



W<sup>m</sup> HARRIS J<sup>r</sup> *presents*  
John Drinkwater's  
**ABRAHAM  
LINCOLN**  
*with* Frank M<sup>c</sup>Glynn





John Drinkwater's "Abraham Lincoln" is the most widely discussed play in the English speaking world.

Produced in Birmingham and then played in a tiny theatre on the out-skirts of London, it suddenly became famous. Not only London but all England and this country heard of it as a great play, the first time that Abraham Lincoln had been brought nobly to the stage.

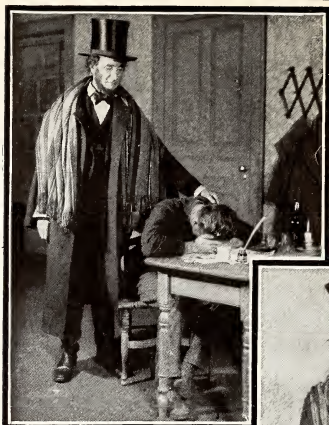
As Arnold Bennett wrote: "Monarchs and princes have seen it. Archbishops have seen it. Statesmen without number have seen it. . . . Nobody can dine out in London to-day and admit without a blush that he has not seen 'Abraham Lincoln'."

Such was the fame of John Drinkwater's play in London. Soon after it began its run there—a run which stretched out for more than a year—dramatic rights for this country were bought by William Harris, Jr., an artistic as well as a successful producer.

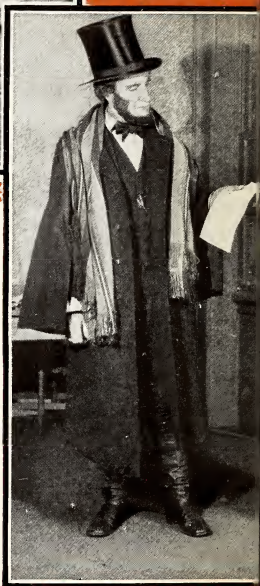
"Abraham Lincoln" started its American career with a triumphant reception in Washington, where it was endorsed by all the leaders of our national life.

Opening in New York at the Cort Theatre, with an audience the most notable of recent years, play and author were cheered to the echo.





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—H. T. PARKER, *The  
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"A moving, exciting  
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—ALEX. WOOLLCOTT,  
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 Lincoln stood gazing at the map of his country, and  
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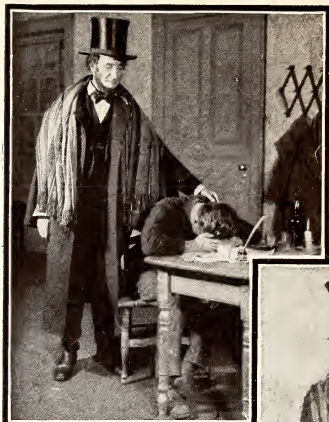
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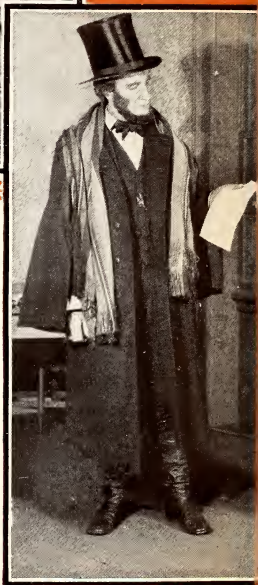
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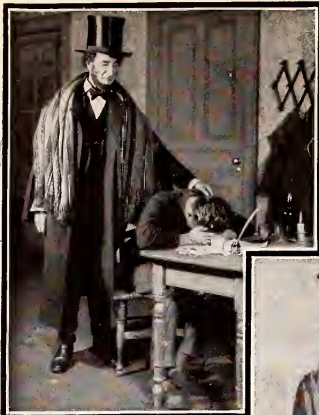
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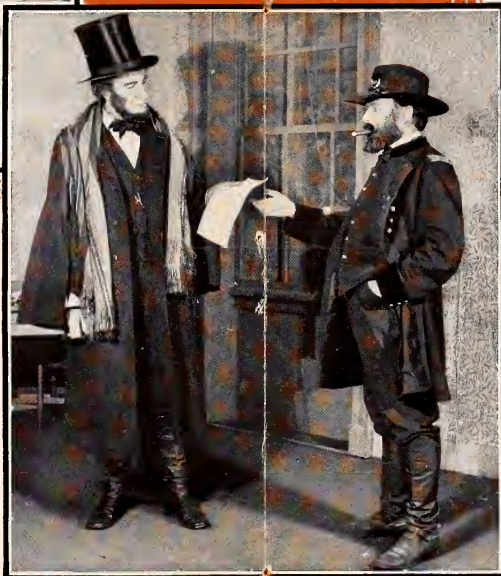
"I would not for a good deal miss the thrill that came to me when Abraham Lincoln stood gazing at the map of his country, and part of the thrill, if you choose, to the art of the play that when 'big moments' come in the theatre, it is who is unconsciously living, thinking and feeling with onlookers, are among the rarest and most precious theatre."

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HERBERT HOOVER, who may well be considered a typical American, saw John Drinkwater's "Abraham Lincoln" in New York not only once but several times. He then wrote this praise of it:

"I never enjoyed a play more in my life. It was a revelation. Every part was superbly portrayed, and the little deviations from history, which can be attributed to poetic license, added rather than detracted from the charm of the play. Mr. McGlynn's Lincoln was unsurpassed."



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"I would not for a good deal miss the thrill that came to me when Abraham

Lincoln stood gazing at the map of his country, and mine. Ascribe part of the thrill, if you choose, to the art of the player, but I know that when 'big moments' come in the theatre, it is when the audience is unconsciously living, thinking and feeling with the playwright. These dramatic silences, made vocal by the imaginations of the onlookers, are among the rarest and most precious things in the theatre."

—KATE DOUGLAS WIGGIN.

“Abraham Lincoln” was recognized at once as the most important achievement of the last ten years in our American theatre. That verdict was confirmed by a run that extended over a season, through a hot summer, into another season, and then a triumphant engagement in Chicago.

Its success was universally pointed out by newspapers and magazines as proof that the American public did appreciate the best in our theatre. No less than forty-five most important newspapers from coast to coast endorsed “Abraham Lincoln” in editorials, a record far beyond that of any other play in our history.

Of the actor, Frank McGlynn, who plays Lincoln, the following is a characteristic tribute, taken from The New York Times: “The fascinated eye follows his every move. The courage, the native dignity, the whimsical understanding, the great kindness, the very spirit of Lincoln is in this glowing impersonation.”

Americans of all estates have thronged the theatre to see this play, have been roused to enthusiasm as they saw Lincoln in very life win his great victory, and then, as they beheld his tragic death, have gone forth in tears. Could there be any nobler tribute to our greatest American?

