, sincerely believed to be an act of justice warranted by the constitution upon military necessity, I invoke the considerate judgement of mankind, and the gracious favor of Almighty God.

A wave of fury swept the South. The Richmond Enquirer said:

BOOTH

"Lincoln is outraging private property rights. He is inciting Negroes to rape, burn, and kill. He is breaking all the laws of civilized warfare...

LINCOLN

...civilized warfare? There's a contradiction. Between May second and fourth at Chancellorsville, the Union lost over seventeen thousand men while the Confederates lost over twelve thousand. In less than three days, nearly thirty thousand boys, brothers in blue and grey, cut down by bullets and bayonets.

"O my offense is rank, it smells to heaven;
It hath the primal eldest curse upon't,
A brother's murder.
Pray can I not
Though inclination be as sharp as will:
My stronger guilt defeats my strong intent...
What if this cursed hand were thicker than itself with brother's blood,
Is there not rain enough in the sweet heavens,
To wash it white as snow."

But why should God forgive me rather than the Confederate leaders? Both parties pray to the same God and each invokes God's aid against the other. In this Civil War, I think God's purpose may be entirely different from that of either party. No family is immune from tragedy along the battle routes of the South. Including my own. Mary has lost three brothers, killed in the war. Now that our little Willie has died in the White House, the frightened look in Mary's eyes when I enter a room appalls me. If anything should happen to Robert, Tad, or me, I think it would drive her mad.

(in performance for Hamlet)

BOOTH

To be, or not to be—that is the question.
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles
And by opposing end them. To die, to sleep—
No more, and by a sleep to say we end
The heartache and the thousand natural shocks
That flesh is heir to. 'Tis a consummation
Devoutly to be wished. To die, to sleep,
To sleep—perchance to dream. Aye, there's the rub,
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil
Must give us pause. There's the respect
That makes calamity of so long life.

(fade to black)

LINCOLN

(writing) (walking into his office)

Here's another batch of requests for pardons from men awaiting to be shot for desertion. My generals say that I impair army discipline, but it relieves me if I can find an excuse to save another man's life.

Ah, Mr. Nicolay. Please inscribe these messages and get them off without delay...to the Secretary of War. My dear sir: Regarding the fourteen-year-old soldier sentenced to be shot for desertion...instead let us spank this drummer boy and send him home.

Yes, Mr. Nicolay, just as I dictated it. Here's another to the Secretary of War: Please suspend execution in this group of "leg cases." The army expression is "cowardice in the face of the enemy," but I prefer to call them, for short, my "leg cases." I put it to you. If God gave a man a pair of cowardly legs, how can he help them running away with him?

Telegraph this to Major General Sheridan in the field: Suspend execution in this case and send record of trial to me for further examination. If a man had more than one life, I believe a little hanging would not hurt this one, but as he has only one life, I think I will pardon him. A. Lincoln.

BOOTH

(reading a review)

"The management of the St. Charles Theatre regret to inform the public that in consequence of the severe and continued cold under which Mr. Booth has been laboring for several days, and at the suggestion of his medical adviser, he is compelled to take a short respite from his engagement. Due notice will be given of his next appearance.

My debut in New Orleans took place in the same theatre father played in his last performance. Ovations from the capacity crowds out rivaled those in other cities. A supreme achievement as an actor and in the eyes of my beloved southern brethren. At the moment of this triumph my dreaded bronchial troubles recurred. I began suffering this inconvenience after my long winter's journey in an open carriage in Kansas and Missouri. My bouts with hoarseness now follow at alarmingly close intervals. The day of reckoning had arrived. Whether due to a bronchial infection or a reprisal from the lack of early study and training in voice control, I can't say. One thing is certain. My future has taken a turn...

LINCOLN

Grant lost over four thousand men in a matter of hours in Petersburg. I am obliged to call up another half million men and if not filled by September, I must resort to a draft. Secretary of the Treasury Fessenden had to announce a new \$200 million loan and the credit of the government is so poor that he is finding purchasers difficult.

Oh, come in Mr. Raymond. What is the news from the National Executive Committee? Voters are complaining of the want of military success; others are voicing "fear and suspicion...that we are not, to have peace in any event under this Administration.

You think I don't know I am going to be beaten, but I do and unless some great change takes place badly beaten. Yes, good day to you, too.

(sits to write a letter)

This morning, as for some days past, it seems exceedingly probable that this Administration will not be reelected. Then it will be my duty to so cooperate with the President elect, as to save the Union between the election and the inauguration; as he will have secured his election on such ground that he can not possibly save it afterwards.

(fade to black; light up SR; Booth reading a letter)

BOOTH

"February, 1865 Dear John,

I hardly know what to make of you this winter—so different from your usual self. Have you lost all your ambition or what is the matter? Don't get offended with me John, but as your business manager and friend, I cannot but think you are wasting your time spending the entire season in

Washington doing nothing where it must be expensive to live and all for no other purpose beyond pleasure... I am ever yours, Joseph Simonds "

(discarding the letter with an uninterested, unimpressed snicker; writes a letter)

"To Junius Brutus Booth Dear Brother,

I recently received yours from Philadelphia in which you complain of my not writing. I wrote you some days ago to Philadelphia and I know my letter must have been waiting for you, yet by yours, you have not received it directed to Chestnut Street Theatre. You ask me what I am doing. Well, a thousand things, yet no more, hardly than what I could attend to if I was home...I like this place, Washington, and, as my business calls me here, I thought I would here make my stand..."

LINCOLN

(rise) It was my sincere desire, as much as possible, to get out of the White House and see the people. I also made it a point to visit the military hospitals including those of our southern brethren. (XDL)

As I was passing through my attention was drawn to a young Georgian—a fine noble looking youth—stretched upon a humble cot. He was pale, emaciated and anxious, far from kindred and home, vibrating, as it were, between life and death. Every stranger that entered was caught in his restless eyes, in hope of their being some relative or friend.

(XDC; approaching the patient)

Do you suffer much pain? You do. I see now that you have lost a leg. I am sorry for your exhaustion. Would you shake hands with me if I were to tell you who I am? You would. Indeed, there should be no enemies in this place...I am Abraham Lincoln, President of the United States. The young sufferer raised his head, looking amazed, and freely extended his hand, which I readily took...

(return to desk, SL)

Upon returning to the White House and dispatching a large group of petitioners, I noticed in the corner, a small, frail boy of about eleven or twelve years old...

(Lincoln gestures the imaginary boy to him with his hand)

Come here, my boy and tell me what you want. He explained that he had been a drummer boy in a regiment for two years and the colonel got angry with him and turned him off; he took sick, and had been a long time in a hospital. This the first time he had been out, and he came to see if I could do anything for him.

(talking with the boy)

Where do you live? You have no home. He explained that he had no father, no mother, no brothers, no sisters, and, bursting into tears, "no friends—nobody cares for me." I asked: Can you sell newspapers? "I am too weak," he responded, "the surgeon of the hospital told me I must leave, and I have no place to go." I drew forth a card, and addressing on it certain officials to whom his request would be honored wrote: "care for this poor boy."

BOOTH

Sister, mine, let me show you the cipher, I might possibly need to communicate with you about my money affairs, and there is no need to let everyone know what I am worth. Lock this packet in your safe for me. I may come back for it, but if anything should happen-to me-open the packet alone and send the letters as directed, and the money and papers give to their owners...let me see you lock up the packet. God bless you, sister mine-take care of yourself, and try to be happy. I am returning to Washington and will get any letter sent to Fords Theatre. Farewell.

(SL dim special on platform)

LINCOLN

(crowd noise; scattered applause; second inaugural) Fellow countrymen: at this second appearing to take the oath of the presidential office, there is less occasion for an extended address than there was at the first...On the occasion corresponding to this four years ago, all thoughts were anxiously directed to an impending civil war. All dreaded it—all sought to avert it...Both parties deprecated war; but one of them would make war rather than let the nation survive; and the other would accept war rather than let it perish. And the war came... Neither party expected for the war, the magnitude, or the duration, which it has already attained...Fondly do we hope—fervently do we pray—that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondsman's two hundred and fifty years of unrequited toil has been sunk, and until every drop of blood drawn with the lash, shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said, "the judgements of the Lord are true and righteous altogether." With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan—to do all which may achieve and cherish a just and a lasting peace, among ourselves, and with all nations.

(fade to black)

BOOTH

(pacing with great agitation)

Damn, damn, DAMN! No, by God's great mercy. Great God! no. This man's reelection will be a reign! You'll see, you'll see—that *re-election* means *succession*. He means to be king. All right, assemble the action team and meet me at Gautiers Wednesday next. The time has come.

(gestures off imaginary associates; he sits to write a letter; punctuation & spelling his own)

Dearest beloved Mother,

Heaven knows how dearly I love you. And may our kind Father in heaven watch over, comfort & protect you, in my absence. May he soften the blow of my departure, granting you peace and happiness for many, many years to come. God ever bless you. I have always endeavored to be a good and dutiful son, And even now would wish to die sooner than give you pain. But dearest mother, though, I owe you all, there is another duty.. A noble duty for the sake of liberty and humanity due to my Country-For, four years I have lived A slave in the north...and knowing the vile and savage acts committed on my countrymen their wives & helpless children, that I have cursed my wilful idleness, And begun to deem myself a coward and to despise my own existence. For four years I have borne it mostly for your dear sake, and for you alone...You can answer for me dearest Mother (although none of you think with me) that I have not a single selfish motive to spur me on to this, nothing save the sacred duty, I feel I owe the cause I love, the cause of the south. The cause of liberty & justice. so should I meet the worst, dear Mother, in struggling for such holy rights. I can say "God will be done."...think at the best life is but short, and not at all times happy. My Brothers & Sisters (Heaven protect them) will add my life and duty to their own, and watch you with care and kindness, till we meet again. And if that happiness does not come to us on earth, then may, O May it be with God. So then dearest, dearest Mother, forgive and pray for me...Heaven grant it. Bless you, bless you. Your loving son will never cease to hope and pray for such a joy. Come weal or woe, with never ending love and devotion you will find me ever your affectionate son...John

(fade to black)

LINCOLN

In telling this tale I attempt no compliment to my own sagacity. I claim not to have controlled events, but confess plainly that events have controlled me. Now, at the end of these years of struggle the nation's condition is not what either party, or any man devised, or expected. God alone can claim it. Wither it is tending seems plain. If God now wills the removal of a great wrong, and wills also that we of the North as well as you of the South, shall pay fairly for our complicity in that wrong...His will be done.

BOOTH

(Gautier's restaurant with in conversation with accomplices)
Gentlemen, I have been working behind the scenes for the South and the cause that we hold so dear. But, now, decisive action must be taken. "King" Lincoln must be captured. (rumbling among accomplices) Yes, captured! Don't worry gentlemen, I have a plan...and we'll be following in the footsteps of one the greatest Shakespearean

politicians of all time...Brutus! Be cheerful. Be polite. Avoid any specifics and as he himself said, "hide it in smiles and affability." Here's the plan. We capture Lincoln and transport him to Richmond where he's held for ransom in exchange for our imprisoned Confederate troops. The Union gets their President back and we get our fighting men back. Action must be taken—and this, this very group, we...are the "action team."

(fade to black; slow rise SL as Lincoln enters)

LINCOLN

Mary, Mary, I can't say I believe in dreams, but I had one the other night that has haunted me ever since. And strange as it may appear, the first time I opened the Bible after I had this dream was at the twenty-eighth chapter of Genesis, which describes the dream Jacob had. Perhaps I shouldn't have mentioned this, Mary, but the thing has got possession of me and, like Banquo's ghost, it will not down!

(quiet, foreboding musical underscoring)

Well, It happened about ten days ago. I was working very late into the night, waiting for dispatches to arrive from the front, and I fell asleep. In my dream, there was a deathlike stillness about me. I could hear subdued sobs, as if a number of people were weeping, and in this dream I went downstairs. The silence was broken by some pitiful sobbing. But the mourners were invisible. I was determined to find the cause. Arriving at the East Room, I was met by a sickening sight. Before me was a catafalque on which there was a corpse in funeral vestments. Standing around on guard were soldiers. "Who is dead in the White House?" I asked. "The president," answered the soldier. "He was killed by an assassin." Then a loud burst of grieving woke me. Well, Mary, it may be just my morbid imagination. The reality is that the war is over, the Union is preserved, the Negroes freed.

On Palm Sunday, April ninth, at four-thirty P.M.., Grant telegraphed Stanton: "General Robert E. Lee surrendered the Army of Northern Virginia this afternoon on terms proposed by myself."

(fade to black; slow rise SR)

BOOTH

Oh, my beloved country. What hope is there now? What an excellent chance I had at the second inaugural address. I was close enough to "King" Lincoln to kill him. We missed our opportunity to kidnap when he sent a proxy to address the Sanitary Fair. And we only made a bullet hole in his hat as he rode, solitary, to the Soldiers home. Now Harney is captured, Sergeant Harney of the Confederate Torpedo Bureau. He had brought ordinance to Mosby's raiders and was to be inserted into Washington to blow up the White House with all its villains. Now, there will be no

explosion, no kidnapping, no more freedom for my beloved country. What is there left...

(The White House, exterior, April 11, 1865) (lights up as Lincoln appears on balcony; Booth remains and eases into shadows to listen)

LINCOLN

...let us join doing the acts necessary to restoring the proper practical relations between these states and the Union; and each forever after, innocently indulge his own opinion whether, in doing the acts, he brought the States from without, into the Union, or only gave them proper assistance, they never having been out of it.

(Booth appears listening beneath)

The amount of constituency, so to speak, on which the new Louisiana government rests, would be more satisfactory to all, if it contained fifty, thirty, or even twenty thousand, instead of only about twelve thousand, as it does. It is also unsatisfactory to some that the elective franchise is not given to the colored man. I would myself prefer that it were now conferred on the very intelligent, and on those who serve our cause as soldiers.

(at this, Lincoln's voice is diminished as Booth speaks to his imaginary associates)

BOOTH

Did you hear that?! That means nigger citizenship.

That is the last speech he will ever make. Shoot, him Lewis, shoot him now, shoot him on the spot. I said shoot him!

(associate is balking)

LINCOLN

Still, the question is not whether the Louisiana government, as it stands, is quite all that is desirable. The question is "Will it be wiser to take it as it is; and help to improve it; or to reject, and disperse it? I am considering, and shall not fail to act, when satisfied that action will be proper.

(scattered applause)

By God, I'll put him through!

(departing in agitated haste)

(preparing to go out)

LINCOLN

Mary, a peculiar incident recently occurred. You know that guard that is with me every night? Yes, Mr. William Crook. We have a silly little ritual. He says, "Goodnight, Mr. President." And I say, "Goodnight, Crook." Well, last night I said, "Good-bye, Mr. Crook," as if I would never see him again...good-bye. Alright, I shan't mention it again. We must both be more cheerful in the future—between the war and the loss of our darling Willie—we have both, been very miserable.

(ready to depart; upon leaving he is stopped by Congressman Isaac N. Arnold; Lincoln briefly stops to chat before exiting UL)

Congressman Issac, good evening to you but please excuse me now, I am going to the theatre. Come and see me in the morning.

(foreboding musical interlude transitioning to comedy underscoring for play that is being performed, Our American Cousin, already in progress in Ford's Theatre, Washington, D.C.; Lincoln sitting in Presidential box SL)

(we see Lincoln observing the play; we only hear the actors in progress)

Asa Trenchard: ...you don't valley fortune, Miss Gusty? Mrs. Mountchessington: (aside to daughter, Augusta)

My love, you had better go.

You crave affection, you do. Now, I've no fortune, but I'm biling over with affections, which I'm ready to pour out to all of you, like apple sass over roast pork. Asa:

Mrs. Mount: Mr. Trenchard, you will please recollect you are addressing my daughter, and in my presence.

Yes, I'm offering her my heart and hand just as she wants them, with nothing in 'em. Asa:

Mrs. Mount: Augusta, dear, to your room. Yes, Ma, the nasty beast. (exits) Augusta:

Mrs. Mount: I am aware, Mr. Trenchard, you are not used to the manners of good society, and that, alone, will

excuse the impertinence of which you have been guilty. (exits)

(calling after her) Don't know the manners of good society, eh? Wal, I guess I know enough to Asa:

turn you inside out, old gal—you sockdologizing old man-trap.

(audience laughter interrupted by the report of a gun; out of the SL Presidential box we see Lincoln slumped, Booth stepping forward, leaping from the box, catching his spur upon the draped bunting, falling to the stage awarkwardly, limping to DC, wide-eyed & close to delirium, shouting out and exiting SR)

BOOTH Sic Semper Tyrannus!

> (lights slow fade with final delayed special on Presidential box) (audience laughter changing to screaming; add to it agitated escape music)

(after brief musical interlude; dim light, musical underscoring; a fatigued, unkept Booth writing in his date book)

April 13/14. Friday. The Ides Until today nothing was ever thought of sacrificing to our country's wrongs. For six months we had worked to capture. But our cause being almost lost, something decisive and great must be done. but its failure was owing to others who did not strike for their country with a heart. I struck boldly, and not as the papers say. I walked with a firm step through a thousand of his friends; was stopped, but pushed on. A Colonel was at his side. In jumping broke my leg. I passed all his pickets. Rode sixty miles that night, with the bone of my leg tearing the flesh at every jump. I can never repent it, though we hated to kill. Our country owed all our troubles to him and God simply made me the instrument of his punishment.

(music swells & continues; Booth to another location SR, writing again)

Friday, 21

After being hunted like a dog through swamps, woods, and last night being chased by gunboats till I was forced to return wet, cold, and starving, with every man's hand against me, I am here in despair. And why? For doing what Brutus was honored for-what made Tell a hero. And yet I, for striking down the greater tyrant that they ever knew, am looked upon as a common cut-throat. My action was purer than either of theirs. One hoped to be great. The other had not only his country's but his own wrongs to avenge. I hoped for no gain. I knew no private wrong. I struck for my country and that alone...God cannot pardon me if I have done wrong. Yet I cannot see my wrong, except in serving a degenerate people. The little, the very little, I left behind to clear my name, this government will not allow to be printed. So end all...

(music; more writing; sounds of dogs; series of lights up & down each in a different attitude)

...tonight I try to escape these bloodhounds once more. Who, who can read his fate? God's will be done...

I have too great a soul to die like a criminal. O, may He, may He spare me that, and let me die bravely...

I bless the entire world. Have never hated or wronged anyone. This last was not a wrong, unless God deems it so, and it's with Him to damn or bless me...

I do not wish to shed a drop of blood, but "I must fight the course." Tis all that's left me.

(moves to center; trapped inside a tobacco warehouse; later-fire effect when he is shot)

(calling to soldiers without, fire effects becoming more pronounced)

Who are you?

My associate wants to come out.

All I ask for is a fair fight. I will take you all on but one at time...

(a report of a gun is heard; Booth is shot from behind, his spine severed; he crumples to the ground)

(music change, transitional, thoughtful rising to promising new beginning throughout Lincoln's appearance)

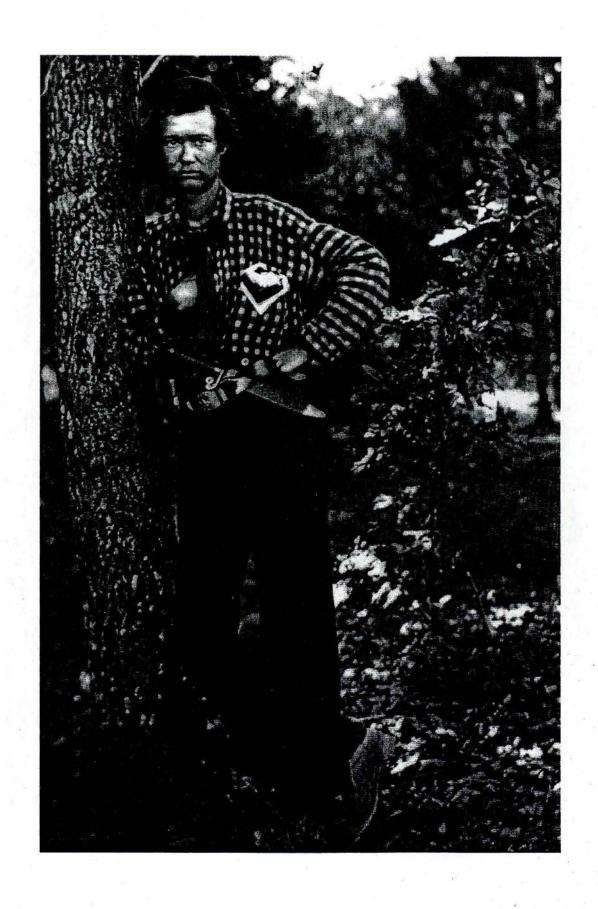
LINCOLN Every man is said to have his peculiar ambition. Whether it be true or not, I can say for one that I have no other so great as that of being truly esteemed of my fellow men, by rendering myself worthy of their esteem...I hope I have never in my life knowingly planted a thorn in another man's bosom. For I believe that men weave in their own lives the garment which they must wear in the world to come...

(music swells with lights slow fade to black)

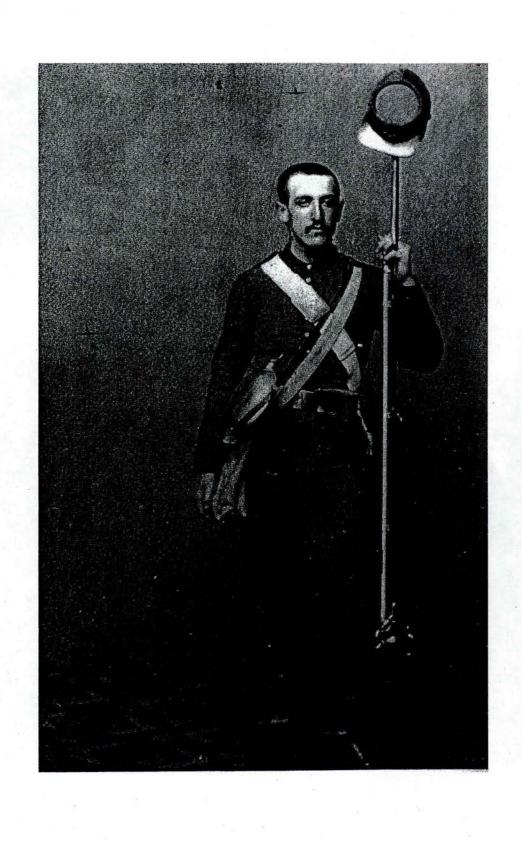
FINIS

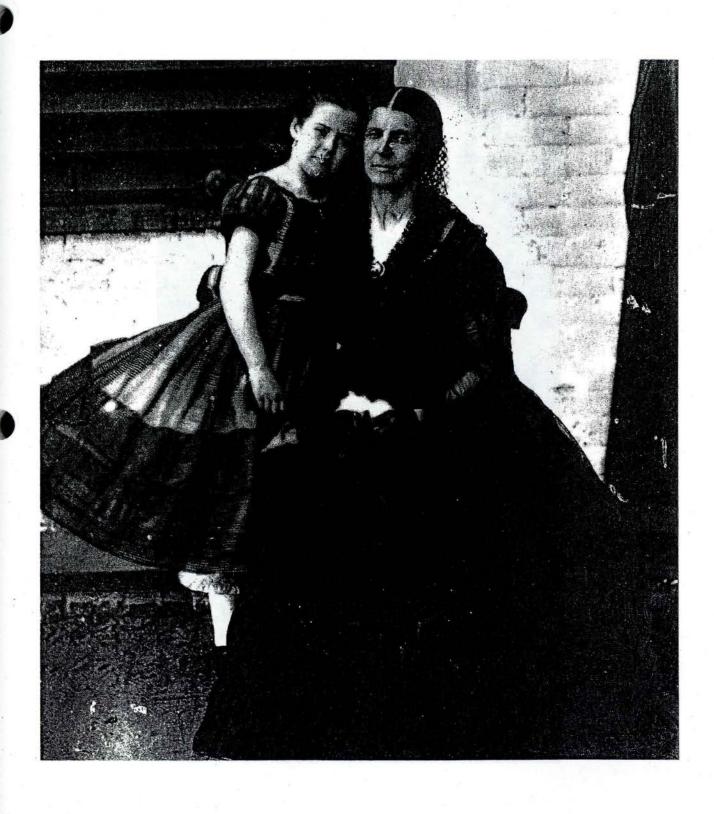
Appendix I

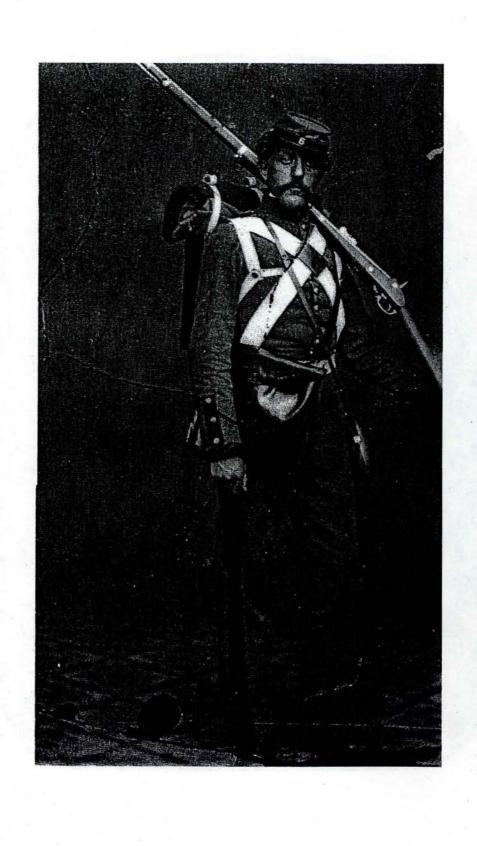
LINCOLN & BOOTH: Frozen in Time Performance Slides

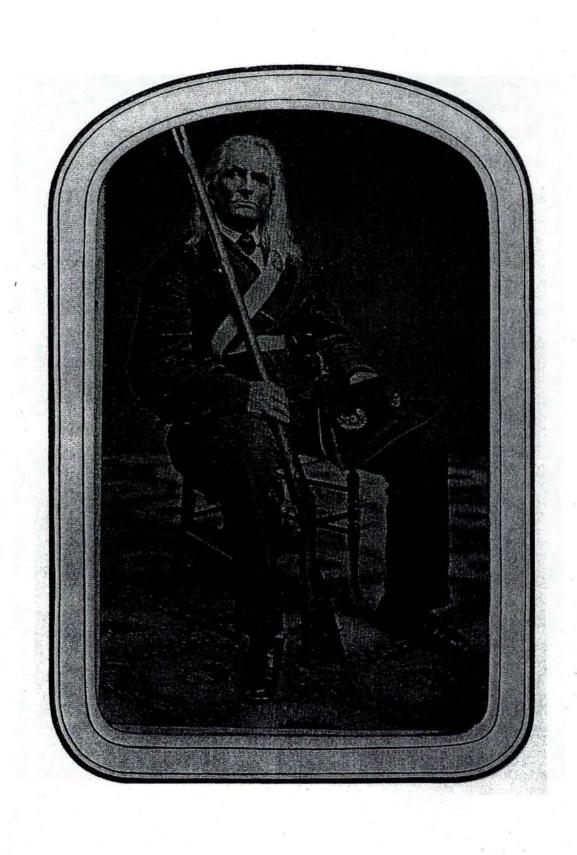










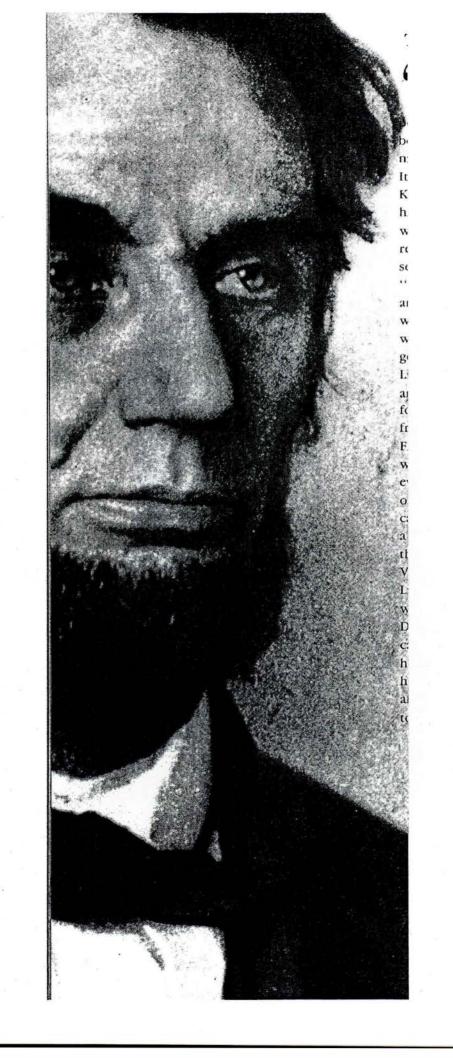




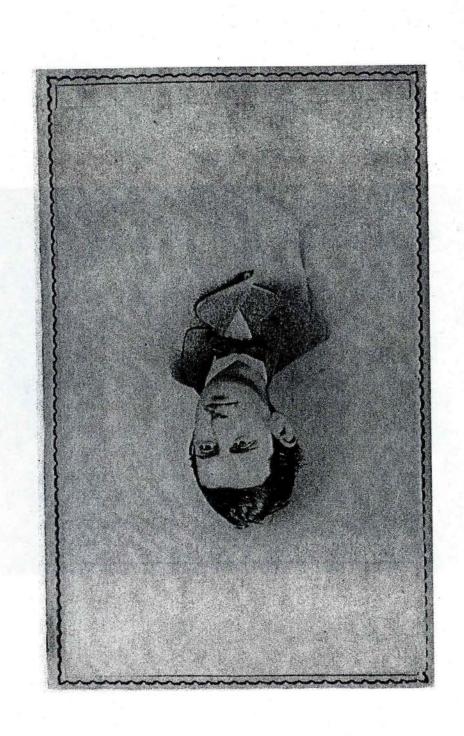
(1)

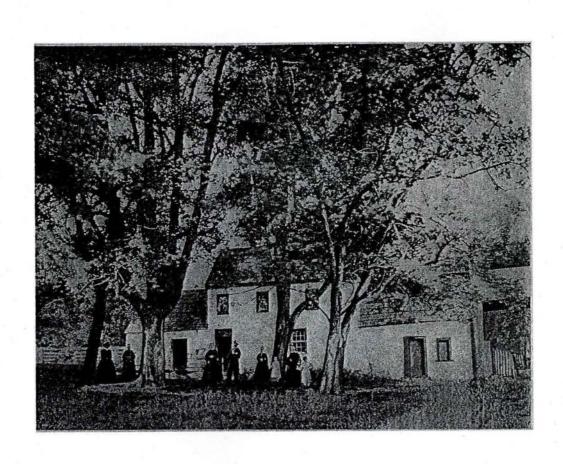


(

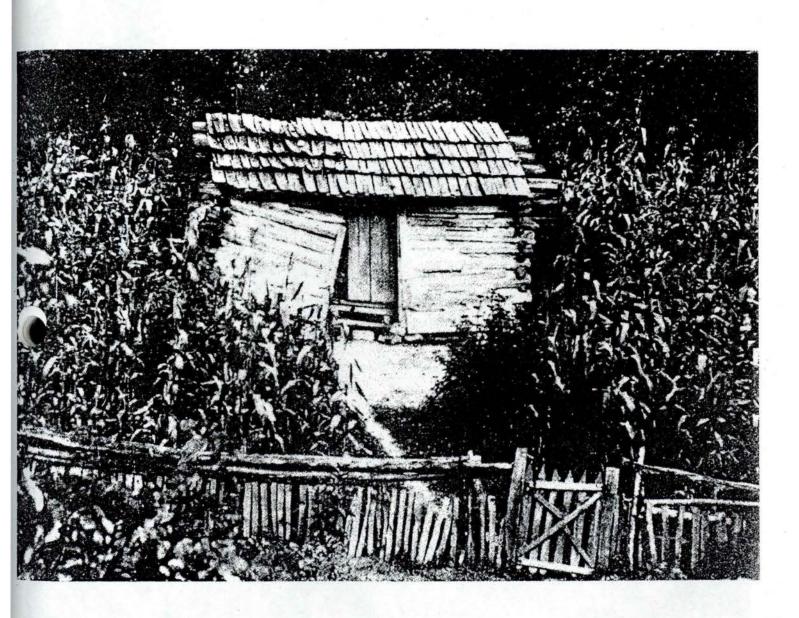


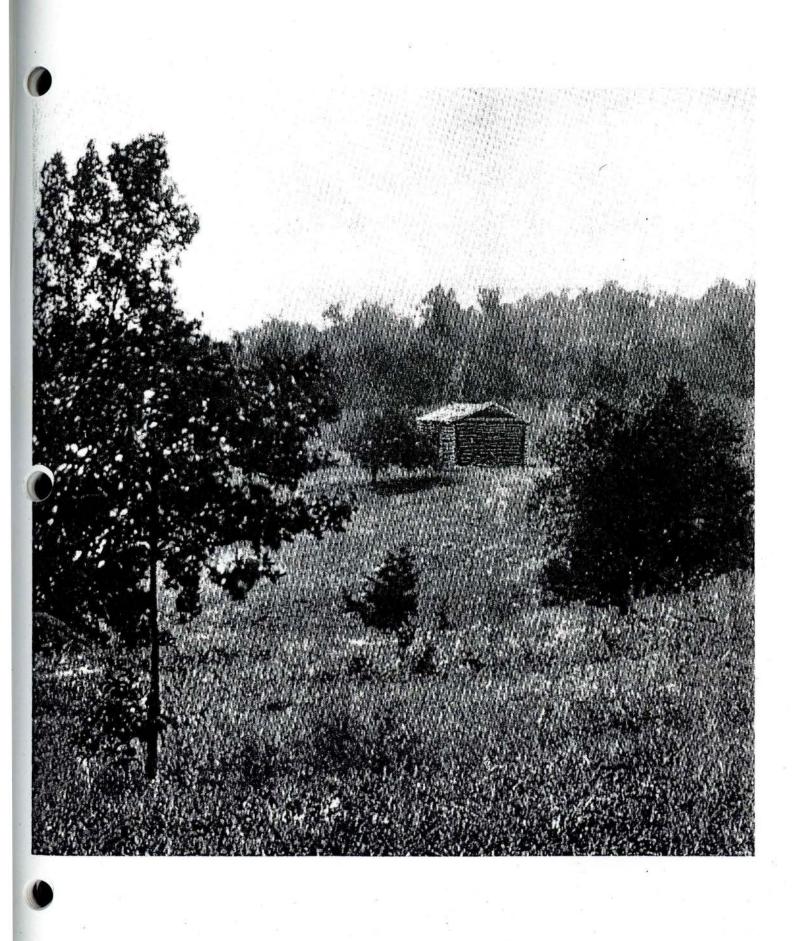


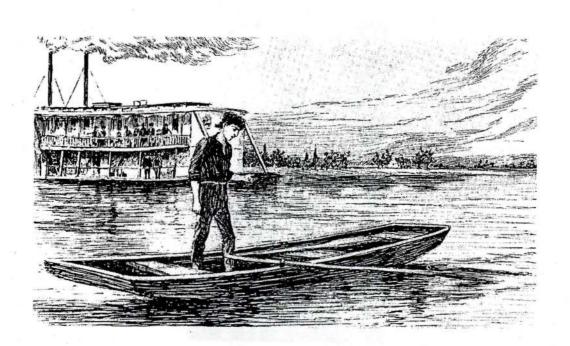




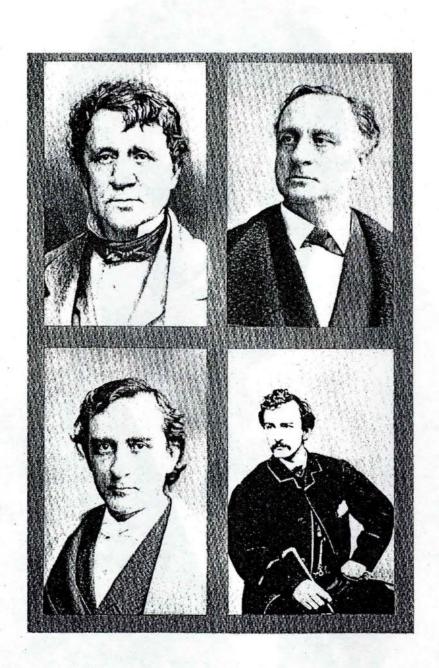


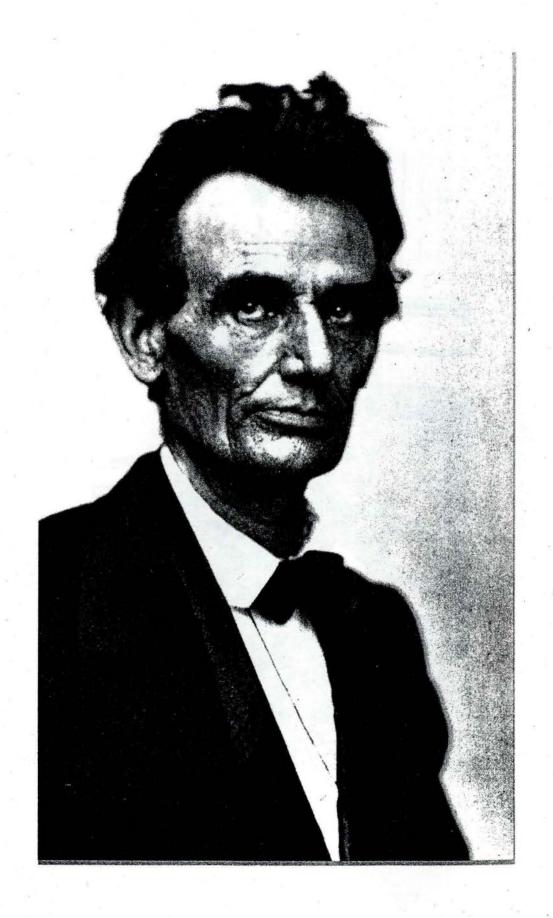




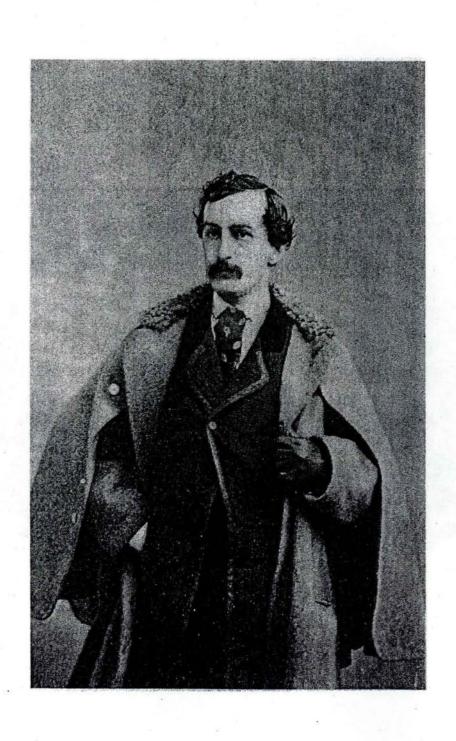


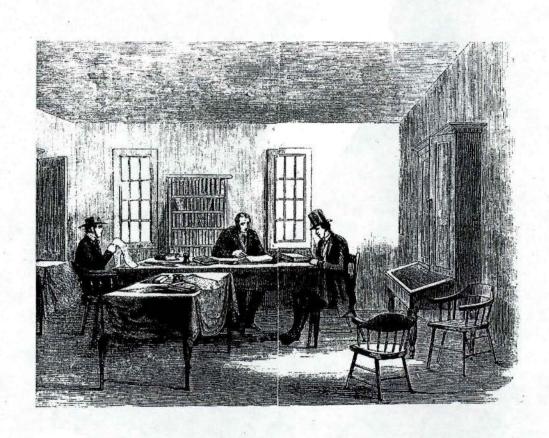


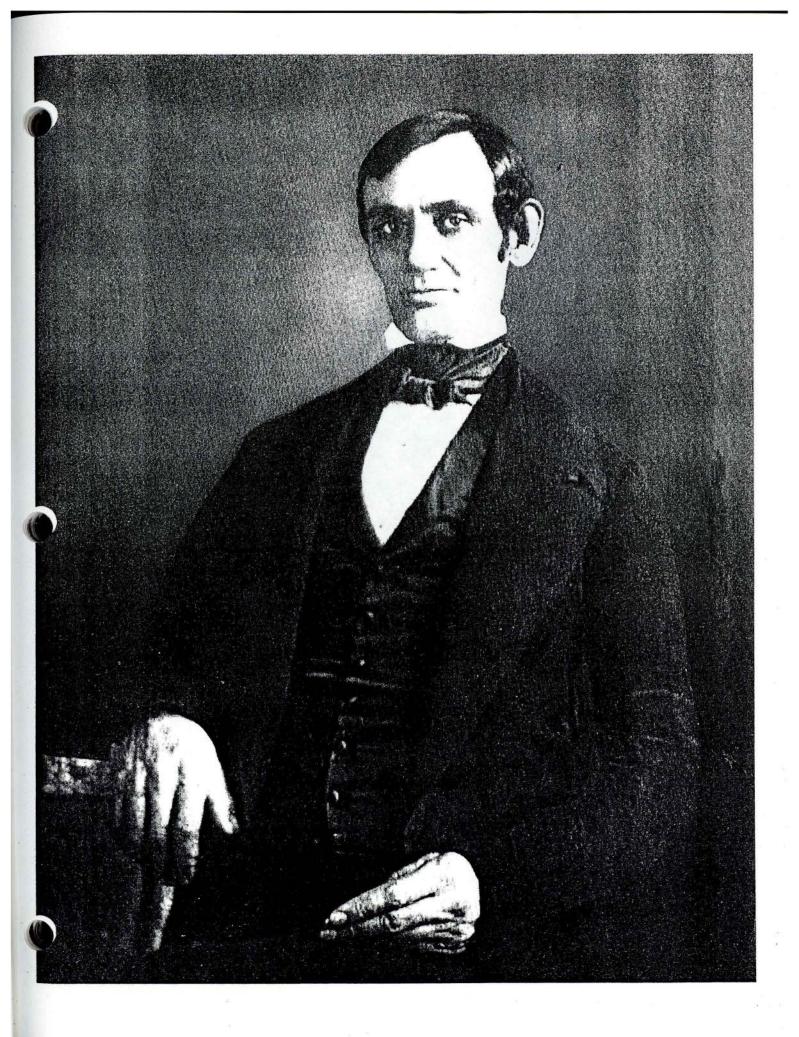


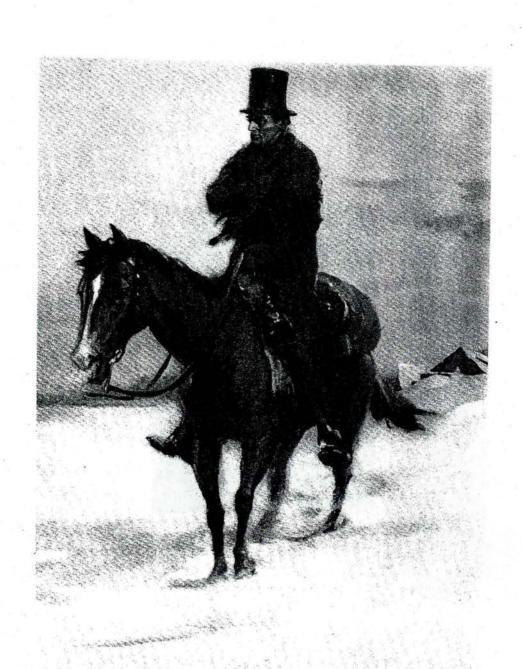


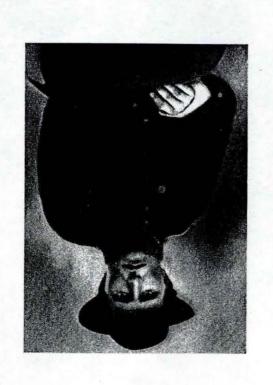




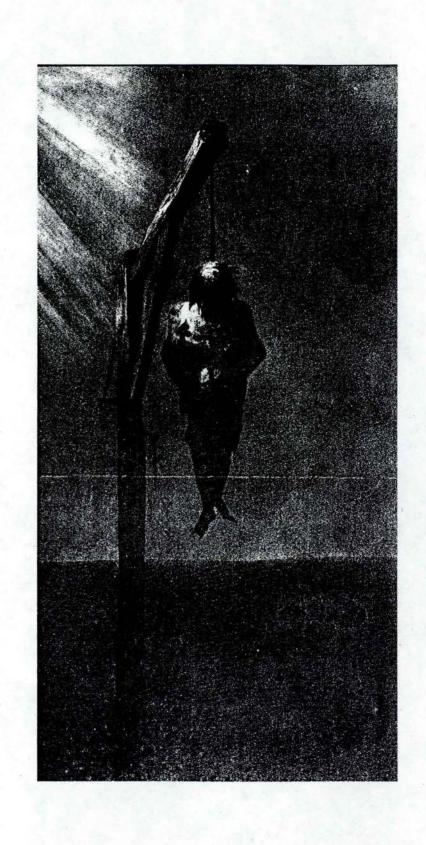


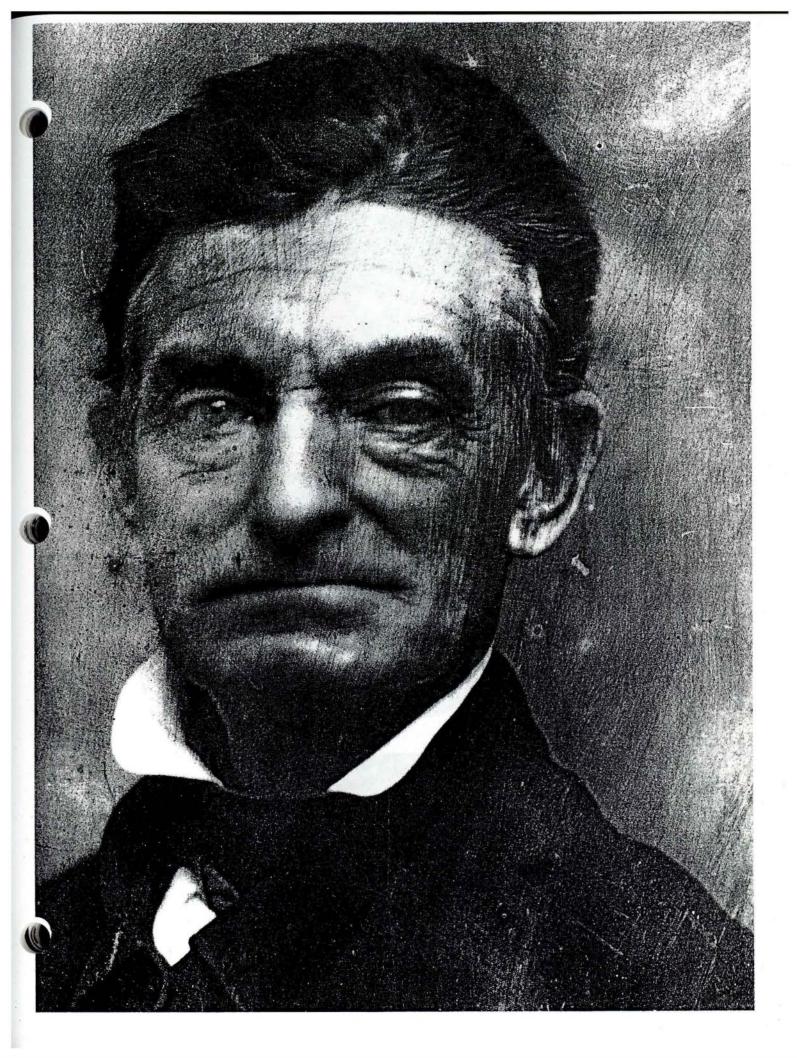














THE Owner offers for sale a Colour ed Man, who is twenty seven years old, stout and healthy, understands all kinds of farming work, is handy with horses, and a learn in any way. He likewise has a male coloured Omild, three years old, who is active and healthy, which he would indenture until he arrives at the age of 21 years. For information enquire of the Printer,

March 5th, 1825.

41—

Apple-Trees for Sale.

THE Subscriber has for Sale a few hundered Apple Trees, of a thrifty growth, part grafted with choice fruit. Likewise, two Yoke of Working Oxen.

UHARLES FORD.

Hanover township, March 5, 1828. 41-

Will be Sold at PRIVATE SATE

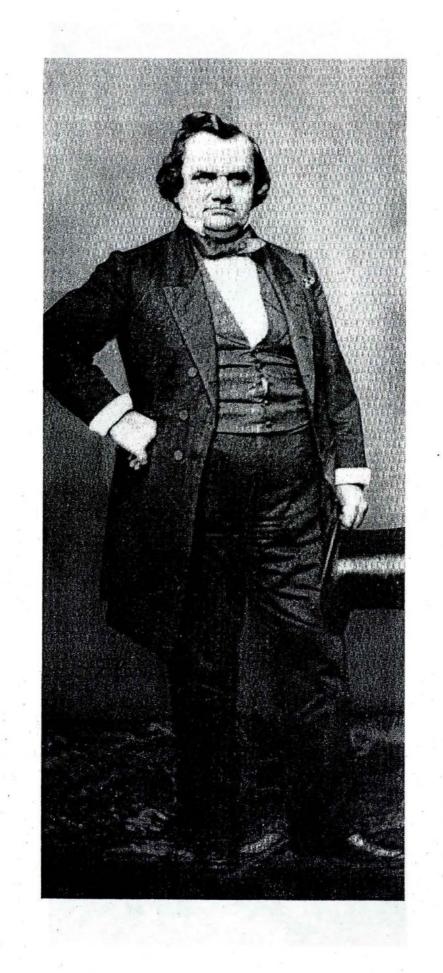
expenses and analy are

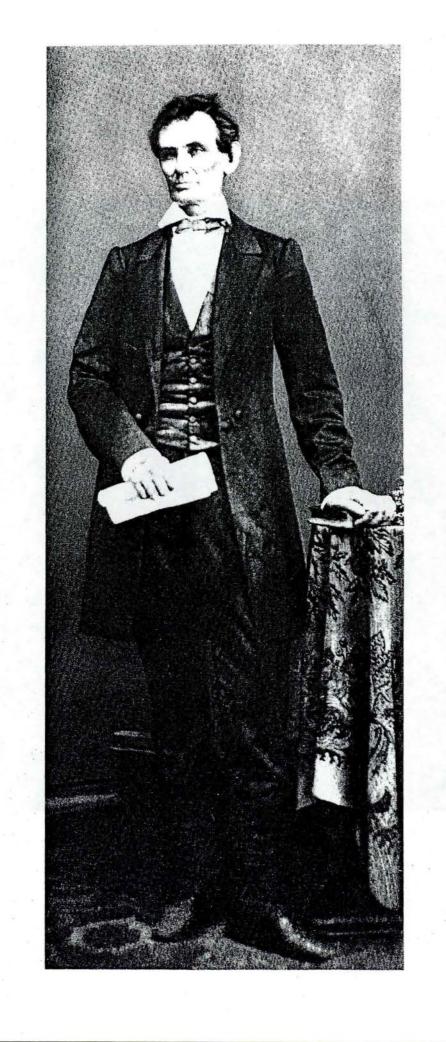
IDUN AWAY from the ist month, an independ by by the feme of David Lypis of paids 210 years of lender make small refulled by Ventral Refuler make only contained by the half-angle long and struck thinks he was well upon dealor, and struck thinks he was well upon dealors have made in cessary here. The object of this auditional refulled by the horizon from the many to to forewarm all persons from the many or employing time a the penalty of the law in sections of the law in the penalty. idinachih bud 26,08808.

Buston Creackens

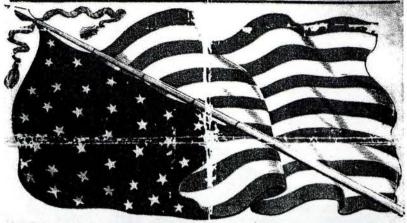
VALOUTO DE TROCTO DE POSSO

eliteration than the



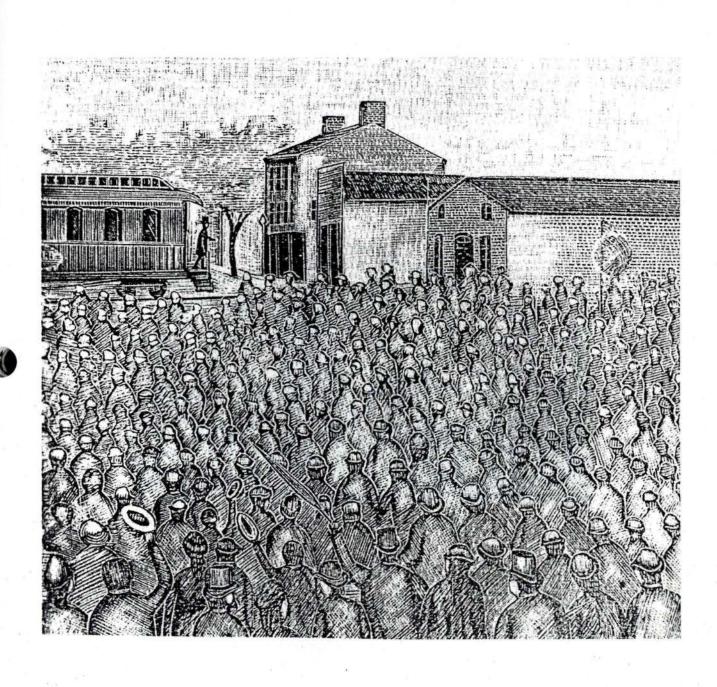


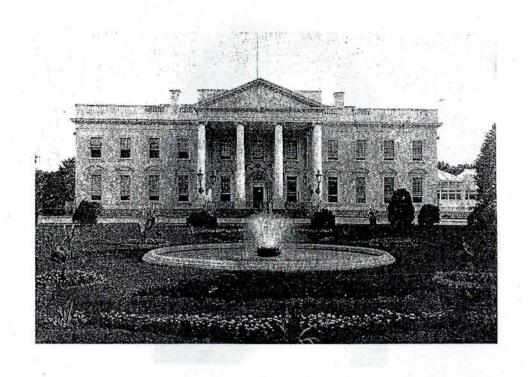


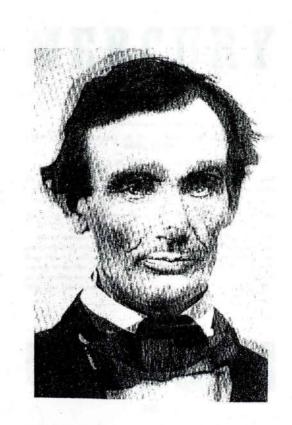


FOR GOVERNOR









CHARLESTON MERCURY

EXTRA:

Passed unanimously at 1.15 o'clock, P. M., December 20th, 1860.

AN ORDINANCE

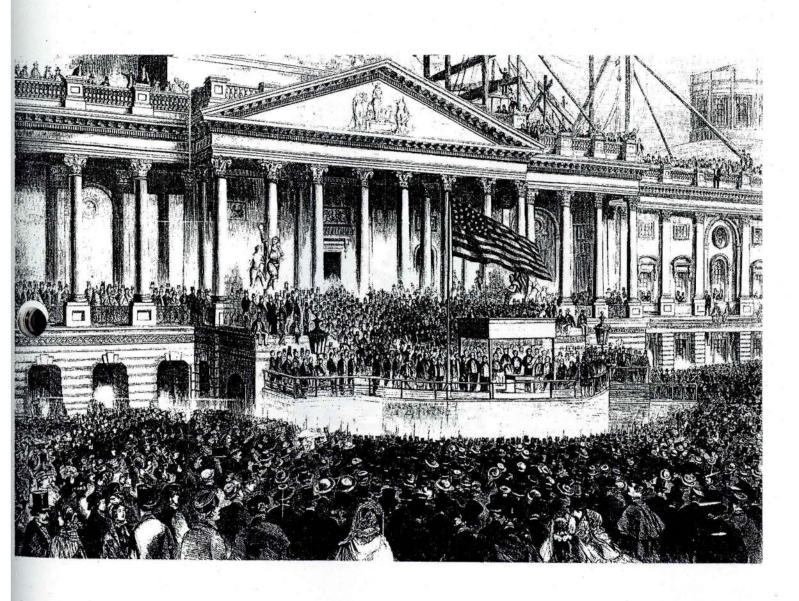
To dissolve the Union between the State of South Carolina and other States united with her under the compact entitled "The Constitution of the United States of America."

We, the People of the State of South Carolina, in Convention assembled, do declare and creatin, and it is lovely declared and ordinard,

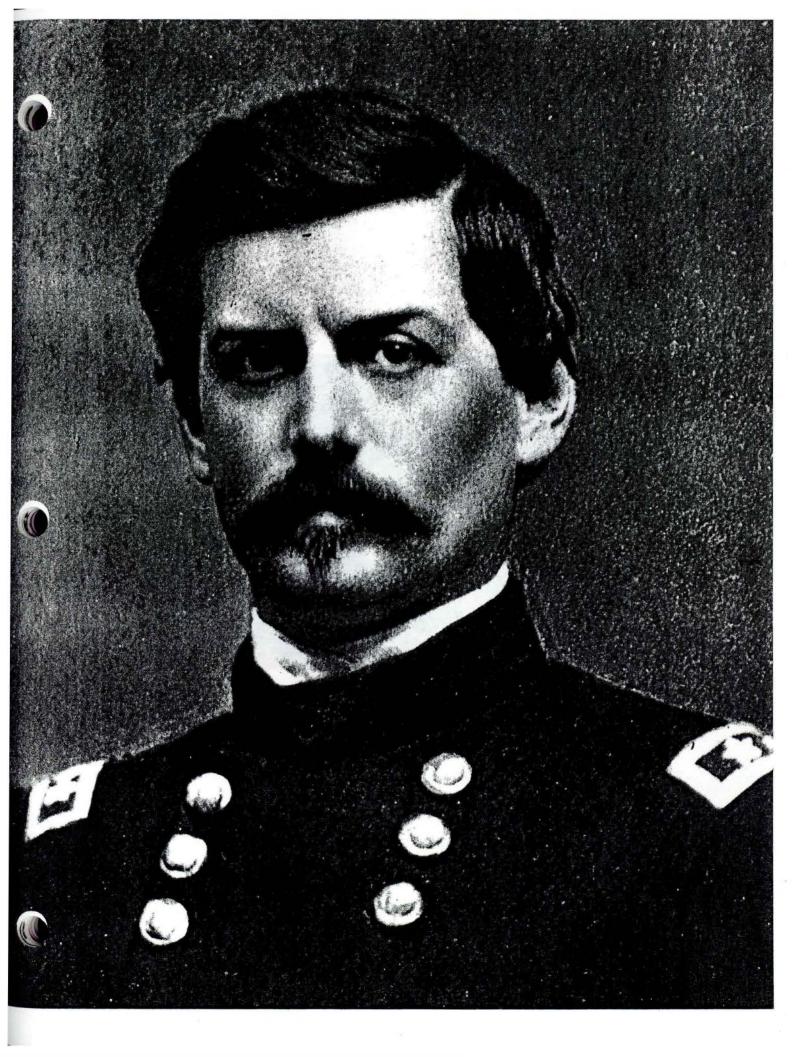
That the Ordinance adopted by as is Convention, on the twenty-third day of May, in the year of our Lord one thousand seven hundred and eighty-eight, whereby the Constitution of the United States of America was ratified, and about Al. Acts and patts of Acts of the General Assembly of this State, ratifying amendments of the said Constitution, are hereby repealed; and that the unice now end-stating between South Carolina and other States, under the name of "The United States of America," is becopy dissolved.

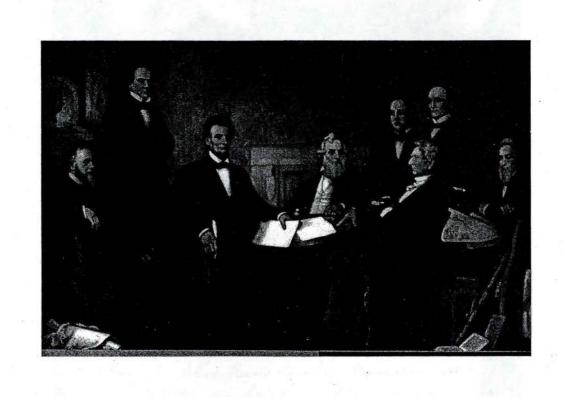
THE

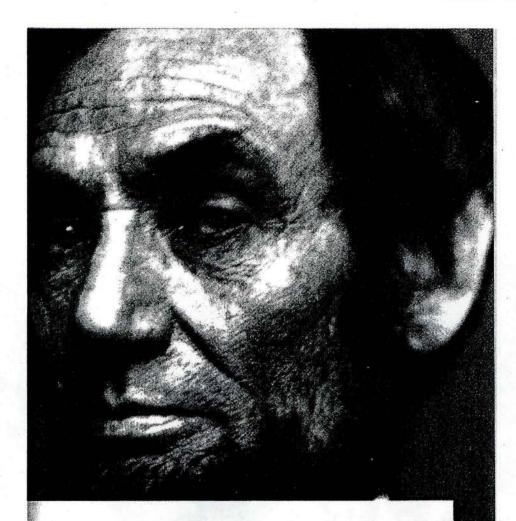
UNION DISSOLVED!





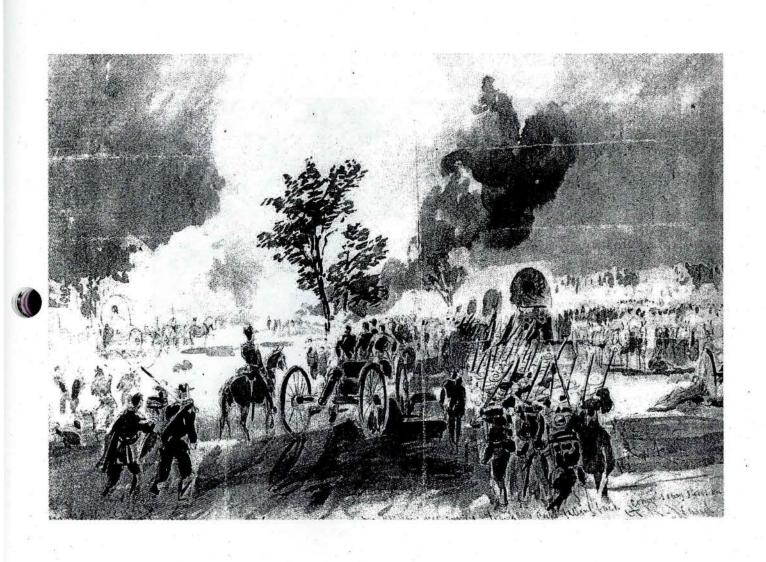


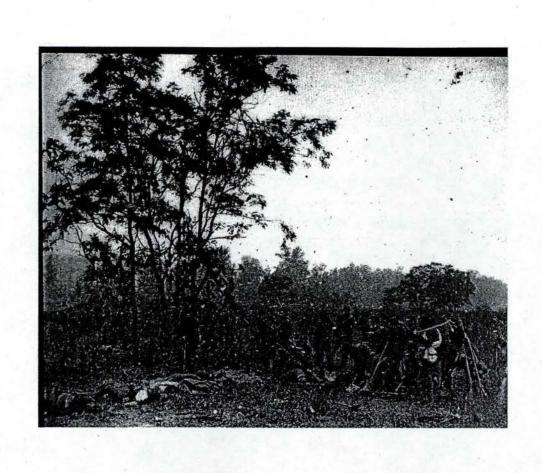


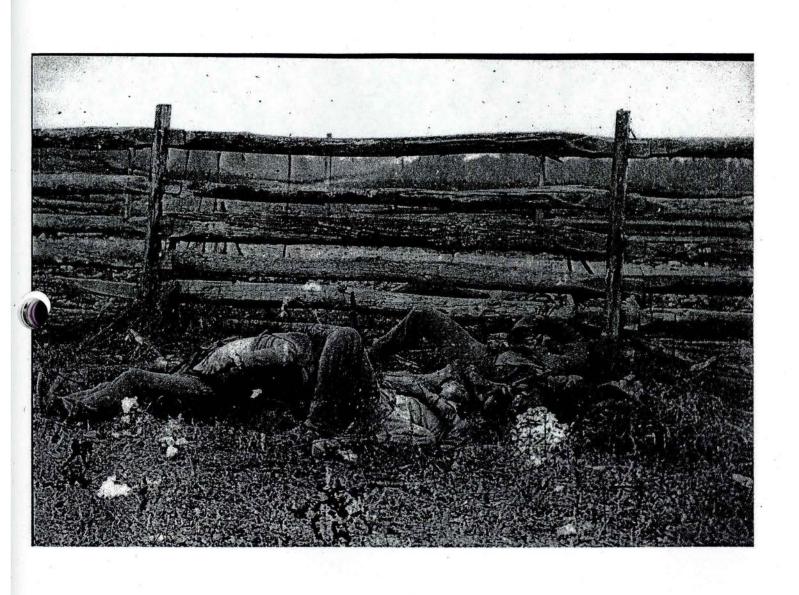


In pursuance of the sixth section of the act of congress entitled "An act to suffres unsuniction now to punish heavon and rebellion, to seize and orfixet property of rebels, and for other purposes' Approved July 17. 1862, and which act, and the out Resolution explantory thereof, are herewith sublished, I Alraham Lincoln, President of he United States, do hereby proclaim to, and and all persons within the contemplation of aid sixth section to cease participating in, aid ig, countenancing, or abetting the existing rebel. or, or any rebellion against the government the renited states, and to return to their proer allegioner to the United States, on fram of the ofertures and seizures, as within and by said with section provided.

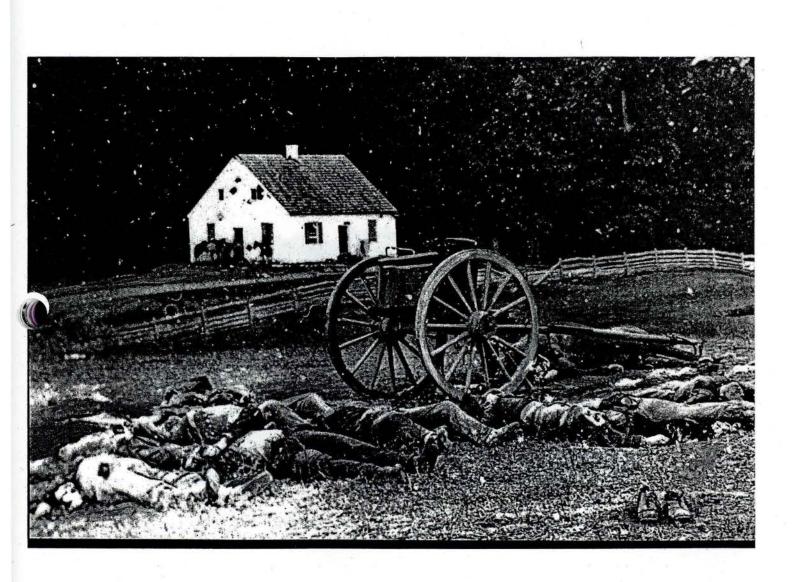
And I herely make known that it is my purpose, whom the next meeting of Congress, to again aconsmens the adoption of a practice measure In to seems hecunion and to the free choice of





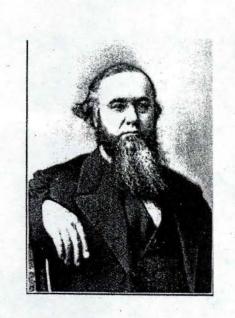


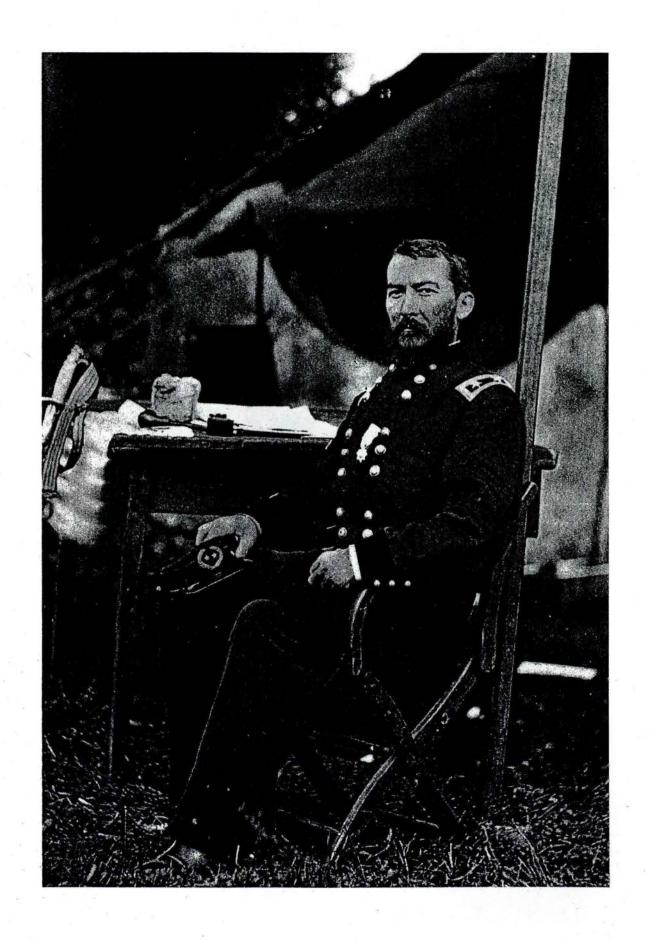
(1)

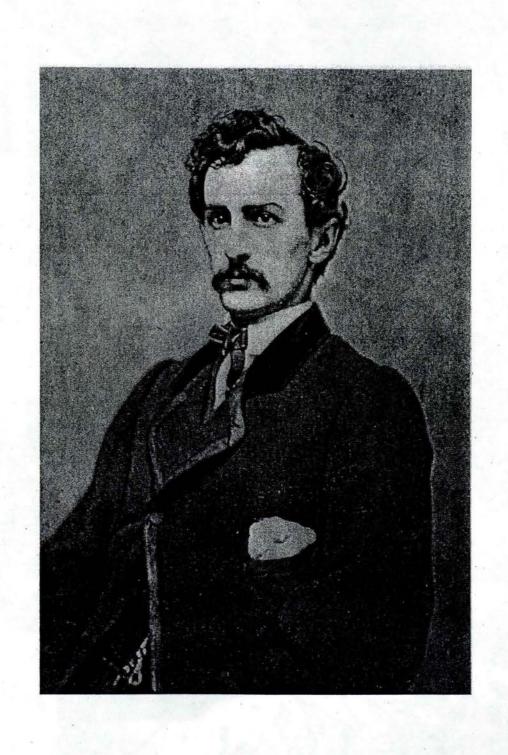


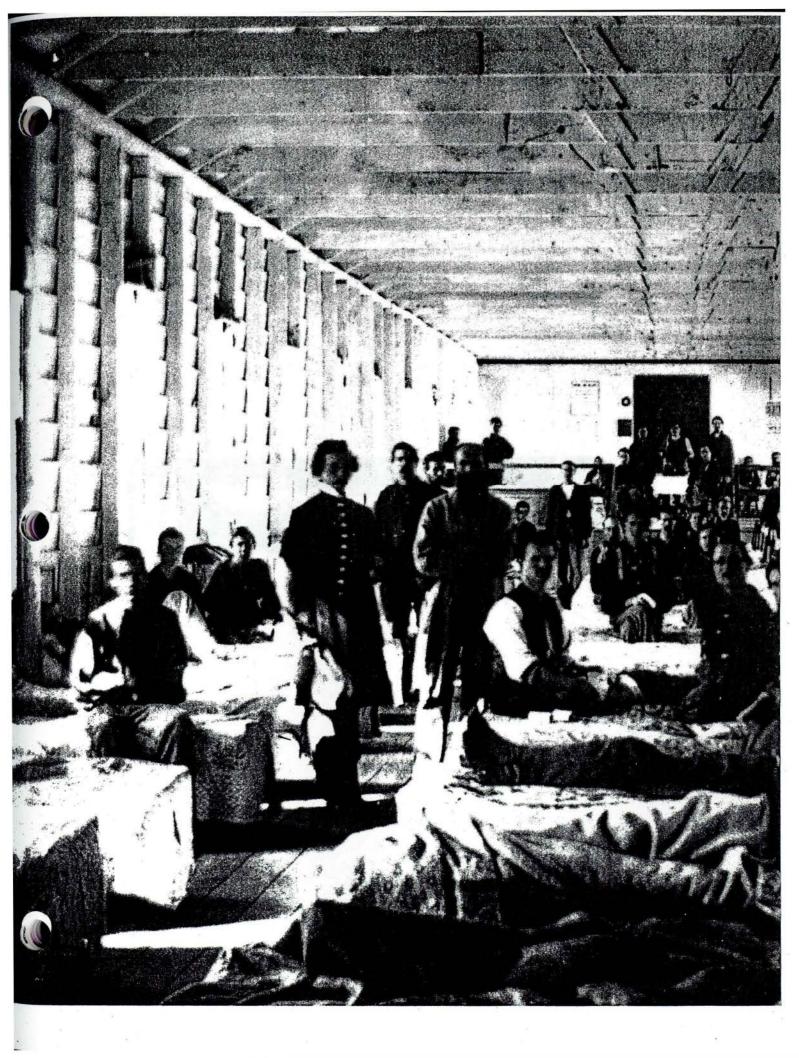


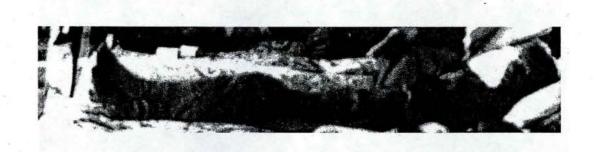
(

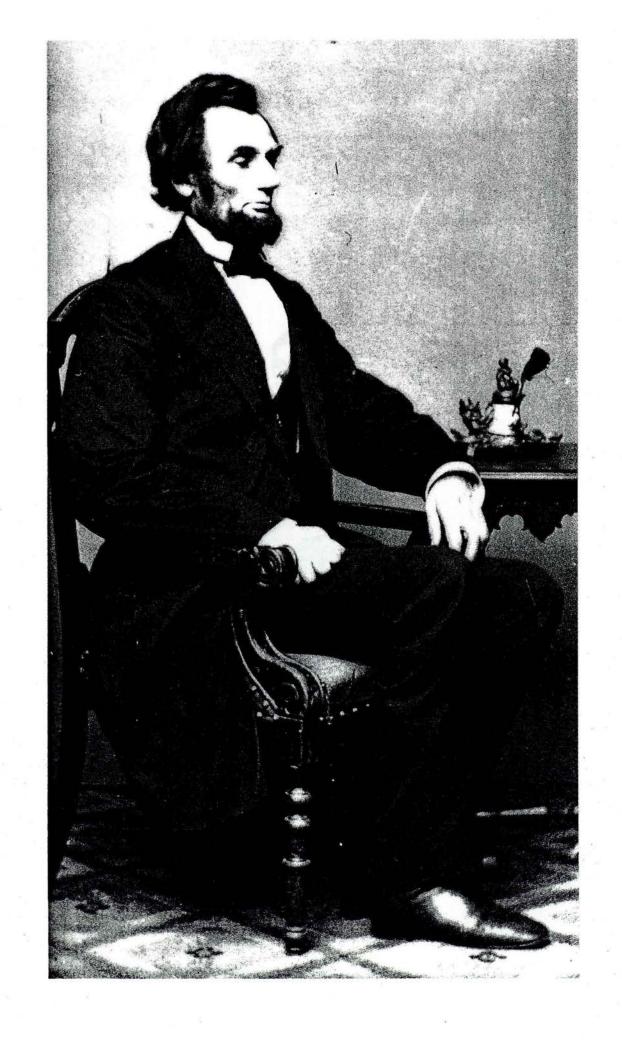




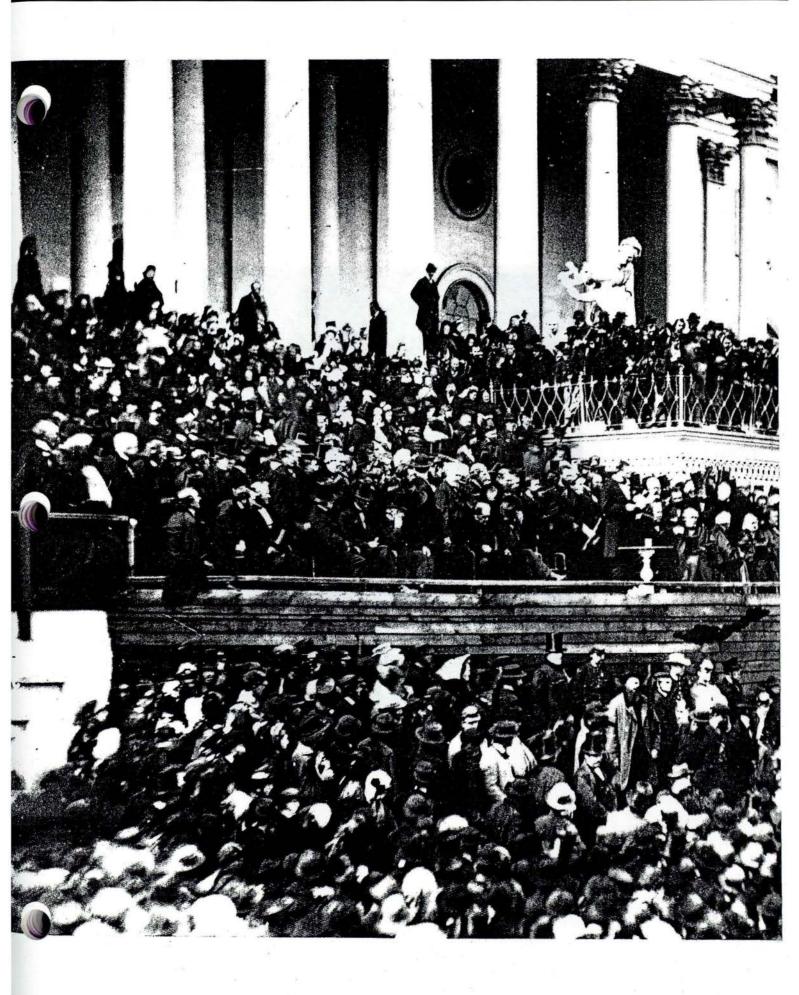


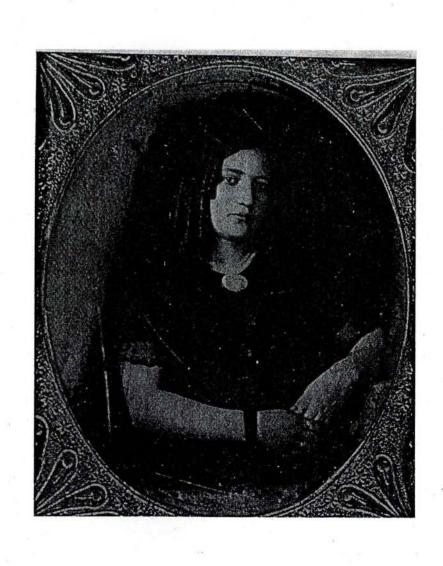


















SURRINDIR OF GIVE. Line

"The Year of Jubilee has come!

Let all the People Rejoice!"

200 GUNS WILL BE FIRED

AT 3 O'CLOCK TO-DAY, APRIL 10,

To Celebrate the Victories of our Armies.

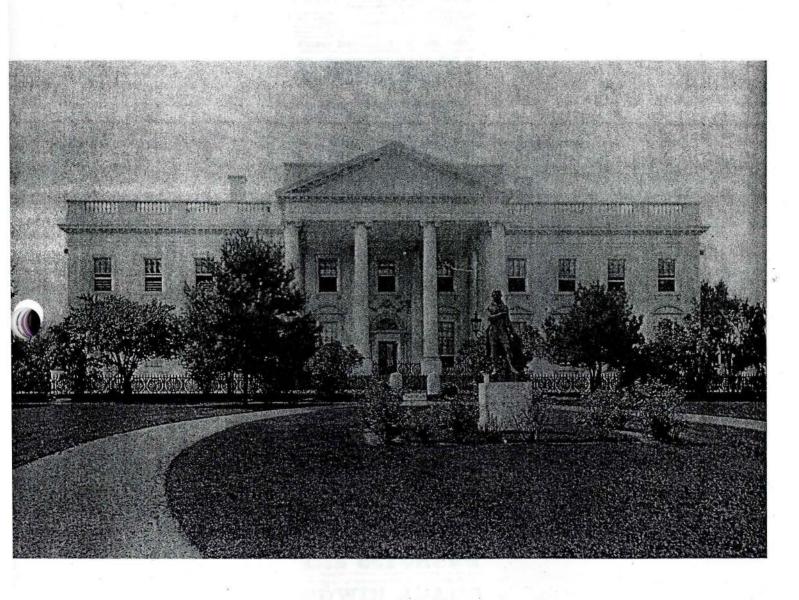
1865

Every Man, Woman and Child is hereby ordered to be on hand prepared to Sing and Rejoice. The crowd are expected to join in singing Patriotic Songs.

ALL PLACES OF BUSINESS MUST BE CLOSED AT 2 O'CLOCK.

Hurrah for Grant and his noble Army.

By Order of the People.



FORD'S THEATRE

Friday Evening, April 14th, 1865

BENEFIT

LAST NICHT

MR. JOHN DYOTT

MR. HARRY HAWK.

TOM TAYLOR'S CELEBRATED ECCENTRIC COMEDY.

ONE THOUSAND NIGHTS

OUR AMERICAN

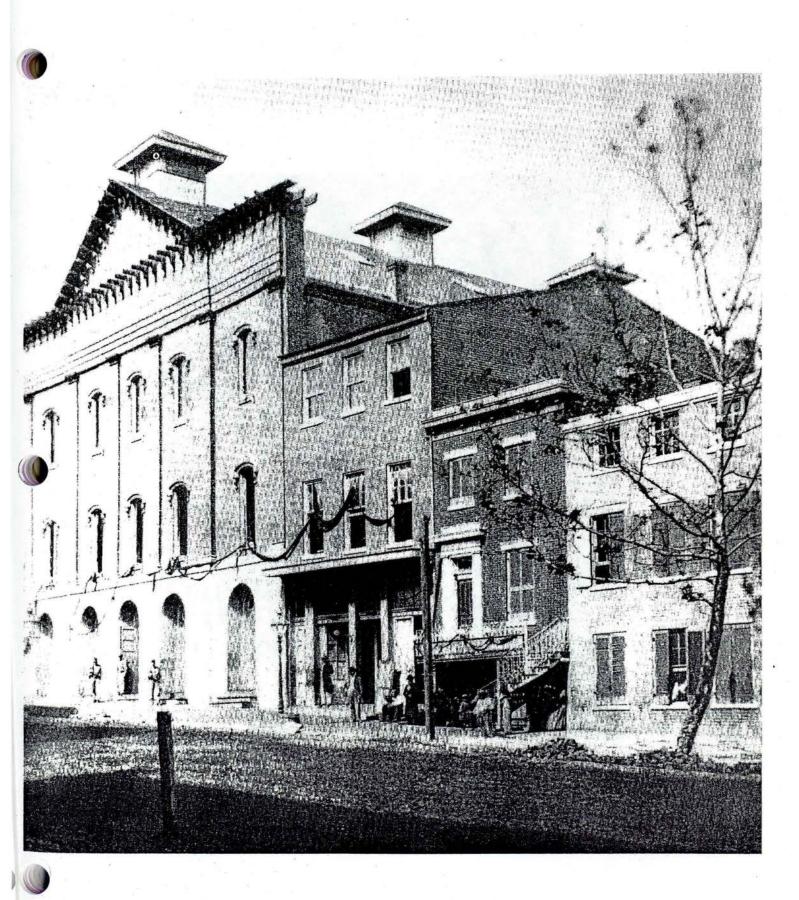
BENEFIT of Miss JENNIE GOURLAY

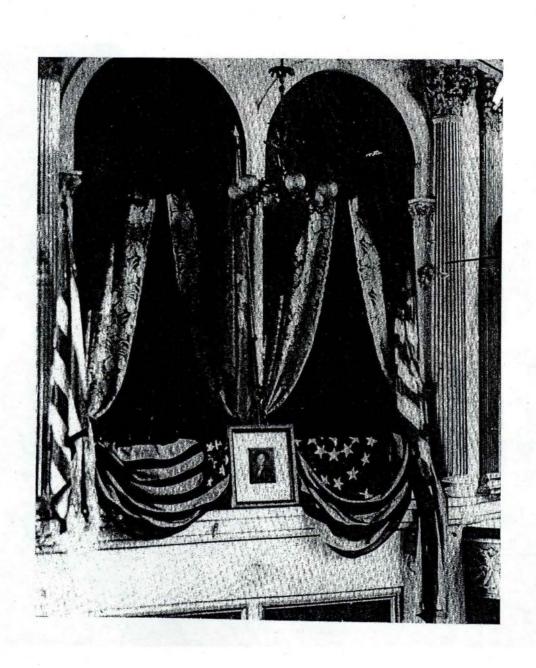
THE OCTOROOM

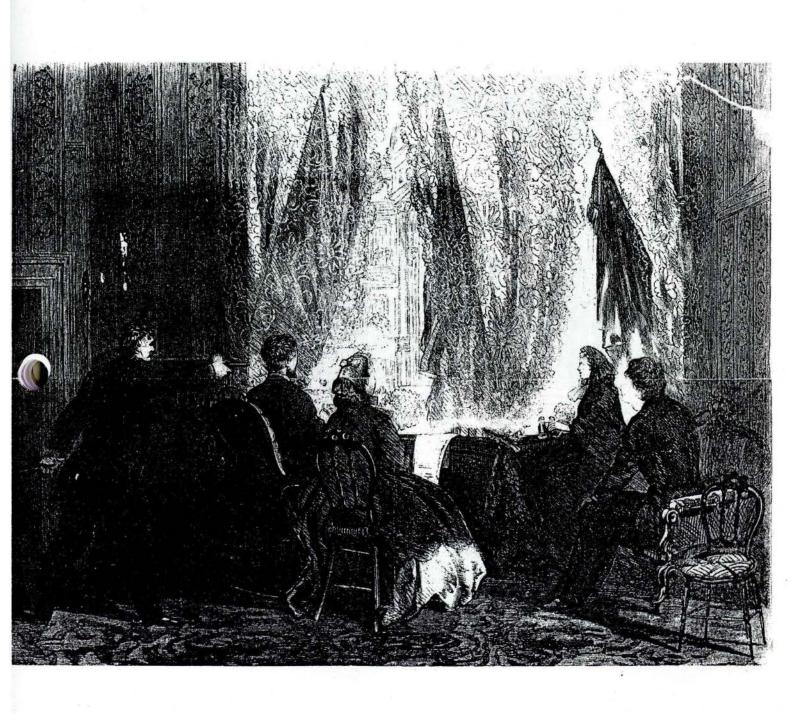
EDWIN ADAMS

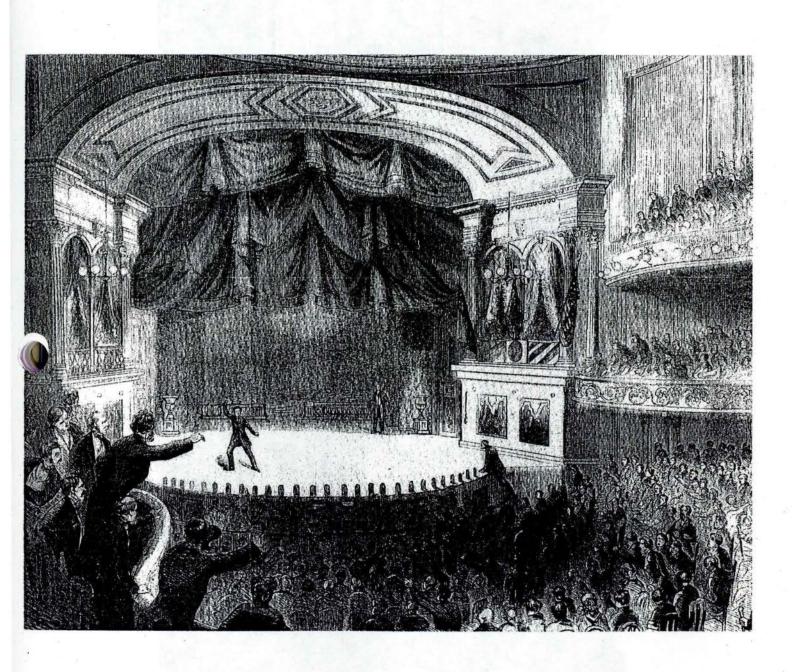
POR TOTAL VIR MAJERTS COLLY.

THE PRICES OF ADMISSION











SURRAT.





War Department, Washington, April 20, 1865,



Of our late beloved President, Abraham Lincoln

Will be paid for the apprehension of David C. Harold, another of Booth's accomplices

Light at Rewards will be paid for any information that shall conduce to the arrest of either of the aboveused criminals, or their accomplices.

All persons harboring or secretian the said persons, or either of them, or aiding or assisting their concealment or
spe, will be treated as accomplices in the murder of the Prosident and the attempted assassination of the Secretary of
to, and shall be subject to trial before a Allitary Commission and the punishment of DEATH

Let the stain of innocent blood be removed from the land by the arrest and funishment of the murderers.

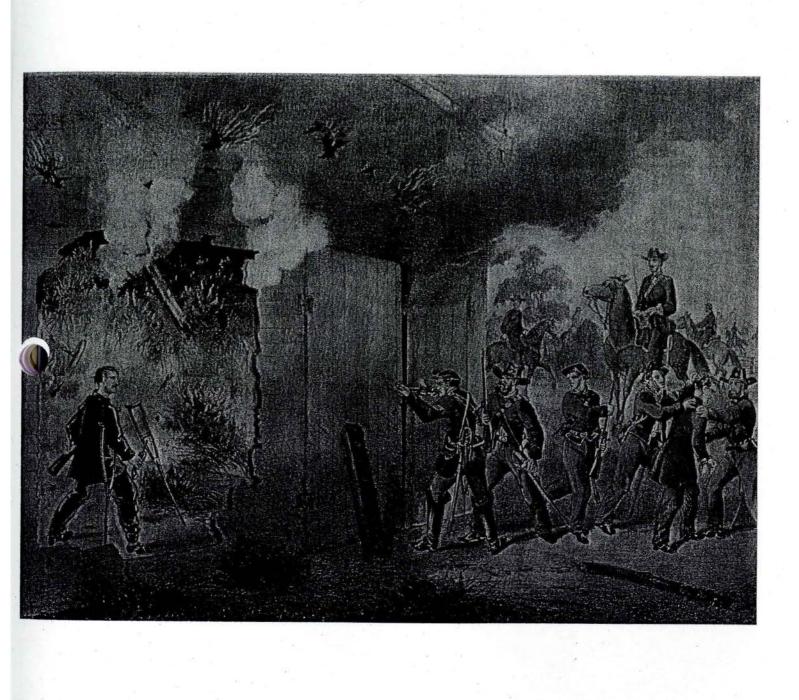
All good citizens are exhorted to aid public justice on this occasion. Every man should consider his own consolence
aged with this solenn duty, and reja neither night nor day until it he accomplished.

EDWIN M. STANTON, Secretary of War.

DESCRIPTIONS.—BOOTH is give Feat 7 or 8 inches high, slender build, high forehead, black hair, black eyes, as a heavy black moustache.

[OHN H SURRAT is about 5 feet, 9 inches. Hair rather thin and dark, eyes rather light, no beard. We go 145 or 150 pounds. Complex ion rather pute and clear, with color in his checks. Wore light clothes of lifty. Shoulders square; black bones rather prominent; chin narrow, cars projecting at the top; forehead radad square, but broad. Parts his hair on the right side; need; rather long. His lips are firmly set. A slim ma DAYID 0. HAROID is five teel six inches high, hair dark, eyes dark, sychrows rather heavy, full face, nose a d short and floshy, feet small, instep high, round bodied, naturally quick and active, slightly closes his eyes a ting at a person.

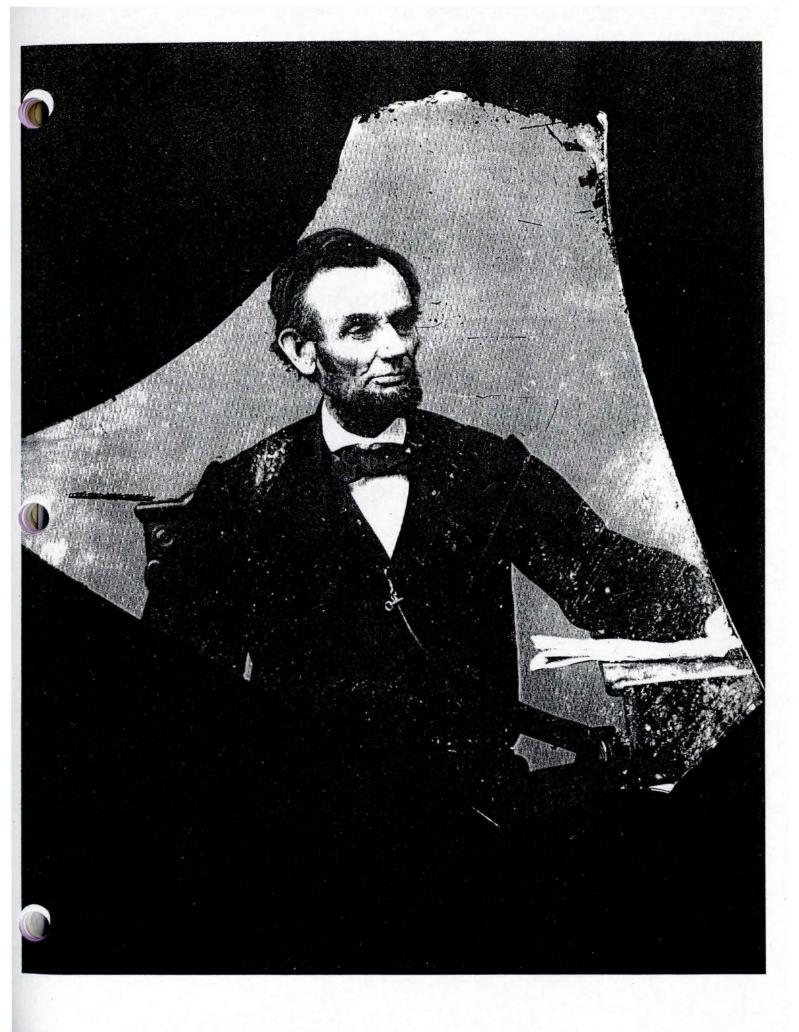
In addition to the phove, State and other authorities have offered rewards amounting to almodillars, making an agree of about TWO HUNDRED THOUSAND DOLLARS.



I never knew a man who wished to be himself a plane. bonniew if you know any good thing, that no man desires for hemself.

March 22, 1864

March 22, 1864



Appendix J

LINCOLN & BOOTH: Frozen in Time Audience Survey Form: 26 April, 2004

LINCOLN & BOOTH—FROZEN IN TIME

Audience Participation Poll-Principia College, 26 April, 2004

name (o	ptional)		extension (opt	ional)		
	for your though M°Creary by 28		_			Poll to
Check a	ny box that may	apply:				
☐ to su ☐ intere	come to this prespect to the present a colleague est in theatre creater (please specify)	e/friend(s) □ □ never been	to a first reading	□ never se	en a two-i	man show
2) Are you glad	that you came t	to this present	ation?			
Principal and the principal an	no no	io uno procent	auorr.			
	Why Not?					
				Simple Community of the		*
Security and the second section of						
3) Could this so other effects ☐ yes	cript be performe ? no	ed as a full stag	ge presentation v	with lights, co	stuming, s	ound and
4) Would you b production?	e interested in a	ttending <i>Linco</i>	oln & Booth-Froz	<i>ren in Time</i> as	a fully sta	ged
□ yes	no no					
	vould you be will fessional stage p	production?	ee <i>Lincoln & Boo</i> than \$20	oth-Frozen in	<i>Time</i> as a	ın off-
6) Could Lincol ☐ yes	<i>In & Booth–Froze</i> □ no	<i>en in Time</i> be d	eveloped into a n	nini-series or ı	nade for T.	V. movie?
7) Would you b for T.V. movi ☐ yes	e interested in vi e? □ no	iewing <i>Lincoln</i>	& Booth-Frozer	<i>n in Time</i> as a	mini-serie	s or made
,						

please continue with questions on the back...

8) Is the use of music and/or video distracting from the text? ☐ yes ☐ no	
9) Was the back and forth, documentary approach to the script distracting? □ yes □ no	
10) Were you able to follow the independent growth of the characters?☐ yes ☐ no	
11) Please name one or two moments of independent growth of each character:	*
12) Were you able to follow any interaction <i>between</i> the characters? ☐ yes ☐ no	
13) Please name one or two moments of interaction between the characters:	
14) Did the flow of the action hold your interest? yes no Why or why not:	
15) Is the show too long? yes no If yes, please name any portion (s) of the script that you would cut:	
16) How long would you sit in a professional theatre to see this play? ☐ one hour ☐ two hours ☐ over two hours	
17) Is Lincoln & Booth-Frozen in Time aptly named as "an historical docudrama? □ yes □ no	
18) Please list any comments you would like to share with the author:	
Thank you for your imports	ant insights

Appendix J

LINCOLN & BOOTH: Frozen in Time Audience Survey Form: 26 April, 2004

LINCOLN & BOOTH—FROZEN IN TIME

Audience Participation Poll-Principia College, 26 April, 2004

	name (optional)	extension (optional)		
	Thanks for your thoughtful, frank, and cogent comments. Please return this Poll to Patrick McCreary by 28 April, 2004-Wednesday for inclusion in dissertation.			
	Check any box that may apply:			
1) Wi	☐ interest in theatre ☐ never b	n?) interest in history interest in history never se	en a two-man show	
2) Are	The second secon	esentation?		
)				
oth	ould this script be performed as a full ner effects? yes no	g or the winner		
	ould you be interested in attending and oduction? □ yes □ no	Lincoin & Bootn-Frozen in Time as	a fully staged	
70	ow much would you be willing to pay mpus, professional stage production \$5 \$10 \$20 \$10		Time as an off-	
6) Co	ould <i>Lincoln & Booth–Frozen in Time</i> □ yes □ no	be developed into a mini-series or n	nade for T.V. movie?	
	ould you be interested in viewing <i>Lin</i> T.V. movie? □ yes □ no	ncoln & Booth–Frozen in Time as a	mini-series or made	

please continue with questions on the back...

8) Is the use of music and/or video distracting from the text? ☐ yes ☐ no	
9) Was the back and forth, documentary approach to the script distracting? yes no	
10) Were you able to follow the independent growth of the characters? □ yes □ no	
11) Please name one or two moments of independent growth of each character:	
12) Were you able to follow any interaction <i>between</i> the characters? ☐ yes ☐ no	
13) Please name one or two moments of interaction between the characters:	
14) Did the flow of the action hold your interest? yes no Why or why not:	
15) Is the show too long? yes no If yes, please name any portion (s) of the script that you would cut:	
16) How long would you sit in a professional theatre to see this play? ☐ one hour ☐ two hours ☐ over two hours	55
17) Is Lincoln & Booth-Frozen in Time aptly named as "an historical docudrama? ☐ yes ☐ no	
18) Please list any comments you would like to share with the author:	
Thank you for your impor	rtant insights

Appendix K

LINCOLN & BOOTH: Frozen in Time Audience Survery Results: 26 April, 2004

Lincoln and Booth: Frozen in Time

Survey, April 2004

Patrick McCreary

There were 54 respondents.

1. Why did you come to this presentation?

52 to support a colleague/friend(s) 32

32 interest in theatre

1 Other

38 interest in history

17 never been to a first reading

36 interest in subject matter

4 never seen a two-man show

. because I know any offering of Patrick's would be quality and worth the time.

. Opportunity to see you perform, your interpretation and feeling for Lincoln have grown over the years.

· Performance of the two principals.

 I saw Lincoln, the Early Years two weeks ago and wanted to follow up on both the history (which I wish I knew better) and the entertainment.

2. Are you glad that you came to this presentation?

54 Yes

0 No

Why or Why not?

. Because it would be a high quality performance, because Patrick is involved with it!

 I've never known much about Booth and I like being able to put his act into a context now. We spent a lot of time at New Salem many years ago, so I had a good understanding of Lincon's background. Being able to contrast that with JWB's is helpful.

Very moving!

- It gave a real flavor of history and the times and characters. I learned a little more about Booth and Lincoln. It was well presented.
- It both heartened and saddened me: Heartened me to think what our union has endured (when I get discouraged today.) Saddened me when I compare A. Lincoln's integrity, heart, humanity, and desire to serve the cause of righteousness with our current president and with the special interests that buffet the office of the president so as to preclude humility and righteousness. Perhaps the kind of representative government set up by the founding father of our country- the kind that made Abe Lincoln say "if the general populace disagrees with my course, they should exercise their right to replace me," isn't possible anymore and the great "democracy" we have is a mere shadow of its former self. (I know: "the worst form of government except for every other" Thank you, Winston)

· for the above reasons, also learned about Lincoln and Booth.

• The play spurred me on to delve into the complexities of our understanding of Lincoln.

· learned some new historical details- never knew Booth was "anybody"

. I honestly don't know much about Booth and this has given me quite an insight to Booth's story.

Interesting glimpse into the lives of these 2 men-reminds me of McCullogh's John Adams.

This was both education in an historical sense and powerful in presenting the contrasting lives.

- Wonderful insight into 2 important historic figures. Study of a person's motivations, sense of values relates to
 more universal themes. I recommend you revisit the universal emotional themes- put on that lens and see if it
 all rises to that level- I think quite a bit of it does- some does not. P.S. I did not understand the relevance or
 idea in the very 1st booth opening at all
- · interesting concept

- I learned things about both men I never know. I have seen numerous productions about Lincoln, Abe and Mary, Lincoln/Douglas, but the focus on Booth, the man and his views and personality vs. Lincoln's showed a stark contract and was a fresh approach
- Provided background for Booth's makeup and motivation. Interesting mental interplay implied by Lincoln (sp?)Satisfying theatre/ artistic experience
- It was original interpretation of the subject matter. Refreshing and stimulating. The photos added greatly.
 Also the sound effects.
- Yes, I enjoyed this very much- an interesting and beautiful dramatic idea- effective because of the simplicity of its components.
- It felt like I was watching a piece of history transforming right in front of me; I feel I have a sense of who these
 men were and what each of them stood for, and not just for what they did in history.
- · It educated me and enriched my affections.
- I enjoyed the subject, the mode of presentation, and the acting. I knew little about Booth, and learned more. I always enjoy hearing mofe from Lincoln. I am delighted that PM is earning an MFA. I am delighted to support that endeavor. The contemporary relevance of the play's content is strong and worthy. The PowerPoint pictures were good, but more could be added. The music was fine. Making this production into a multimedia production would take a great deal of effort, but would enhance the audience's pleasure.
- I appreciated the research that was done. The reading was expressive.
- My reasons for coming listed above were answered.
- . I love to support friends; plays are good; history is fun
- I found the actors engaged in their subject matter.
- . I learned a little and would like to see it again or read more. My knowledge of Booth is minimal.
- Appreciate colleague's expertise; ignorance of Booth and Lincoln's lives. Food for thought on lack of letterwriting now-a-days
- Because it revealed to me the thoughts and beliefs of Booth that I had never before known. The manner in
 which it was presented made me think of Jesus and his persecutors. None of the good Lincoln or Jesus did
 was seen or understood by those who felt they were nothing but trouble.
- Because it's so well done and fascinating.
- The contrasts in this play were amazing between these 2 characters that come alive in a way a textbook could never do. Arrogance v. humility. Wealth v. poverty. I learned a lot historically and morally from this play.
- · Great acting, I like history- I learned a lot, especially about Booth
- 1. The depth of knowledge on the subject was very informative 2. The performers delivery was exceptional
 executed.
- I enjoyed the production and learned more about both men. Great to see Patrick's progress and Ben's performance.
- This is what "the arts" are about. I felt more involved intellectually and emotionally in the characters and those historical times than I have by reading about the subject matter.
- I learned a lot; I enjoyed myself; it made me think. I was struck by Lincoln's pragmatic realization that although
 he despised slavery he would accept it were that to save the Union. I was struck by his great love for this
 "experiment" as he called it and his sacrifice for it.
- It was informative, interesting, dramatic. It held my attention. I knew the general outline of events but was impelled to watch them unfold. I felt sad when Lincoln was shot. Sudden shots were effective sound effects. I didn't know much about Booth's life at all.
- I was a super presentation in every way, I felt.
- It gave me an insight to the history of Lincoln. One that is not found in history books. I enjoy watching other people's work who I admire
- It was very well done by both performers. I expected such from Mr. McCreary, but the young man did a very fine performance- I was very impressed.
- · I learned more about our country's history and each character.
- · Because it was an interesting approach to both history and theater.
- · Very informative and entertaining
- So interesting I forgot I was getting a history lesson at the same time- both historical and entertainment aspects were strong.
- · Well performed and I was interested to see which Lincoln "stuff" was included.
- I thought it was a very interesting concept and found it really held my interest except for about 10 minutes after the first 30 minutes- I think it was because it got warm in Wanamaker and I got a bit sleepy, but I revived.
- I learned a lot about Lincoln & Booth
- I was introduced to a character (Booth) that I knew by name and reputation only previously, and I felt I got a
 fuller glimpse of the character of Lincoln than I've had before. I enjoyed the accents and scripts.
- · Most interesting and well performed
- · Solid performance!

• I had never seen a two-person show/reading and I really enjoyed it. I learned a lot about Booth as a personhis thinking, etc. I love Abraham Lincoln as a role model. · Well-acted, engaging, deeply researched and collated material, very polished, humorous, touching, dramatic and thoroughly enjoyable. 3. Could this script be performed as a full stage presentation with lights, costuming, sound and other effects? 51 Yes 3 No

Write-in comments:

- · It would add to the dialogue greatly, and give it even more realism.
- · (but you would need a break again)
- · Didn't you have that?
- . Don't see why not. To me the experience was more like a Ken Burns series, (ya I know there's subject overlap) than like a stage production. That 's an okay thing. Why shouldn't stage plays be-influenced by electronic media productions just as the reverse has been true.
- · Would not be nearly as effective
- · better as is, I think
- · But it was interesting this way- more imagination
- · but I think it might loose authenticity, unless you mean it would still be a reading.
- I think it may be awkward to stage any action if the dialog is all from letters. You going to show them writing?
- Though I thought it worked very well as presented.
- · Although I enjoyed it just as it was.
- 4. Would you be interested in attending Lincoln & Booth Frozen in Time as a fully staged production?

51 Yes

1 No

Write-in comments:

- I've just seen it.
- . To some, this is a full production
- undecided
- 5. How much would you be willing to pay to see Lincon & Booth- Frozen in Time as an off-campus, professional stage production?

11 \$10

19 \$20

11 more than \$20

Write-in comments:

- · Don't know how to answer this question.
- Faulty question. This is bound to yield misleading information.
- \$15
- \$15
- \$20 or more, the usual fee
- \$10-20
- \$10-20
- \$10-20

- \$10-20
- \$5-20
- \$10-20 somewhere in this range
- 6. Could Lincoln & Booth- Frozen in Time be developed into a mini-series or made for T.V. movie?

40 Yes

4 No

Write-in comments:

- · Along the lines of the pieces Ken Burns has done.
- unsure
- It could, but I think a TV program would be better than a mini-series (don't know that you'd hold the attention of enough people for a mini series since the subject is so well known of covered by other productions)
- · Mini-series, no, TV movie, yes
- · TV movie, yes, mini-series, no
- · History channel on A&E
- n/a
- · But too soon to say
- TV movie
- · Yeah- I would have enjoyed even more detail and parallel dates.
- . No mini-series, possible T.V. movie
- · Possibly, would need more development first.
- . I think more of the history and photos might be developed in this format.
- · with other actors/actresses, of course
- · mini-series- great idea, would work beautifully dramatically
- · not sure
- · not sure
- . I doubt it could retain interest for that length of time.
- Unknown
- . I'm not sure how this would be done.
- · perhaps
- 7. Would you be interested in viewing Lincoln & Booth- Frozen in Time as a mini-series or made for TV movie?

41 Yes

4 No

Write-in comments:

- . I liked them (except the volume control could be tweaked a bit)
- · Mini-series, no, TV movie, yes
- TV movie, yes, mini-series, no
- n/a
- · undecided- but more likely
- . No mini-series, Possibly T.V. movie
- · Possibly.
- · Possibly.
- · if it works that way
- I expect to see it someday on the Discovery Channel or Hallmark Hall of Fame
- Sorry- no time for TV. But I'm sure others would!
- · Probably not. I know both characters well enough.
- Maybe, I much prefer live theater to movies, and I never, ever watch TV
- not as a two man show- a TV movie with supporting cast, etc. maybe
- But only if done tastefully! Perhaps by A&E or the History Channel...not Fox, UPN, ABC, etc.

8. Is the use of music and/or video distracting from the text?

2 Yes 50 No

Write-in comments:

But sometimes music too loud to hear dialogue well.

the pictures especially helped make it all more real.

They enhanced it!

but needs better mastering

Talk to me about this- important issue at times.

Not usually- only when music stopped abruptly- could have used more music?

extremely helpful, adds a great deal to richness and depth of presentation

But I did want to say, "wait-what or who was that?" a few times

sound could be a little quieter

very good transition element

· would have liked a few more images and more music.

. Sometimes the music and video ended abruptly. There could be smoother transitions. I liked both, though.

· As long as it's not too loud, in that the readers can not be heard.

· Except at the very end, when it was too loud.

Just parts that had a lot of text, I found myself wanting to read what was there and forgot to listen to what you were saying.

but hard to read the text on some slides, so I lost my focus on the action.

· music especially was helpful in setting the mood- music was well-chosen.

9. Was the back and forth, documentary approach to the script distracting?

1 Yes

52 No

Write-in comments:

· Kept pace and interest high

. But I am looking beyond to a production with 2 professionals on stage, no podiums, etc.

. Worked well- Lighting, sitting, standing all very smooth- would not have noticed had I been in "eval" mode

. Only the first few papers until I could follow where we were going.

• it helped to see the parallels

· Worked well- the best way to do it

10. Were you able to follow the independent growth of the characters?

47 Yes

1 No

Write-in comments:

pretty much

 In between. I had a harder time with Booth. Student sometimes spoke too fast, and I don't know as much about him (Booth)

Overview yes- needs tightening. Some things not understandable.

• Hmmm- sometimes I wish you'd give me a maybe box. What do you mean when you say "growth"?

I came with a fair amount of background information on Lincoln. That made following the Lincoln portions
easy. With little background on Booth, following the Booth portions was more difficult. It appeared that the
Lincoln presenter used nothing but Lincoln quotations, Booth reciting lines from plays, and third person reports

about Booth; that made for greater difficulty in following the Booth presentation. The development within Booth is more difficult to follow than the development within Lincoln.

- sort of, I felt lost at the beginning, more with Booth. I didn't understand a few words and/or couldn't figure out
 what was going on. This was not so much of a problem after I got used to the style of presentation, accent,
 etc.
- Yes, Lincoln No, Booth I was not as clear with Booth. There seemed to be some jumping around chronologically.
- . I was not as sure about Booth as I was about Lincoln.
- · Only somewhat, since I was unable to see the opening scenes.
- 11. Please name one or two moments of independent growth of each character.
 - · school age years, career development
 - . I had to miss much of first half
 - Booth- formation of political attitudes- John Brown, "King Lincoln" Lincoln- grasping the challenge of running for office, war, etc.
 - When Booth want from kidnap plan to feeling he had to save south at any cost (better to his mom). When Lincoln left Springfield, asked that law office remain as stated. When he pardoned military offenders. When he saw look in Mary's eyes-fear of losing more men.
 - Booth becoming increasingly obsessed with Lincoln. Lincoln giving into the concept that war was inevitable.
 - Lincoln and the boy from Georgia shaking hands. Booth sledding across Missouri in 4 days and nights in the winter.
 - Booth's ego grew more than he did- he was really that self-centered? Lincoln's recognition of what he could
 do for his community.
 - A. L. grew when he saw that little boy in his office who was small and sick. Booth grew when he was released
 and not held when his partner was put in military prison. He also grew when he writes home to his mother for
 the last time. A.L. grew when he finally signed for all slaves to be freed.
 - · Booth- succession/equal rights, no successionLincoln- eager politician/reluctant president
 - Lincoln's first bid for state office (and loss). Lincoln's realization that the Presidency will take his life. Booth's shift from self-impressed actor to frantic anti-Lincoln conspirator.
 - · We need to talk
 - . General impression. Did not watch critically-without pencil, clipboard, and pen light.
 - When Booth spoke in admiration of John Brown's character even though he disagreed with his stand as an abolishment.
 - Lincoln- Signing emancipation proclamation even the pragmatic preservation of Union and end of war was a goal.
 - The description by Booth of his wilderness trek, suffering, loss, and hardship was very effective. Lincoln's war years in the White House and his personal touches with Mary.
 - I recall these being present- one instance. Booth's pride in making money- Lincoln absorbed with reading Blackstone.
 - Booth: Lincoln's reelection Lincoln: Asked to be nominated for presidential election, his dream of seeing his own coffin.
 - Booth- the kidnapping scheme showed that he was pathologically out of touch with the reality of the warLincoln- for me his funny stories and his visions marked joints in the logic of his growth.
 - · Both as a southern loyalist, Lincoln as a beginning politician
 - Booth- when he decided he could be an actor. When he decided that Lincoln was responsible for hurting the South.

Lincoln- when he became an itinerant lawyer and realized he enjoyed being with the other lawyers. This helped him choose politics as a protection.

- I felt that the back and forth was very helpful for comparing their reactions to events, their moral development, and their roles as "entertainers".
- Booth was the more dramatic one as he slowly became obsessed with one evil- Lincoln the King. Lincoln was super as he resorted to homilies and humor to maintain himself while preserving the union because his overriding goal.
- . Booth mentioned the passing of his father. His letter to his mother prior to the assassination of Lincoln.
- Lincoln- There was contrast between Lincoln not wanting to shoot even a 2nd wild turkey and Booth enjoying
 marksmanship and hunting without needing game for food. Lincoln, he lost his first election, but wanted to
 share ideas and go on helping Booth-I wasn't able to see as much growth, but maybe turning points-like the

winter trip from Leavenworth to St. Louis. There was also the recurring Brutus theme- but I'm not sure there was growth there? Also apparently he felt the need to compete with brothers' and fathers reputations.

 Lincoln- learned worth of his work; learned of cost of furniture; changed stance on slavery; decided to run for President. Booth- no success; success on stage

· Lincoln- his success in electionsBooth- his obession of the South deepening

Contrast in professionalism of Lincoln's speeches. Wilkes association with Brutus, Rhode's fall, the school
rebel. Wilkes believing that Brown was noble for dying and fighting, even if the cause was unjust. Lincoln's
story of working to earn his 1st dollar (contrast to Wilkes' high price stock exchanges.)

· Abe- when asked to accept Rep. nomination

 Lincoln was always growing/thinking and rationalizing in his Salem days in his Presidential years. Booth was a thinker too, but radical in his dedication to the South and his own fame/popularity as a performer.

· Lincoln- Early insecurity- confidence lighthearted and humor- seriousBooth- Self-absorbed- cause driven

- Lincoln's acceptance of his destiny first as a presidential candidate- then as the winter of Emancipation Proclamation. Booth's struggles to find his identity as an actor, a Southerner, and finally believing he must be the one to stop Lincoln (not just kidnap him)
- a. Booth's desire for acceptance as a true Southerner and for a place in history and for success, culminating
 in his decision to 1st kidnap and then kill L. b. L's growing acceptance of his place in history to save the union
 dispute it's terrible cost in lives, and its hearing personal toll on his own family/personal life. Also L's defeats
 seen as learning moments rather than as setbacks. His reading newspaper accounts, very effective way to
 show this.
- Booth became more and more certain that he was right and that his action was God-sanctioned. Lincoln became more certain that the Union had to be preserved. Later he grew certain that slavery had to be abolished.

· Lincoln's humility and

- I think the part about the letter telling Lincoln to grow a beard can be seen as growth. JWB early taking to hunting and game killing
- Mr. Lincoln: 1. deciding to run for congress and for PresidentMr. Booth: 1. deciding to be his own business manager. 2. deciding to kill rather than kidnap Mr. Lincoln

· When Lincoln became willing to run for President.

- No specific moments, but Booth's growing hubris and egotism contrasted with Lincoln's growing sense of burden and responsibility.
- Lincoln: From being defeated to president, Booth: Recognizing the moment when his actor career was going down-making a turn...

· Booth's acting career, Lincoln's progression into politics.

 Sorry, can't name very many, but I know I watched them grow and change. Increase in drive for action (Booth), realization that emancipation was necessary in course of war (Lincoln)

· Booth moving from actor to political assassin, Lincoln re-entering politics.

· Lincoln's move to Springfield

- Booth grew as an actor, but not as a human being. Lincoln had great humility and wisdom when he was running for president.
- Booth seems to descend in character more than he grows, but he went from a young, cocky, carefree type to
 a desperate, colder, more calculating hate-filled type. Lincoln went from an underconfident social misfit to a
 realistic, courageous, convicted leader.

· Booth- from worker/plotter for the South to acting alone as an assassin.

- We saw Booth grow in his support of the South, we also saw him grow as a successful actor and then the
 decline of his acting. Lincoln's convictions grew throughout.
- Booth- the downward spiral of his acting career. Lincoln- that the end of the war did not bring peace- to the nation and Lincoln.
- Lincoln losing his first runs for office. Lincoln's realization that unity is no longer more important than
 emancipation. Booth's early acting and investing experiences.

12. Were you able to follow any interaction between the characters?

44 Yes

4 No

13. Please name one or two moments of interaction between the characters:

- Especially in the second act. I don't remember interaction in the first act. The first performance of a play where Lincoln saw Booth. Of course the April 14th night of the assassination
- There were moments when it almost seemed they were conversing about their different views of slavery, and later, the war.
- Obvious moment at Booth's performance. Parallel portrayal of thoughts on John Brown, etc.
- Certainly JWb's reaction to Lincoln's Emanicpation Proc and to his re-election--setting self up as "king"
- · Assassination, parallel interest with opposite reactions
- . The assassination. Booth and Lincoln during 2nd inaugural.
- · Lincoln's desire to meet Booth at theatre
- . Booth's speech at the theater that A. Lincoln heard
- · certainly the closing (2nd half)
- During Lincoln's first encounter with Booth's stage performance.
- There is an important point where Booth actually states how much he is earning. Lincoln's next text says what
 he is doing- but I believe his "coin thrown into his flat boat story" is earlier, and not a link. Is there a direct \$
 response that could come up then by Lincoln in addition to the more indirect response which he has about
 what he is doing?
- When Lincoln said he'd like to meet Booth and Booth got angry and he'd not meet with Lincoln
- Pretty much, sometimes when one character mentioned a date or year I wondered what year or date the last character was in.
- · Lincoln's admiration of Booth's acting and Booth's response
- · Ford's theatre, of course.
- . During the play-right before Lincoln is shot
- Near the end when Booth experienced mounting rage when he heard Lincoln's speech.
- To a degree. The two moments at the theater. While both presenters did fine jobs, the Lincoln presenter had a more familiar subject, better material, and more sophisticated skills in presenting that material. Also, Lincoln ws consistently a sympathetic character; Booth became a less and less sympathetic character. Possibly, Booth's extremism should have been portrayed more extremely. Some devices to make earlier connections would be useful. Or, some of the early material could be dropped. Possibly some visuals could be used to connect the characters more.
- . When the President wanted to meet Booth and Booth refused.
- · Was there any between them?
- . When Lincoln was running for office the 2nd term.
- When (if I was following at all) Booth was performing and Lincoln in audience some earlier time at Ford
 Theater (before the end of the war.) I'm not sure if it was really interaction between- but I could follow both L &
 B responding/reacting to national events in different ways- as L not approving of John Brown's tactics while
 Booth admired them (in spite of being on opposite side.)
- . wouldn't call it interaction, but saw common topics timed carefully; had to leave at 5:05
- · At the play where Booth directed his comments to Lincoln
- (Indirect) Wilkes contrast that you can't amount to anything by being simple and good and that destruction
 would exemplify a man and his life. Lincoln lives the opposite and becomes a legend. (Direct) Wilkes yelling
 at the "tyrant" in the Ford's Theatre.
- · views on slavery
- · Scenes closer to the assassination and the period of conflict upheaval of the North and South
- · first play, 2nd inaugural
- The most memorable was when Lincoln was delivering the speech after his 2nd inauguration (or at it?) and Booth is angrier and angrier
- 1. Toward the end when Lincoln is giving the speech re: the end of the war and Booth realizes the kidnapping plan will no longer work.
 2. When Booth shoots Lincoln.
- · Lincoln attended one of Booth's plays and wanted to meet him, but Booth didn't want to meet Lincoln.
- . When Lincoln watched Booth perform. Booth was apparently also at Lincoln's inauguration address
- · Wasn't able to stay till end.
- . Mr. Lincoln wishing to meet Mr. Booth at the theater.
- · Just once- when Abe was walking straight at Booth during one of his tirades.
- Can't recall exactly now (after a couple of days)
- They interact in the theater in Washington. Then went shoot.
- . The play at the end and speeches earlier on
- but it took a few more "back and forths" to realize their first Ford Theatre meeting wasn't the famous one.
 Booth's performance at Ford theatre, Booth in crowd at Lincoln speech
- When Lincoln was giving 2nd Inaugural and Booth shouting his displeasure.

- · at the end
- The primary time I noticed this was when they were each discussing seeing the other at the theater when Lincoln saw Booth perform for the first time.

not really

- . Booth indicates he is going to kidnap Lincoln and Lincoln says he's (not going-did not go) to Richmond.
- I was struck by Booth's portrait of an actor always on stage. He seemed to lose touch with reality. Lincoln and Booth lived in different worlds. Lincoln would have loved Booth, if they ever truly met.
- Nothing incredibly direct, but several times the two would speak either about each other or about a shared/mutual experience, esp. pertaining to the war.
- 14. Did the flow of the action hold your interest?

49 Yes

0 No

Why or Why not?

. The back and forth between the parts, the chronological order. I knew little of Booth's background.

 Probably because for the most part as the "conversation" went back and forth, it seemed to progress through time at a good speed. The war years didn't move as quickly.

• I had a hard time with Booth only in the beginning

. Mostly....the first part was too long

. Most of the time. I fell asleep once or twice about 1/3 of the way through--it has been a long day.

· segments were short enough

There was easy, smooth changeovers and not one talked for too long or was too monotone.

There was constant and steady progress in the character's lives.

· Most of the time

 I liked the combination of speeches and letters in the script; I also thought the set-up and the audio-visual effects were engaging to watch; they added without distracting

 I felt the action in the early years was informative but not as exciting as when the tempo kept ratchting up in the second half.

Since we know the outcome it was very predictable and inevitable.

. The actors knew their material well.

· Except when I was lost as to time and place, which happened mostly early on with Booth.

· all news to me!

· Because it was easy to follow.

. The growth and parallels of the characters is so unique

 The more parallel and contrasting the two lives were, the more it held my attention. Also, Lincoln's anecdotes tended to hold attention better than Wilke's letters that only indirectly addressed the audience.

· generally, a time-line in background might help occasionally I would miss something.

• The selections were interesting. The acting was smooth, the delivery pace well-phrased by both actors.

· Combo of sound, images, and speech helped

As you say, it showed them in parallel, intersecting occasionally- as JWB reacted to what Lincoln was doing
at that point in time, offering his thoughts in letters.

See #2 answer. Since I didn't know much about Booth's life, his part was not as easy for me to follow. A
printed program with notes might be helpful.

 The end was great. It held my attention and had a high suspense. However, I think the beginning was a bit slow in places.

 I have read of Mr. Lincoln's life- probably our greatest President- but I learned more about Mr. Booth's lifevery interesting.

. It built as it went along.

It moved quickly and the dialogue was interesting.

 I was interested to see the chronological flow but felt some explanation- perhaps by a narrator to explain some events- was necessary.

. Because I knew what it all was eventually leading to, and I was curious to know how it got there.

· Especially in the second half.

15. Is the show too long?

12 Yes

32 No

If yes, please name any portion(s) of the script that you would cut:

- . It was long, but I don't know what I would cut. The intermission was well-placed.
- · Ideally, carve to 1 1/2 hour
- The first part would be tightened up.
- . Too much of Booth's complaining letter.
- · not sure
- maybe
- · It was about right.
- But there were a couple of slow moments which could use more direct relevance.
- . Maybe bits trimmed rather than cut. "Overkill" on some points. Rogue (sp?) "murder your darlings"!
- · Could be tightened up a little.
- · not seriously- some cutting possibly
- I would slim down parts about their past; also, the time between the foreshadowing of Lincoln's death and when he is actually shot seemed to drag in parts.
- · Somewhat, portions of the early years of both characters.
- . This is very difficult- probably cut the earlier and mid-sections.
- · Don't know
- But early Booth quotes were harder to follow-1'm not sure if I needed a footnote edition or if more could be said to cue the audience in.
- If one were to cut, the explanations with little contrast or tension could be cut.
- But I need to be clearer in the opening pages where the writer is taking each character and the parallel of time.
- · Cut some of the longer speeches
- · Intermission was good.
- I'm glad it wasn't any longer. Couldn't understand Booth's southern accent at the beginning.
- · Shorten each long passage
- . The opening didn't grab me- didn't act as a "hook."
- . I can't give exact passages, but I would look at cutting a few passages out of the first half.
- . Yes and no. It was a bit long for a late Monday afternoon, but I wouldn't cut any of it.
- 16. How long would you sit in a professional theatre to see this play?

5 one hour

30 two hours

7 over two hours

Write-in comments:

- 1 1/2-2 hrs.
- 1 1/2 hrs.
- . I don't know the answer to this.
- 1 1/2-2 hrs.
- but no more than 3.
- but not much
- 2 hrs max
- · Paraphrase "The head can only enjoy what the seat can endure."
- · 2 hours with a break
- 1 1/2-2 hrs.
- 1 1/2 hrs.
- . More than 90 minutes is too much for me.
- Probably longer if the graphics were available to help set the scene or support the action.
- (but not too much more)
- 1-2 hours

- · up to 2 hrs., not over
- · 2 or less
- I think the ideal length would be 1 1/2 hours to 2 hours.
- · 90 minutes and 15 minute interview

17. Is Lincoln & Booth- Frozen in Time aptly named as "an historical docudrama"?

49 Yes

2 No

Write-in comments:

- But why "Frozen in Time"? They spent the whole play moving to a point of convergence.
- . But why are they "frozen" in time? The characters develop, learn, become different.
- · Too soon to say.
- · Not one to guibble or know industry standard terms. Works for me.
- I really enjoyed the setup of the back and forth, documentary approach to the script, and perhaps making it
 into a fully staged production would detract from this effect, although some additional costumes and
 suggestions of scenery could enhance the show. It was well worth the time we all took out of our busy week!!
- . But I found it hard to believe the wrote it all.
- . How about Lincoln and Booth in Their Own Words?
- The word frozen may not imply the direction of the script only sources of confirmation.
- . I gues so, but "historical drama" is fine, too.

18. Please list any comments you would like to share with the author.

- An excellent performance. I might iron out a couple of transitions. Overall, a wonderful idea beautifully executed, Patrick
- It would be helpful to know the source of the script. Were those actual quotes or interpretive writing? Thank you for the program!!!
- . I thrill when history comes alive and pulls me in.
- I enjoyed seeing Lincoln as a man of humor and wit with a deep core of morality, contrasted with Boothe who thought he had those things but was very self-centered and basically shallow. Happy I went, Patrick!
- I wonder if your selections show adequately the distance Lincoln travelled in his estimation of the need for justice for black people.
- I imagined Lincoln to have a bigger, deeper voice. Booth was well cast!
- Well done!
- · Wonderful work, Patrick. Thank you for sharing!
- Pat, it is an excellent, quite engaging start. There are many ways to handle the visuals- just putting up cut out
 pictures was OK for your reading but not the final product color links for mood, if photo images are used, I
 would recommend montage blending, repetition faded images, a motif like sepia imaging....on and on. Opera
 Theater of St. Louis does incredible things every year- varied wonderful ideas. This can all happen- the issue
 now is the ebb and release of the intensity of the words- the tech support- artistic expression will follow.
- · see above
- The painting of the Ford Theatre stage at moment of Lincoln's assassination should remain on screen longer for full impact. The three actors showed stand and face audience so they can be heard and understood better. The musical choice at the very and is perfect. However it went part the perfect end into another refrain. Perhaps the technician didn't stop it in time. Just a few notes make a difference in mood and feeling.
- This an effective, original concept. Much of it due to your (Pat's) insightful characterization of Lincoln. I'd like to see it again!
- I felt genuinely fresh feeling in the acting. Skipping the Gettysburg Address to center on the Inaugurals was a good move.
- The portion of the title-- "Frozen in Time"--never seemed to make its appearance in the play. Possibly you were intended to start with the two deaths as the frozen moments and have the play be an extended flashback. "Frozen in Time" and character development seem a bit at odds.
- . Some of the script could not be heard. I would have enjoyed seeing the actors in costume.
- Thanks for sharing your work.
- . Some of the music trailed off and wasn't a smooth transition from one scene to the next.

- Thank you and the rest of the cast and crew for sharing. Do you see any redemption in Booth's final quotes, or did I just imagine that? With the current perspective we have on acts of terrorism, could Booth have been a) caught before hand or (better yet) b) turned around and away from his purpose?
- I missed your intro. Did you write some of the links and summaries of background? Dialogue? Appreciated imitation of accent/dialect.
- · way to go!
- That the conflict between these two alternative views of life was real, makes it that much more amazing. I am
 amazed, no flabbergasted, that the elements we associate with drama came so readily from real life texts in
 an amazing tragedy that parallels the classics. What an amazing mini-series this script could be adapted to.
- Thank you for sharing all these documents. I learned more from Lincoln and his good morals right standard
 and humanitarian flexibility and enjoyed his humor. With the exception of the assassination I knew very little
 about Booth. I was impressed with the good qualities of this actor/individual.
- 1. When you drop your voice, it gets too low to hear. 2. Keep the glasses out of your mouth. 3. Ben's quick clipped speech was hard to follow at times- just too fast.
- · I learned:
- 1. What a complex character JWB was, 2. Why he hated Lincoln personally, 3. How he centered his hatred on one man and thought Lincoln was ambitious- "King Lincoln", 4. What articulate writers and speakers both men were, 5. How little the language has changed in 150 years, 6. That slavery was not the primary issue in Lincoln's mind
- A. I thoroughly enjoyed this. Thank you. B. I believe the material was chronologically presented but there
 were a few moments I wondered about. C. During the 1st hour there were some words. I couldn't understand
 (only a handful). Perhaps my ear was getting accustomed to the Lincoln accent; perhaps because you were
 reading and looking down. But I was sorry to have missed them.
- The two hours were well spent! I look forward to seeing further developments.
- Thank you- student who played Booth did a great job, too!
- A very interesting topic, well done, with good potential for professional presentation.
- · You're wonderful! Great job! Best wishes on its success!
- It was a 2 hrs crash course that gave me a huge idea and sense of whom Lincoln was. Thank you!!
- Any time the two interacted, leave the lights on fully, or near-full, on both... our eyes will follow the voices back and forth but the lights will clue us in. Good how Lincoln's speech went loud/quiet when Booth was in attendance.
- Your campaign poster photo was for 1864 election when you were talking about the 1860 election (Hamlin was VP, not Johnson.)
- I thought it was intriguing that you decided not to use the Gettysburg address. I thought the student who
 played Booth did a great job!
- . Thank you for sharing this very interesting history with us.
- Thanks so much-I really enjoyed it. And I thought Ben Donatelli did an excellent job, too. Please let him know
- · Excellent research and putting together of materials in a dramatic format- Very insightful.
- As mentioned before, I admire Abraham Lincoln. I think he was an amazing American. Twice during the show I had to wipe tears away that were rolling down my cheeks! You are amazing too.
- . Our family has strong roots in Lincoln country, and we were encouraged to explore these roots. Good show!
- If you take this anywhere and you need a partner, call me! I was floored, Patrick. It was inspired! Thanks so
 much for sharing it with us.