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Reunion

A Musical Epic in Miniature

Book by

Jack Kyrieleison

Story by

Jack Kyrieleison
and Ron Holgate

Traditional Music Arranged by

Michael O'Flaherty

A SAMUEL FRENCH ACTING EDITION



**SAMUEL
FRENCH**

FOUNDED 1830

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An orchestration consisting of a **Piano/Conductor Score**, and additional parts for **Violin, Trumpet, Banjo/Guitar, Bass and Percussion** will be loaned two months prior to the production **ONLY** on the receipt of the Licensing Fee quoted for all performances, the rental fee and a refundable deposit.

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REUNION opened at Theatre Row in New York on March 26, 1999. The show opened as a production of AMAS Musical Theatre, and was subsequently produced commercially by Eugene Kallman, with Donna Trinkoff as the Associate Producer. The production was directed by Ron Holgate. The set designer was Doug Huszti, the costume designer was Jan Finnell, the lighting designer was Stephen Petrilli, with publicity by Tony Origlio, and casting by Donna DeSeta Casting. The production stage manager was Carlos A. Mongé, III and William Repicci served as the general manager. Musical Direction by Robert Lamont, with orchestrations by Andrew Wilder and musical staging by Karen Azenberg. The cast was as follows:

MR. HARRY HAWK Joe Barrett
MR. TOM TRUDGETT Don Burroughs
MISS CORDELIA HOPEWELL Donna Lynne Champlin
MRS. CASSIE DRUMWRIGHT Harriett D. Foy
MR. AUGUSTIN LOVECRAFT Jonathan Hadley
MR. HANNIBAL DRUMWRIGHT Michael A. Shepperd

MUSICIANS

Musical Director/Piano Robert Lamont
Percussion Joseph Brady
Guitar-Banjo Robert Braunstein
Violin Cody Ritchey
Trumpet Dan Yeager

REUNION was originally produced in 1996 as *BATTLE CRY OF FREEDOM* for The Goodspeed Opera House by Michael P. Price, Executive Producer.

CHARACTERS AND CASTING

(4 males, 2 females)

REUNION was written to be performed by 6 actor/singers but can be expanded to virtually any size. It has been staged very effectively with 28 performers and there is no reason it could not accommodate as many as a group has available. There are two options for expanding the cast:

Assign the major acting roles to the 6 principals as in the standard script and assign a group of performers (minimum 1 woman and 2 men) as Ensemble for supporting roles and as a self-contained group of music hall performers for the songs *Darling Nelly Gray*, *Abraham's Daughter*, *Pat Murphy of the Irish Brigade*, *Der Deitcher's Dog*, and *Grafted into the Army*. (This will also help to distribute rehearsal time, as one group can rehearse musical numbers while the other rehearses scene work.)

OR

Reassign all roles using the Expanded Cast breakdown.

If the cast size is enlarged much beyond 6, Harry Hawk's introductory speech should be replaced by the alternate version included at the back of the script to justify so many performers being available to the cash-strapped impresario.

ABOUT THE CHARACTERS

MR. HARRY HAWK – Middle-aged, company leading man and manager. Baritone. Plays Union general George McClellan, John Wilkes Booth, a music hall comedian and several smaller roles. Hawk is a resourceful survivor who has talked his way out of more than a few tight places, not the least of which was the interrogation he endured in the Old Capitol Prison the night Lincoln was assassinated. With the vanity of the Victorian actor-manager, he has reserved the most flamboyant role for himself, even though a good many years past his prime. But where others might notice an expanding paunch or a receding hairline, when Hawk looks in the mirror a virile young hero still stares back at him.

MR. AUGUSTIN LOVECRAFT – Late 20s-early 30s. The company's light comedian. High baritone. Plays Lincoln's secretary, an Irish tenor, and several smaller roles. Lovecraft is the most sophisticated member of the company and isn't shy about showing it. As a rising young actor, Lovecraft embraces a more modern, subtler style than the declamatory Harry Hawk. The natural rivalry between them should occasionally spill over to their interactions with each other during the play, allowing each to enjoy it that much more when his character scores a point at the other's expense.

MR. HANNIBAL DRUMWRIGHT – Middle-aged, African-American. Company stage manager. Bass-baritone. Plays a fugitive slave turned freedman and several smaller roles. Hannibal and Hawk have travelled together for a quarter of a century and have become so interdependent onstage and off that it's hard to imagine one without the other. As Hawk's stage manager, Hannibal keeps things running and there is no onstage emergency he has not had to find a way out of.

MRS. CASSIE DRUMWRIGHT – Middle-aged, African-American. Company wardrobe mistress. Mezzo. Plays a slave turned Underground Railroad guide, an elegant Washington freedwoman and several smaller roles. Married to Hannibal, Cassie is part of Hawk's company not out of a love of theatre, but because she chooses to go where Hannibal goes. Observant, practical and unsentimental, she takes life as she finds it and has little interest in the self-absorption of actors or the dramatics of their interpersonal relationships. Both she and Hannibal have been pressed into service onstage as the company's failing economic fortunes have made it necessary.

MISS CORDELIA HOPEWELL – 20s. Company ingenue. Soprano. Plays a romantic small-town girl, a New England abolitionist turned volunteer nurse, a music hall performer, and several smaller roles. Cordelia is a creature of the theatre and wrings every available ounce of romance out of it. And though it secretly pleases her to be thought of as the jewel of Hawk's company, she is sweet-natured enough not to use that status any more than absolutely necessary.

MR. TOM TRUDGETT – Late teens or 20s. Company juvenile. Tenor. Plays a young millworker who volunteers for the Union army, a music hall performer and several smaller roles. Not an actor by training or design, his appealing looks, sincerity, willingness to work and good nature, coupled with a search for adventure, have landed him in the midst of Hawk's company. He is generally in awe of his fellow actors, particularly Cordelia, and there are moments when he simply cannot believe his good fortune.

ALTERNATE BREAKDOWN FOR EXPANDED CAST PRODUCTIONS

The roles have been redistributed in this version to create opportunities for more performers. There are 12 principal roles (7m, 5f) and an ensemble of any size. If desired, 6 of the principals (see below) can be cast from the ensemble.

HARRY HAWK – Mature, baritone actor-manager. The company actor-manager plays himself, a flamboyant tragedian, and Union General George McClellan.

HANNIBAL DRUMWRIGHT – Mature, low baritone, African-American. The company stage manager plays himself, and a fugitive slave turned freedman in the North who volunteers as a Union soldier.

CASSIE DRUMWRIGHT – Mature, mezzo, African-American. The company wardrobe mistress plays herself, Underground Railroad Guide.

THE SECRETARY – Youthful, high baritone, sophisticated company comedian. Plays Lincoln's Secretary.

THE NURSE – Youthful, soprano, company leading lady/ingenue. Plays an abolitionist who volunteers as a Union nurse.

THE SOLDIER – Youthful, tenor, the company juvenile, the boy next door. Plays a young Northern millhand who volunteers as a Union soldier.

The following 6 roles can be cast from the ensemble if needed:

THE DRESSMAKER – Mature, mezzo, African-American.

THE HOMETOWN GIRL – Youthful, soprano, patriotic small-town girl.

MUSIC HALL PERFORMERS – 3M, 1F, appear as minstrel trio, dancers, Irish tenor, comedians.

ENSEMBLE ROLES (all doubled):

New Yorker 1	General Pope	Washingtonians
New Yorker 2	Recruit 1	Theatregoers
New Yorker 3	Recruit 2	New Yorkers
New Yorker 4	Recruit 3	Farewell Committee
Secessionist	Southern Officer	Music Hall Girls
Maid	Rioter	McClellan Admirers
Female Northern Spy	Union Soldier 1	Society Ladies
Newsboy	Union Soldier 2	Do-Gooders
Telegraph Clerk	Union Soldier 3	Union Supporters
Guard	John Wilkes Booth	Union Recruits
Temperance Lady	Mrs. Muzzy	Union Soldiers
Saloonkeeper	Laura Keene	Mourners
Union Picket		

ORCHESTRATION

6 pieces

(Piano/synthesizer, violin, trumpet, banjo/guitar, bass, percussion)

TIME

8 o'clock in the evening, April 14, 1890.

PLACE

A theatre.

The play is performed with one intermission.

AUTHORS' NOTES

REUNION is told through the eyes of those who took up the Union cause – an intersection of theatre and history, weaving together songs from the period, visual images and dialogue adapted directly from eyewitness accounts.

All songs date from the Civil War or before, and the dialogue is drawn from or inspired by accounts from scores of participants like Walt Whitman, Louisa May Alcott, Frederick Douglass, John Hay, Harriet Tubman, George McClellan, many Union soldiers, and, of course, Abraham Lincoln. Occasionally there are references to “magic lantern” projections of specific photographs – technology that was available and in use at the time the play is set. The projection cues in the stage directions should be viewed as a guide, and images of those projections are provided in the back of the script. But a production could include more or fewer or different projections as circumstances allow.

The show is a Victorian entertainment, presented by the fictional company of the actor-manager Harry Hawk. Hawk was a real actor of the period, and was indeed standing alone on stage performing for President Lincoln at the moment he was assassinated. However, Hawk’s production and the other members of his “company” are invented. He embodies the virtues and excesses of rip-roaring, Eliza-crossing-the-ice 19th-Century stagecraft, and he’s tried to pack it all into this show: music hall, Victorian sentiment, minstrel show, florid tragedy and patriotic pageant.

Each actor has a basic costume suggestive of his place in the company hierarchy. Individual costume pieces are added and subtracted – the changes are usually part of the action, which is pretty much nonstop.

Some kind of projection system is needed for displaying the “magic lantern” projections that accompany songs and scenes and are key to placing the events in historical context. The projections allow the show to work for an audience with little or no existing knowledge of the Civil War.

The cues for the “magic lantern” projections in the stage directions should be viewed as a guide and reflect what worked for previous audiences. Images for these projections are available from the publisher in digital form, but a producer should not feel confined to using only those images and could include more, fewer or different images as circumstances dictate. To obtain the projections used in the original performance, please contact Samuel French, Inc.

As for sets, ideally there is an act curtain. A well-worn placard in front of the curtain reads: “TO-NIGHT!!! SPECIAL ENGAGEMENT! MR. HARRY HAWK’S COMPANY! ONLY LOCAL APPEARANCE!” A unit set with a second level upstage would be useful. Behind that, a generic wall or exterior flats with enough open space for “magic lantern” projections to be displayed – the larger the better. On stage right, stock interior flats – the kind Victorian theatres kept on hand for touring companies – set

with a practical door and practical window, the window at second-story level if possible. On stage left, stock exterior flats or ground row with an entrance opposite the door stage right. This will be draped with plain canvas midway through Act 1 to suggest a commander's field tent in the Civil War. Upstage near the "tent" is some sort of contraption used by Hannibal to reveal a large portrait of whichever Union general happens to be in command. It can be as elaborate as a crank-and-rope mechanical or as simple as a couple of nails to hold placards hung in place.

But Victorians loved stage machinery, so the more inventive the better. Seats and levels materialize from theatrical trunks, wardrobe hampers and whatever else is readily at hand. There are a few simple chairs available on the set or in the wings for placement by the actors when needed. This labor, like the other stagecraft chores, more often than not falls to Hannibal, Cassie and Trudgett. Victorian theatre trappings are encouraged: footlights, thunder sheets, wind machines, moving ground row panoramas – all things that Hawk's vagabonds might find on hand when they arrived at a typical 19th Century theatre.

Lighting is especially important and the more acting areas available to isolate scenes, the better. While many scenes are played realistically, others are meant to be theatrically presentational, including all of the "music hall" numbers and production numbers like "We'll Fight for Uncle Abe," which should be treated like a minstrel show cakewalk. Footlights are a great addition for the more theatrical scenes.

About the language: the dialogue in *REUNION* is virtually all adapted directly from words of actual participants in the events of the play. In some cases this means using controversial language that was freely used by both blacks and whites during the Civil War era, specifically the term "nigger." *REUNION* has been produced with and without the word and the writers believe strongly that, coming as it does from sources like Harriet Tubman, the play is much more powerful with the original language intact. However, we recognize that feelings about racial terms can also create an obstacle to performing the play. Each community and theatre needs to reflect on its own standards, and in cases where the term is felt to be too objectionable to use, the word "black" should be substituted.

–Jack Kyrieleison, Ron Holgate, Michael O'Flaherty

SONGS IN REUNION

- “Darling Nelly Gray” by Benjamin R. Hanby
“The Liberty Ball” by Jesse Hutchinson
“Lincoln And Liberty” (Traditional)
“May God Save The Union” by Rev. G. Douglass Brewerton & Carl
Wolfsohn
“Abraham’s Daughter” by Septimus Winner
“Home, Sweet Home” by John Howard Payne & Henry R. Bishop
“Marching Along” by William R. Bradbury
“Comrades, Fill No Glass For Me” by Stephen Foster
“All Quiet Along The Potomac Tonight” by Ethel L. Beers & John Hill
Hewitt
“We’ll Fight For Uncle Abe” by C.E. Pratt & Frederick Buckley
“Better Times Are Coming” by Stephen Foster
“We Are Coming, Father Abr’am” by James Sloan Gibbons & L.O.
Emerson
“Wake Nicodemus” by Henry Clay Work
“Pat Murphy Of The Irish Brigade” (Traditional)
“Wasn’t That A Wide River” (Traditional)
“Battle Cry Of Freedom” by George F. Root
“Heav’n Bound Soldier” (Traditional)
“Der Deitcher’s Dog” by Septimus Winner
“John Brown’s Body” (Traditional)
“Somebody’s Darling” by Marie Ravenal de la Coste & John Hill Hewitt
“Grafted Into The Army” by Henry Clay Work
“Weeping Sad And Lonely” by Charles C. Sawyer & Henry Tucker
“Tenting On The Old Camp Ground” by Walter F. Kittredge
“Marching Through Georgia” by Henry Clay Work
“Beautiful Dreamer” by Stephen Foster
“Steal Away” (Traditional)
“Hard Times Come Again No More” by Stephen Foster

All songs are in the public domain.

ACT I

(House lights dim. A drumroll, a trumpet fanfare, and a spotlight. The act curtain lurches open to reveal HARRY HAWK, a down-at-the-heels actor/manager, and four of his company – CORDELIA HOPEWELL, TOM TRUDGETT, and CASSIE and HANNIBAL DRUMWRIGHT – caught in a frantic effort to locate one of their number. After a deeply awkward moment they recognize they are in full view of the audience and abruptly compose themselves into a tableau behind HAWK. He addresses the audience with practiced charm.)

HAWK. Distinguished patrons of the Lyceum! I welcome you this evening with a deep sense of occasion, for it is a quarter of a century to the day – indeed, almost to the hour – since I found myself center stage in the tragic drama that shook the republic to its very foundations. Permit me to introduce myself – Harry Hawk! Actor, manager – one might even say impresario of our wandering band! Tonight, it is our great honor to present the story of The Late War To Save The Union, woven from the very words of those engaged in that heroic struggle, bedecked with the never-to-be-forgotten melodies of those tempest-tossed years, and illuminated by the astonishing wonders of...The Magic Lantern!

(A triumphant chord from the orchestra. A projection appears on upstage wall:)

PROJECTION (1):
MR. HARRY HAWK'S
COMPANY PRESENTS
"REUNION!"
THE AMERICAN ILIAD!

(HAWK continues grandly.)

HAWK. *(cont.)* For the past quarter of a century, we have played our drama before the Great and the near-Great, the very stage itself bursting to hold our army of actors and the sheer extravagance of our production!

(He comes back down to earth.)

But unhappily, you find us in somewhat diminished circumstances, as a regrettable misunderstanding with certain of our less imaginative creditors has dictated the hasty withdrawal of our forces from the field of our latest triumph. It pains me to announce that in the chaos of retreat, not all of our brave number escaped. Ah, well. In the deathless words of Homer, "Surely these things lie in the lap of the gods. For there is —"

(But a supremely self-assured and unconcerned AUGUSTIN LOVECRAFT, the final member of the company, chooses precisely this moment to stroll on. With a smile at the audience and a nod to HAWK, he stations himself prominently in the group. HAWK begins again, his icy gaze fixed on LOVECRAFT, with the resignation of a man who has survived many theatrical battles.)

"For there is a strength in the union even of very sorry men."

(HANNIBAL coughs discreetly, and HAWK is instantly the gracious host once more.)

Therefore, tonight each of us appears before you in many roles, asking only that you unfetter your imaginations as you journey with us. In the fervent hope that you shall deem us worthy of your approbation, I give you our musical epic – in miniature.

(With a deep bow, he exits. Blackout.)

PROJECTION (2):
“MR. LOVECRAFT,
MR. HAWK & MR. TRUDGETT IN
‘DARLING NELLY GRAY’”

(Footlights up on HAWK, LOVECRAFT & TRUDGETT as MINSTREL TRIO.)

MINSTREL 1 (LOVECRAFT).

THERE'S A LOW GREEN VALLEY
 ON THE OLD KENTUCKY SHORE,
 THERE I'VE WHILED MANY HAPPY HOURS AWAY,
 A-SITTIN' AND A-SINGIN'
 BY THE LITTLE COTTAGE DOOR
 WHERE LIVED MY DARLING NELLY GRAY.

MINSTREL TRIO (HAWK, LOVECRAFT, TRUDGETT).

OH! MY POOR NELLY GRAY,
 THEY HAVE TAKEN YOU AWAY
 AND I'LL NEVER SEE MY DARLING ANY MORE.
 I'M A-SITTIN' BY THE RIVER
 AND I'M WEEPING ALL THE DAY,
 FOR YOU'VE GONE FROM THE OLD KENTUCKY SHORE.

(Lights up on an impassioned ABOLITIONIST (CORDELIA). She holds up a book, addressing a large unseen crowd. Music under.)

PROJECTION (2.1):
TITLE PAGE OF
“UNCLE TOM'S CABIN”

THE ABOLITIONIST (CORDELIA). Men and women of America, is slavery a thing to be defended, apologized for, passed over in silence? This Union will

THE ABOLITIONIST (CORDELIA). (*cont.*) not be saved by protecting slavery! For there is no stronger law than that by which injustice and cruelty shall bring on nations the wrath of Almighty God!

(*Lights up on an UNDERGROUND RAILROAD GUIDE (CASSIE) holding a lantern.*)

THE GUIDE (CASSIE). I think slavery is the next thing to hell! If a person would send another into bondage, he would, it appears to me, be bad enough to send him into hell, if he could.

MINSTREL TRIO.

WHEN THE MOON HAD CLIMBED THE MOUNTAIN
 AND THE STARS WERE SHINING TOO,
 THEN I'D TAKE MY DARLING NELLY GRAY,
 AND WE'D FLOAT DOWN THE RIVER
 IN MY LITTLE RED CANOE,
 WHILE MY BANJO SWEETLY I WOULD PLAY.
 OH! MY POOR NELLY GRAY,
 THEY HAVE TAKEN YOU AWAY
 AND I'LL NEVER SEE MY DARLING ANY MORE,
 I'M A-SITTIN' BY THE RIVER
 AND I'M WEEPING ALL THE DAY,
 FOR YOU'VE GONE FROM THE OLD KENTUCKY
 SHORE...

(*TRIO hum under. Lights up on FUGITIVE SLAVE (HANNIBAL).*)

THE FUGITIVE (HANNIBAL). I have fled to the highest hills of the forest, pressing my way to the North, but the river Ohio was my limit. It was an impassable gulf. Sometimes, standing on the Ohio River bluff, I gazed upon the blue sky of the free North and thought...

THE GUIDE. Oh, that I had the wings of a dove...

THE FUGITIVE. ...that I might soar away to where there is no slavery...

THE GUIDE. ...no clanking of chains...

THE GUIDE & THE FUGITIVE. ...no parting of husbands
and wives....

(Projection out. This verse is accompanied by maudlin, theatrical gestures from THE MINSTRELS, in contrast to THE GUIDE and THE FUGITIVE.)

MINSTREL 1.

ONE NIGHT I WENT TO SEE HER
BUT "SHE'S GONE!" THE NEIGHBORS SAY,
THE WHITE MAN BOUND HER WITH HIS CHAIN.
THEY HAVE TAKEN HER TO GEORGIA
FOR TO WEAR HER LIFE AWAY,
AS SHE TOILS IN THE COTTON AND THE CANE...

THE FUGITIVE. ...I thought of the fishes of the water,...

THE GUIDE. ...the fowls of the air,...

THE FUGITIVE. ...the wild beasts of the forest. All
appeared to be free...

THE GUIDE. ...to go just where they pleased....

(Music out.)

THE FUGITIVE. And I was an unhappy slave.

*PROJECTION (3): POSTER –
"COLORED PEOPLE OF BOSTON!
BEWARE OF SLAVECATCHERS
AND KIDNAPPERS!"*

MINSTREL 1.

OH! MY DARLING NELLY GRAY,
UP IN HEAVEN THERE THEY SAY,
THAT THEY'LL NEVER TAKE YOU FROM ME ANY MORE.

MINSTREL TRIO.

I'M A COMING – COMING – COMING,
AS THE ANGELS CLEAR THE WAY,
FAREWELL TO THE OLD KENTUCKY SHORE.

(Blackout. Sound of a large audience in an auditorium.)

*PROJECTION (4): POSTER
ANNOUNCING LINCOLN'S
APPEARANCE IN NEW YORK.*

THE ABOLITIONIST.

COME, ALL YE TRUE FRIENDS OF THE NATION...

(The others enter as supercilious NEW YORKERS who have come to have a look at the Illinois rube. They speak directly to the audience, describing events as they unfold in front of them.)

NEW YORKER 1 (LOVECRAFT). When Mr. Lincoln rose to speak, I was greatly disappointed.

NEW YORKER 2 (CASSIE). From his long, ungainly figure hung clothes that were evidently the work of an unskilled tailor.

NEW YORKER 3 (HAWK). His large feet, his clumsy hands, his bushy head, balanced on a long and lean head-stalk –

NEW YORKER 1. All this made a picture which did not fit in with New York's conception of a finished statesman.

THE ABOLITIONIST.

ATTEND TO HUMANITY'S CALL...

NEW YORKER 2. He cleared his throat and began.

NEW YORKER 4 (HANNIBAL). *(a high-pitched squawk)*
"Mister Cheer-man!"

(All laugh discreetly except NEW YORKER 5 (TRUDGETT), who has started to pay close attention.)

NEW YORKER 1. He employed many other words with an old-fashioned pronunciation....

THE ABOLITIONIST.

COME AID IN THE SLAVE'S LIBERATION...

NEW YORKER 4. I said to myself, "You won't do."

NEW YORKER 1. This is all very well for the wild West...

NEW YORKER 3. ...but it will never go down in New York!

THE ABOLITIONIST.

AND ROLL ON THE LIBERTY BALL!

THE ABOLITIONIST & NEW YORKER 5 (TRUDGETT).

AND ROLL ON THE LIBERTY BALL,
AND ROLL ON THE LIBERTY BALL,
COME AID IN THE SLAVE'S LIBERATION,
AND ROLL ON THE LIBERTY BALL!

NEW YORKER 4. But pretty soon he began to get into his subject....

NEW YORKER 2. He straightened up...

NEW YORKER 4. His face lighted as with an inward fire...

NEW YORKER 2. The whole man was transfigured.

THE ABOLITIONIST.

SUCCESS TO THE OLD-FASHIONED VIRTUE
THAT MEN ARE CREATED ALL FREE;
AND DOWN WITH THE POWER OF THE DESPOT,
WHEREVER HIS STRONGHOLD MAY BE!

THE ABOLITIONIST & NEW YORKERS 2, 4 & 5

WHEREVER HIS STRONGHOLD MAY BE,
WHEREVER HIS STRONGHOLD MAY BE;
AND DOWN WITH THE POWER OF THE DESPOT,
WHEREVER HIS STRONGHOLD MAY BE!

NEW YORKER 1. I forgot his peculiarities!

NEW YORKER 3. Presently, forgetting myself, I was on my feet with the rest...

NEW YORKER 1. yelling like a wild Indian...

NEW YORKER 3. cheering this wonderful man...

NEW YORKER 1. (*abandoning all restraint*) The greatest man since St. Paul!

*PROJECTION (5): HEADLINE –
“THE PRAIRIES ON FIRE FOR LINCOLN!”*

ALL.

HURRAH FOR THE CHOICE OF THE NATION,
 OUR CHIEFTAIN SO BRAVE AND SO TRUE!
 WE'LL GO FOR THE GREAT REFORMATION,
 FOR LINCOLN AND LIBERTY, TOO!
 WE'LL GO FOR THE SON OF KENTUCKY,
 THE HERO OF HOOSIERDOM THROUGH,
 THE PRIDE OF THE "SUCKERS" SO LUCKY,
 FOR LINCOLN AND LIBERTY, TOO!

*PROJECTION (6): HEADLINE –
 "LINCOLN NOMINATED!"*

THEN UP WITH THE BANNER SO GLORIOUS,
 THE STAR-SPANGLED RED, WHITE AND BLUE!
 WE'LL FIGHT 'TIL OUR BANNER'S VICTORIOUS –
 FOR LINCOLN AND LIBERTY, TOO!

(Blackout. All exit except HAWK.)

*PROJECTION (7):
 "LET THE PEOPLE
 REJOICE! LINCOLN ELECTED!"*

(SECESSIONIST (HAWK) steps into light.)

SECESSIONIST (HAWK). *(ominously)* Even if the Potomac is crimsoned in human gore, the South will never submit to the inauguration of Abraham Lincoln.

(Projection out. Lights down on HAWK. LOVECRAFT enters. With the addition of something as simple as a pair of glasses, he has become THE SECRETARY.)

THE SECRETARY (LOVECRAFT). I had just returned to Illinois from college in the East. My uncle practiced law next door to Mr. Lincoln and prevailed on his celebrated neighbor to offer me a secretarial post. When the great news of his election reached us, Mr. Lincoln turned to us. "Well, boys," he said, "your troubles are over. But mine have just begun."

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