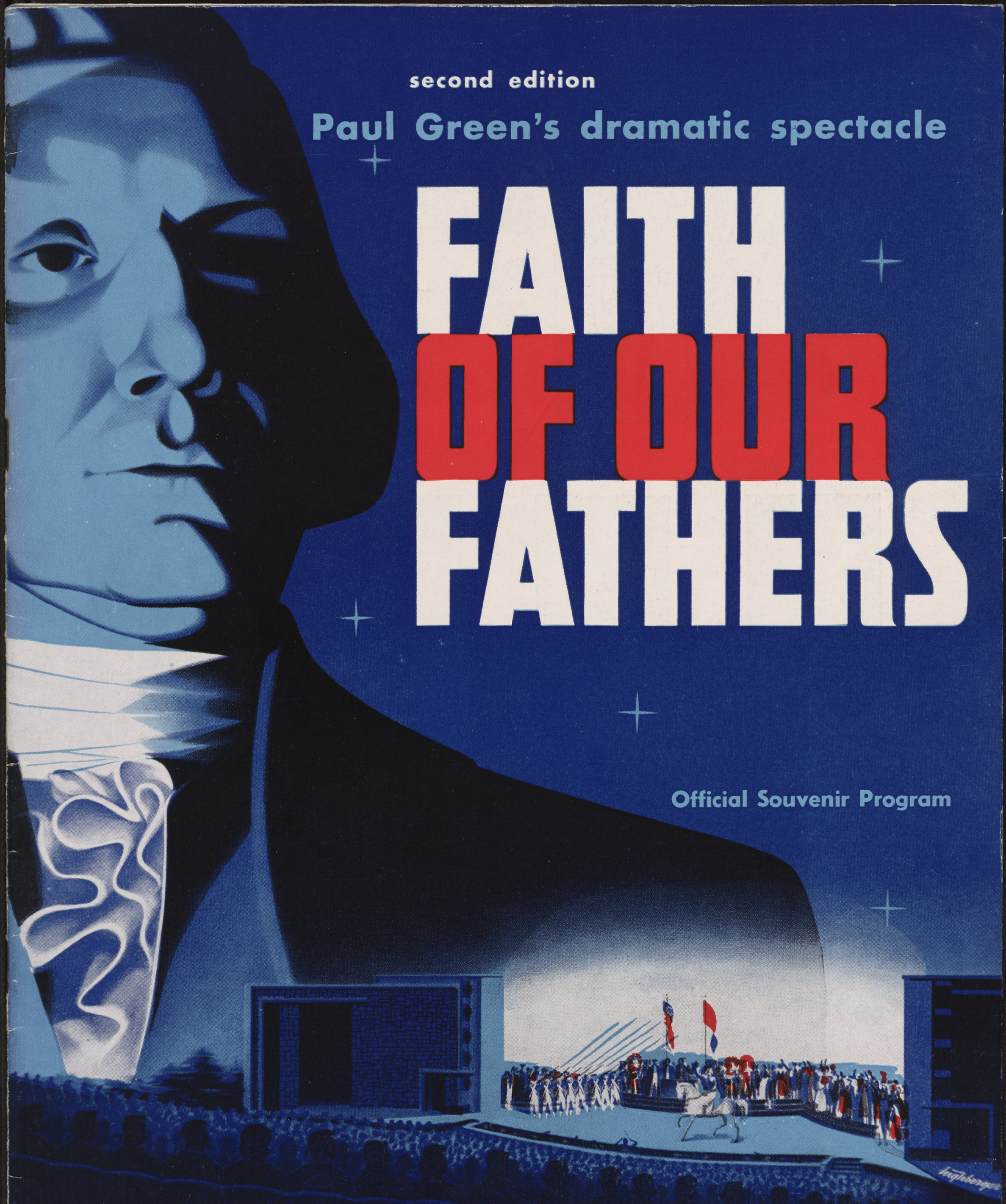
second edition

Paul Green's dramatic spectacle

FAITH OF OUR FATHERS

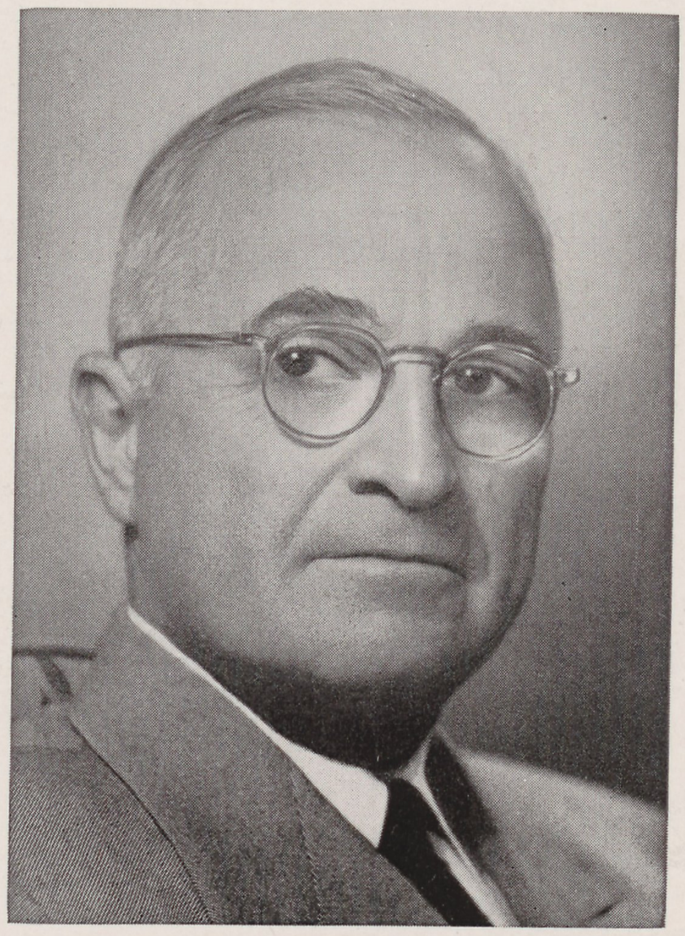
Official Souvenir Program



Carter Barron Memorial Amphitheatre · Rock Creek Park · Washington, D. C.

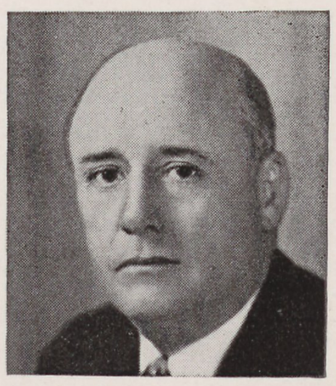
PRODUCED BY THE NATIONAL CAPITAL SESQUICENTENNIAL COMMISSION

National Capital Sesquicentennial Commission

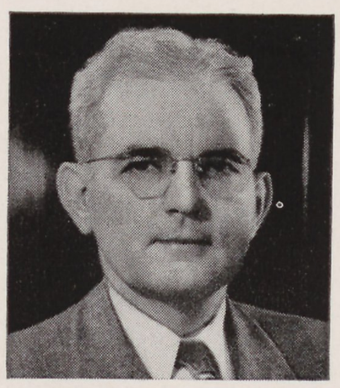


HARRY S. TRUMAN
President of the United States
Ex Officio Chairman

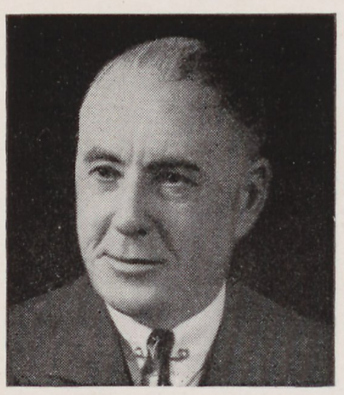
KENNETH MCKELLAR
President pro tempore of the Senate
Ex Officio



SAM RAYBURN
Speaker of the House
Ex Officio



SPESSARD L. HOLLAND
United States Senate



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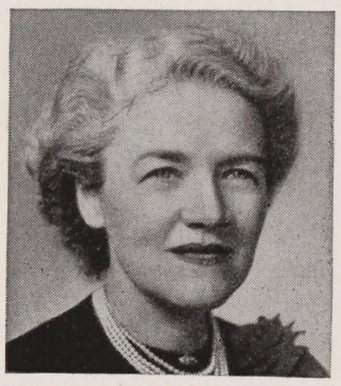
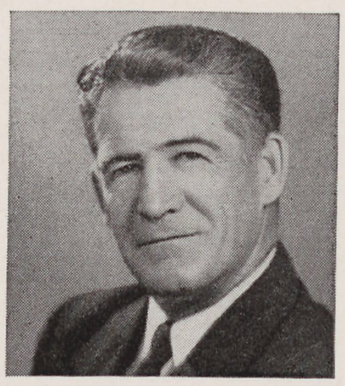
United States Senate



MARGARET CHASE SMITH
United States Senate



WALT HORAN
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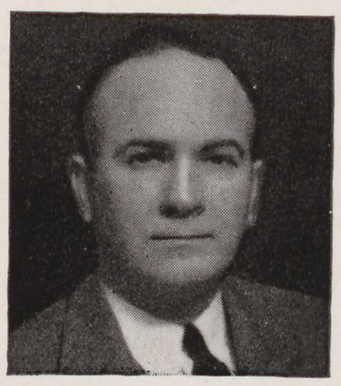
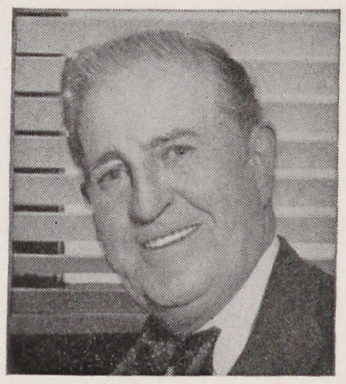


JOHN L. MCMILLAN
United States
House of Representatives



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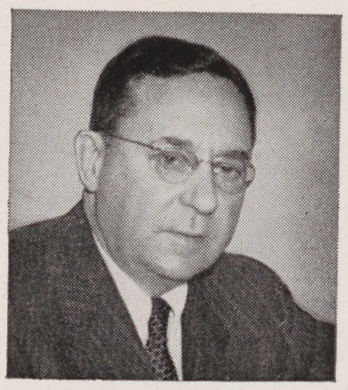
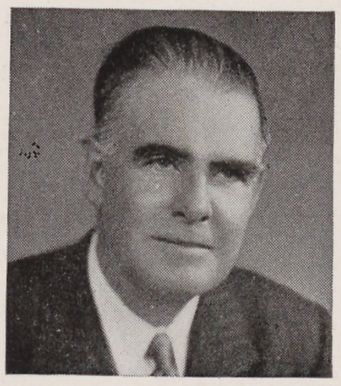
Board of Commissioners
District of Columbia



MELVIN D. HILDRETH
Executive Vice Chairman



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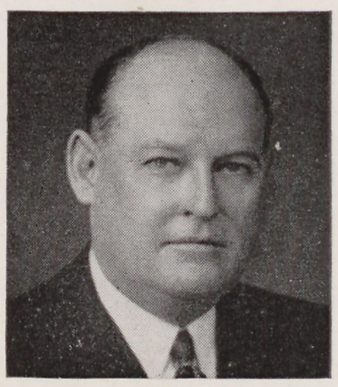
Chairman
Executive Committee



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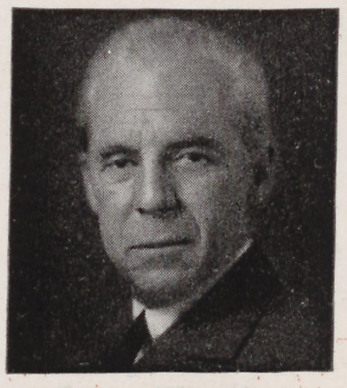
President
Riggs National Bank



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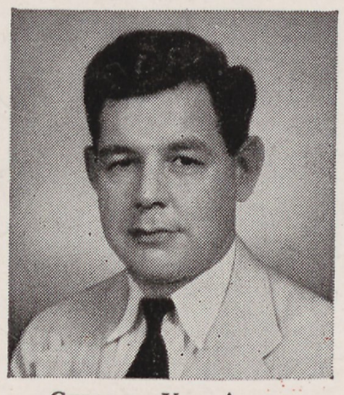
MRS. PHILIP L. GRAHAM



GERHARD VAN ARKEL
General Counsel

PAUL M. MASSMANN
General Manager

COMMEMORATING THE ONE HUNDRED AND FIFTIETH ANNIVERSARY
OF THE ESTABLISHMENT OF THE PERMANENT CAPITAL OF THE
UNITED STATES IN THE CITY OF WASHINGTON IN 1800

THE NATIONAL CAPITAL SESQUICENTENNIAL COMMISSION

PRESENTS

THE 1951 EDITION OF

PAUL GREEN'S

FAITH OF OUR FATHERS

A SYMPHONIC DRAMA WITH MUSIC AND DANCE BASED ON GEORGE WASHINGTON'S PART IN FOUNDING THE AMERICAN REPUBLIC AND LAUNCHING THE YOUNG NATION ON ITS CAREER

PAUL M. MASSMANN, GENERAL MANAGER AND PRODUCER

DIRECTED BY WILLIAM VORENBERG

CHOREOGRAPHY BY MYRA KINCH

MUSICAL DIRECTION AND SPECIAL MUSIC BY RICHARD DIRKSEN
SETTINGS AND LIGHTING BY JAMES D. WARING
COSTUMES DESIGNED BY SUSANNE SHERMAN
PROPERTIES DESIGNED BY CLARA BLACK
ORCHESTRAL ARRANGEMENT BY CHARLES CLIFF AND RICHARD DIRKSEN

PRODUCTION MANAGER: L. POE LEGGETTE

STAGED AT THE

Carter Barron Amphitheatre

ROCK CREEK PARK

SIXTEENTH STREET AND COLORADO AVENUE, N.W.

Washington, D. C.

NIGHTLY EXCEPT SUNDAY, JUNE 1 THROUGH SEPTEMBER 3, 1951

SOUVENIR PROGRAM

PRICE FIFTY CENTS

THE WHITE HOUSE
WASHINGTON

"Faith of Our Fathers" recalls scenes of our birth as a nation. In doing so it stirs memories of the sacrifices, the perplexities, and the efforts that attended the event. It implies lessons for our conduct today and tomorrow.

Our fathers wanted many things and sought them in many byways. But one common article of faith bound them together. They were determined to achieve and preserve liberty. For this purpose they pledged their fortunes and their lives. For this purpose, they gave prodigiously of both.

This is the "Faith of Our Fathers".

This is the faith of their sons and daughters.

This is the faith of free men everywhere.

This is the faith which, with God's help, will triumph.

Harry Truman

THE MEANING OF THE PLAY

MELVIN D. HILDRETH

REDEDICATION to the "faith of our fathers" is the purpose of the play. To share the faith our fathers had is to pledge ourselves to the great purpose they had in mind, the understanding once again of their struggles, their hopes and fears.

As we look about us today we can realize how justified was their faith, and especially the faith of Washington.

"Given a man full of faith," says Alexander Mclaren, "you will have a man tenacious in purpose, absorbed in one grand object, simple in his motives, in whom selfishness has been driven out by the power of a mightier love, and indolence stirred into unwearied energy."

It was Kossuth who wrote: "Let him who looks for a monument to Washington look around the United States. Your freedom, your independence, your national power, your prosperity, and your prodigious growth are a monument to him."

Certainly Chauncey M. Depew eloquently described the spirit of Washington when he said: "He stands the noblest leader who ever was entrusted with his country's life. His patience under provocation, his calmness in danger, and lofty courage when all others despaired, his prudent delays when delay was best, and his quick and resistless blows when action was possible, his magnanimity to defamers and generosity to his foes, his ambition for his country and unselfishness for himself, his sole desire of freedom and independence for America, and his only wish, to return after victory to private life, have all combined to make him, by the unanimous judgment of the world, the foremost figure of history."

There is, too, a fundamental reason why the play brings forth again the story of Valley Forge and Tom Paine's great and present timely speech "these are times that try men's souls" . . . "this is no time for the sunshine soldier or the summer patriot."

Then the play ends by reminding us that the Capitol Building itself is the embodiment of those principles which from the outset stamped themselves upon the destiny of the nation. Its cornerstone was laid by George Washington. It reflects the continuity of Democracy. In the fullest sense of the term it was and is national.

From the very beginning Washington realized how much depended on the completion of the Capitol. As he so well stated: "It is the progress of that building that is to inspire or depress public confidence." It can well be said that the history of the Capitol, both structural and spiritual, is the history of the preservation and amplification of the same principles which were responsible for its inception.

We hope that "Faith of Our Fathers" will impart a feeling, that it will touch the heart, that it will help make clearer what it is that we have inherited from George Washington and the men and women who worked with him in the creation of our nation and of this city which so proudly bears his name as a citadel of strength and freedom.

In the difficult days ahead may we be strengthened because we gained faith — the faith of our fathers. That is the purpose and the meaning of the play.

FAITH OF OUR FATHERS opens in the year 1759. Young George Washington brings his bride, Martha Custis, home to Mount Vernon, arriving in a handsome barouche drawn by high-stepping hackney bays. In festive mood and a setting of magnificent pageantry, Virginia neighbors, plantation workers and friendly Iroquois join in a gala welcoming celebration.

Faith of Our Fathers

SYNOPSIS

Act I

THE PLAY opens with Washington bringing Martha Custis home to Mt. Vernon as his bride. The year is 1759, and the neighbors, slaves, fieldhands, and friendly Indians give them a rousing welcome. The future seems to stretch fair and beautiful ahead. But political trouble is brewing.

In the next scene we see the growing discord between the motherland and the colonies. The oppressive measures passed by the English Parliament are proving a source of bitter irritation to the American people. Washington and his loyalist neighbors, the Fairfaxes, differ violently in the dispute. News arrives from Sam Adams in the North announcing the blockade of Boston. Washington is incensed. These wrongs must be righted.

Scene Three shows the dynamic Sam Adams haranguing the people. Then follows the skirmish at Lexington. Here is fired the "shot heard 'round the world." The Revolutionary War is on.

In Scene Four the Continental Congress meets the issue squarely. Washington is appointed Commander-in-Chief of the new army. Then follows the signing of the Declaration of Independence and the jubilation of the people. But Washington's troops are weak. Typical of their commander's strategy are the sudden attacks he makes in unexpected places. We see him crossing the Delaware on a winter's night and falling on the Hessians at Trenton in a surprise battle.

Then back at Mt. Vernon we see young Lawrence Sullivan paying court to beautiful Lucy Bridges, a young kinswoman of Martha Washington. His love is somewhat complicated by the rivalry of the aristocratic Frank Westmoreland for Lucy's hand. Lawrence and the faithful servant, Billy Lee, who also has his love troubles, are to escort Martha back to join Washington at Valley Forge.

The next scene shows the bitter time of cold despair at Valley Forge. Sickness, hunger, desertion — these have seemed the only answers to the prayers of Washington. Then at the darkest moment the young, ardent Lafayette comes to lighten the gloom of the still-resolute commander with the glad news of help at hand. The French have signed an alliance with the colonies and will furnish military assistance. Washington now rallies his men and the people to stand firm for freedom. He prophecies ultimate victory, and the people and soldiers are fired with new hope.

Act II

The war is over, peace with England has been signed. The neighbors and guests of Mt. Vernon are celebrating the visit of Lafayette and Washington's return. The Frenchman's revolutionary aspirations are echoed by young Lawrence Sullivan. But Washington makes it clear to his distinguished guest that his dream for his country is one of peace and tranquil good government. To the old soldiers who clamor for his continued leadership he soberly declares his belief in hard work and self-government. The problem now is unity. News of disunion in the states foretells trouble ahead, and Washington sets to work to rally the leaders to firm action.

In the next scene we see how hard times have now come down on the people. Oppressed by harsh legal rulings and the depreciation of the currency, the former soldiers and the working people are ground down in poverty. They grow rebellious. It would seem that their liberty is dead.

Then in Massachusetts we see Daniel Shays and his followers fighting for their rights and breaking up the courts of judgment. Civil war threatens. Washington leads the way in calling a constitutional convention to provide a document of government stronger than the weak Articles of Confederation. The Constitution is created, and Washington is inaugurated our first president.

One of Washington's great dreams is the plan for a Federal City. To this end he confers with the promising young artist, L'Enfant, a veteran of the French troops sent to aid the Americans. L'Enfant brings with him an assistant, Benjamin Banneker, a Negro freeman and self-taught surveyor.

Next we see the cabinet assembling for an important meeting—to consider means of handling a growing rebellion among the farmers of Pennsylvania and elsewhere. The cabinet splits into differing factions. Jefferson opposes force and blames the whole trouble on Hamilton's financial system and the taxation of agricultural lands and crops. There seems no solution when the leaders cannot agree. The adjournment of the meeting brings nothing but Washington's lonely pondering on the question—shall the President use force against his own people? In prayer and anguish he relives the words of his dying mother, "Duty demands all." And he determines to do what is best for the country as a whole—even if it means bloodshed.

The President's proclamation against the rebels is met with rebellious rioting. Washington stands firm in his intent to enforce order. He leads his soldiers again to battle. The insurgents yield. The example and influence of their hero turns the people to him again. The strength of a united government has now been proved.

In the final scene we see Washington laying the cornerstone of the Capitol in the city that bears his name. This eternal stone, he declares, symbolizes the strength and endurance of a mighty nation.

For dramatic purposes, the author has had to exercise some liberty here and there in the interpretation of historical fact.

FAITH OF OUR FATHERS

THE CAST

(In order of speaking)

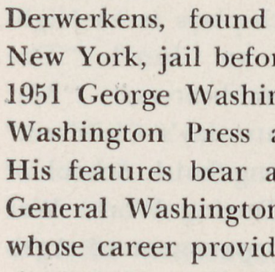
Amos Sullivan, *Tenant Farmer and Friend of Washington*	John X. Ward
Cynthy Ann, *his wife*	Davie Rogers
Billy Lee, *Washington's manservant*	George Johnson
Mary Ball Washington, *Washington's Mother*	Cay Knockey
Aunt Dicey, *an old servant*	Ella Thompson
George Washington	Charles Grunwell
Martha Washington	Janet Fleet
Chief Running Deer, *a friendly Indian*	Robert Mattina
Chloe, *a servant*	Geraldine Butler
Sally Fairfax	Lynne Finn
Maria Byrd	Rita Parker
William Byrd	Orin Parker
Lord Fairfax	Peter Jerome
George Mason	William Flaherty
George Fairfax	Al Barraclough
Sam Adams	Russel Foster
American Ensign	Richard Waters
British Captain	Roy Poole
John Hancock	Al Barraclough
Town Crier	Louis Aiken
George Sullivan	William Smith
Lawrence Sullivan	Roger Price
Lucy Bridges, *a young kinswoman of Washington*	Joan Rowe
Frank Westmoreland	Richard Miller
Hannah, *Billy Lee's sweetheart*	Roxie Roker
A Guard	Gerald Gough
First Soldier	Edward Call
Second Soldier	Thomas Jones
Third Soldier	Paul Curtin
Fourth Soldier	Robert Stephens
General Lafayette	Terry Gallegos
Jean Antoine Houdon, *a French sculptor*	Edward Call
Daniel Shays	Robert Mattina
Minister	Peter Jerome
Spirit of Liberty	Margaret Psaltis
First Delegate	William Flaherty
James Madison	Richard Waters
Second Delegate	Thomas Jones
Benjamin Franklin	Al Barraclough
Pierre Charles L'Enfant	Roy Poole
Benjamin Banneker	Albert Cherry
Alexander Hamilton	William Flaherty
John Jay	William Cain
Henry Knox	Al Barraclough
Edmund Randolph	Peter Jerome
John Adams	Thomas Cook
Members of Congress, Soldiers, Indians, Townspeople, Farmers and Other Folk	The Entire Company

FAITH OF OUR FATHERS CAST

CHARLES V. GRUNWELL, JR. (*George Washington*) was chosen from about 50 applicants for the role. He is a native of Washington and a graduate of The George Washington University. Since his discharge from the Army as a first lieutenant, Charles has been in New York appearing in stock company productions and on television. He is a graduate of Central High School and took drama courses at Catholic University while attending the George Washington University. At Catholic University he appeared in "Murder in the Cathedral," "Far Off Hills," and "Art and Prudence." With the Civic Theatre here he took part in "Yellowjack," "Kiss the Boys Good-bye," and "Johnny Johnson," Mr. Green's popular hit of the 1930's. This six-foot-three George Washington is one-half inch taller than the original Father of his country and is the great-great-grandson of Gilbert Vanderwerken, who operated the first horse-drawn street car line in the national capital. He also had a Tory ancestor who was jailed twice for opposing the American Revolution. Loyal Whigs can relax, however, because, according to family records, a cousin of the Tory named Van Denbergh helped organize the militia in New York State. The Tory, Henrik Van Derwerkens, found himself in an Albany, New York, jail before the war was over. The 1951 George Washington is described by the Washington Press as "ruggedly handsome." His features bear a definite resemblance to General Washington, a personage of history whose career provides Charles with his principal hobby—digging into the Library of Congress files rich in accounts of the first President's personality. Charles came to "Faith of Our Fathers" from New York, where in the past year he has been appearing in television shows, including "We the People," "Starlight Theatre," "Studio One," and "Kraft Theatre of the Air." Charles' best-known Broadway stage role was in "Lost in the Stars," 1949-50.

★ ★ ★ ★ ★

JANET FLEET (*Martha Washington*) was born in Goldsboro, North Carolina. She decided on a dramatic career in high school while working under the directorship of Clifton Britton, who is stage manager for Paul Green's "The Lost Colony." After leaving Hollins College in Virginia, she went to New York. There she did commentating for New York City's Golden Jubilee Exhibition, played with Helen Hayes in the radio version of "Victoria Regina," and acted in soap operas. She appeared in a series of television shows, including Shakespeare's "Macbeth," Barrie's "The Ivory Door," and Ripley's "Believe It Or Not." While in New York she attended Feagins' School of Drama and Radio, studied privately with Stephen Price, and did volunteer work for the American Theatre Wing and the American National Theatre and Academy. A weekend in Washington resulted in a standing lunch-time date with radio station WGMS on a daily program of celebrity interviews, and a series of television programs, preparing international recipes with guests from the different Embassies. Last season she was a member of the company of "Faith of Our Fathers." Playing Martha Washington this year is the realization of a long-standing ambition—to play a role written by a fellow North Carolinian.

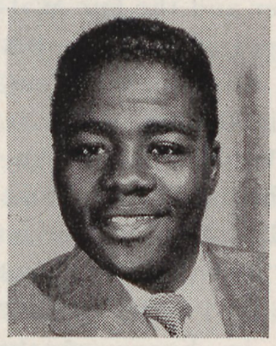


★ ★ ★ ★ ★

CAY KNOCKEY (*Mary Ball Washington*) is a native Washingtonian who has been connected with Washington theatre groups since childhood. She is a member of Washington Civic Theatre; played with Roadside Theatre, a summer barn theatre discontinued in 1942; and the Crossroads Theatre in Virginia. She was a member of the old Blackfriars Group which later became the foundation of the Catholic University Speech and Drama Department, and was associated with the first presentations of the Department. Cay has also been active in theatre groups at American University and The George Washington University. As a Civilian Actress Technician with Special Services of the Army, she directed and acted in soldier shows in Japan during 1948 and 1949. Later she returned to Catholic University for a Master's degree in Speech and Drama. At Catholic University she recently appeared in "The Real McCoy," "Oedipus," "Diary of a Scoundrel," and "The Madwoman of Chaillot."

★ ★ ★ ★ ★

GEORGE JOHNSON (*Billy Lee*) was born in Jacksonville, Florida, where he got his first taste of the theatre, trodding the boards for four years in his high school's annual minstrel show. In his senior year he wrote the entire show, launching yet another career. George came to "Faith of Our Fathers" from Howard University's drama school, originally as understudy in his present role and as Benjamin Banneker, the Negro surveyor who became a Washington legend as he took the sights for Major L'Enfant's historic plan of the National Capital. At Howard, George appeared as Noah in "No More Peace," as Barry in "Boys Without Pennies"—an original play by Ted Smith. Highlight of his Howard experience was a tour of Pennsylvania and Delaware. Or, perhaps says George, his first role in a Paul Green drama—Howard's staging of "Hymn to the Rising Sun."



★ ★ ★ ★ ★

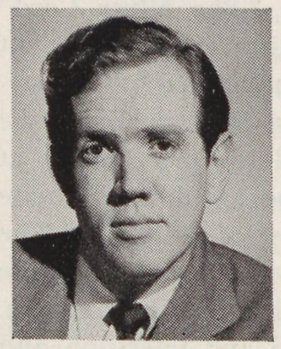
ROXIE ROKER (*Hannah*) was born in Miami, Florida, but was reared and still lives in Brooklyn, New York. She became seriously interested in drama while attending Girls' High School in Brooklyn. At present she is majoring in Drama at Howard University in Washington, D. C., and is now in her junior year. In 1949 she toured Europe with the Howard Players in "The Wild Duck" and "Mamba's Daughters." This group performed in Norway, Sweden, Denmark, and Germany. She has also appeared as Martha in "Cross Purpose," the Fortune Teller in "Skin of Our Teeth," and Merete Beyer in "The Witch." In this season's edition she again plays the role of Billy Lee's sweetheart. Roxie looks forward to becoming an actress on the world stage. As a second choice she is interested in the field of Speech Pathology.

★ ★ ★ ★ ★

JOHN X. WARD (*Amos Sullivan*) is a student at American University where he is majoring in Business Administration. His home state is New Jersey. After completing undergraduate work he plans to enter the Washington College of Law. Early last summer he appeared in Shaw's "Caesar and Cleopatra," which starred Paulette Goddard, at the Olney Summer Theatre in Maryland. At American University he has played such roles as Bottom in "Midsummer Night's Dream," Father in "Dear Ruth," Stefano in "The Tempest," and the Stage Manager in "Our Town." Two summers ago he played at the Meridan Hill Summer Theatre in "Amphitryon 38" with Elizabeth Bergner in the leading role. In our production last summer he played the role of Patrick Henry.

★ ★ ★ ★ ★

ROY POOLE (*Understudy to George Washington, British Captain, L'Enfant*) was born in San Bernardino, California, in 1924. He is a graduate of Stanford University in the class of 1948. His experience in stock includes playing with the Hillbarn Summer Theatre in California, the Summer Players of Charleston, West Virginia, and the



Artillery Lane Playhouse in St. Augustine, Florida. He has appeared in television with "Look Photo-Crime," "Celebrity Time," and two seasons with the Kay Kyser Show. In addition, Roy has done film narrations for the State Department and Affiliated Film Producers. His Broadway experience includes "Now I Lay Me Down To Sleep" in 1950, in which he played with Fredric March and Florence Eldridge. He is a veteran of World War II, having served with the Army for three and one-half years in France and Germany.

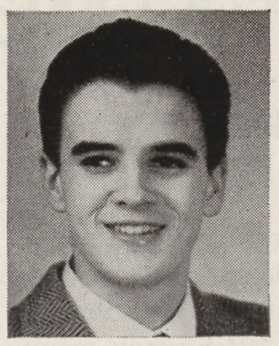
★ ★ ★ ★ ★

DAVIE ROGERS (*Cynthy Ann*) is a native of Covington, Ky. She served in the U. S. Navy from 1943 to 1946 as an announcer for an all-Wave band and participated in numerous bond drives. After being released from the service she entered The George Washington University, where she received her A.B. degree in theatre last year. While there she appeared in "The Great Campaign," "The Inspector General," "Yellow Jacket," and had the leading role in "The Warrior's Husband," and "The Skin of Our Teeth." She was also active in the Radio Workshop. During the summer of 1949 she had the leading role in Moliere's "The Imaginary Invalid," presented by the Westminster Players of Washington. Early last summer she was assistant production manager for the Washington Theatre and Opera Group, San Carlos Opera Company, at the Watergate. In last year's production of "Faith of Our Fathers" she appeared as the female commentator.

★ ★ ★ ★ ★

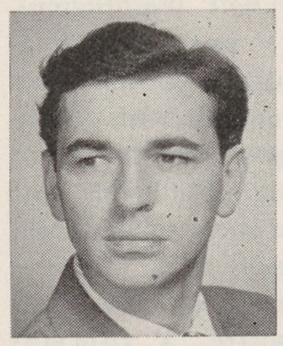
LYNNE FINN (*Sally Fairfax*) was born in Baltimore, Maryland, in 1923. Prior to serving in Army Air Forces during World War II as an instrument flight instructor, she was a Speech major at Washington State College. After leaving the service she received a Bachelor of Arts degree in Speech Pathology from the George Washington University in Washington, D. C. At the university she appeared in "Agememnon," "Dark of the Moon," "The Great Campaign," and "John Loves Mary." She played in "Liliom" with Donald Buka and "The Silver Cord" with Frances Starr during the summer of 1949 with the Charlottesville, Virginia, Players. Other experience in stock includes the 1950 season with the New York Players at Alpena, Michigan. Lynne has done graduate study at the University of Virginia, The George Washington University, and at Wayne University in Detroit, Michigan. In addition, she has worked in radio and television and for the American Theatre Wing in Washington and New York.

ROGER CARSON PRICE (*Lawrence Sullivan*) was born in Tennessee on July 20, 1931, but has lived in the immediate vicinity of Washington since he was four. Since his graduation from Woodrow Wilson High School in 1948, he has attended The George Washington University — except for a year out of school working as Traffic Manager and Continuity Coordinator for DuMont Television Station WTTG. He played the title role in "The Drunkard" for the Mount Vernon Players in 1949. He has participated in several stage, radio and television projects, including radio announcing for WGAY and local nightclub entertaining.



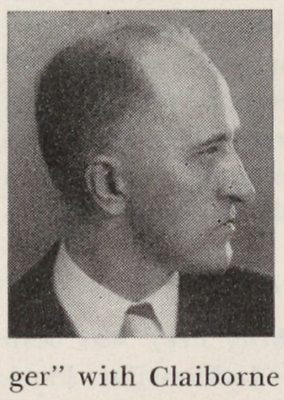
★ ★ ★ ★ ★

WILLIAM C. FLAHERTY (*George Mason*) is a native of Waterloo, Iowa. After one year at Loras College, Dubuque, Iowa, he had a season with the Bob Pollard Players, touring the Midwest. He joined the Air Force in December, 1941, became a navigator, and participated in thirty-four missions over Europe. Since the war he has had a season with the Geller Theatre Workshop of Los Angeles, one year at Gonzaga University, Spokane, Washington, and is now majoring in drama at the Catholic University of America. In the 1950 production of "Faith of Our Fathers" he appeared as Alexander Hamilton.



★ ★ ★ ★ ★

PETER JEROME (*Lord Fairfax*) was born in Atlanta, Georgia. He was educated in Catholic parochial school, at St. Bonaventure's College, and at The George Washington University. He played on Broadway and on the road in Lola Vollmer's "Trigger" with Claiborne Foster and the late Walter Connolly. He has appeared in many dramas over the National Broadcasting Company and radio stations in Denver, St. Louis, Buffalo, Rochester and Washington. In the non-professional theatre he has had varied assignments such as Friar Laurence in "Romeo and Juliet," Orlando in "As You Like It," and Sir Andrew Agnecheck in "Twelfth Night," the pageant-celebration in honor of the Shakespearean Tercentenary in Atlanta, and Judas in the Passion Play, "Veronica's Veil." He has lectured in Europe on "American Poets," and frequently in America before clubs, organizations, and student groups on Drama. He is the author of several books, among them being "When the Moon Became a Chinaman," which is a colection of short stories; "Lady of Dreams," a collection of poems; and "The Twilight Rendezvous," a novel. His play "The Guest Unheard" won the Colorado State Drama Tournament. He appeared as Thomas Mifflin in last summer's production.



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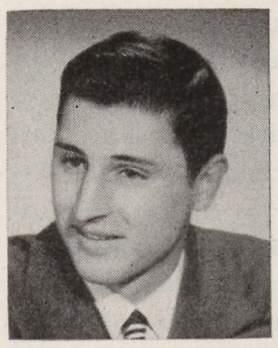
ROBERT MATTINA (*Daniel Shays*) is a native of Queensborough, New York. He came to Washington at the age of eleven and attended Central High School. At present he is a student in the pre-med school at Georgetown University. It was in 1946 that he first became active in dramatics with the St. Paul Players. Since that time he has appeared at Bailey's Crossroads and with the Sacred Heart Players in such plays as "Best Foot Forward," 'The Man Who Came to Dinner," "The Hasty Heart," "Double Door," "Mr. and Mrs. North," and "Likely Story." He has also done radio work with the Blue and Gray show at Georgetown. This is his second season in the role of Shays.

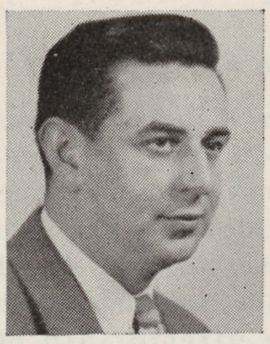


★ ★ ★ ★ ★

ALBERT CHERRY (*Benjamin Banneker*) is a native of Washington, who attended Howard University, majoring in drama. There he sang in the University Choir and the mens Glee Club and appeared in such plays as "A Night at an Inn," "The Torchbearers," "Mr. Pim Passes By," and "Saturday's Children." Later he attended the King-Smith School of Drama in Washington. During World War II he appeared in the Department of Agriculture show, "It's Up to You," supervised by Garson Kanin. By special request he sang for President and Mrs. Roosevelt at an entertainment given by them at the White House. Albert has appeared in many musical productions, both professional and amateur.

★ ★ ★ ★ ★

THOMAS E. COOK (*John Adams*) is twenty-six years old and was born in Washington, D. C. He is a graduate of Central High School and North Carolina State College, Raleigh, North Carolina. During World War II he served three years as a B-24 pilot and flew twenty-five combat missions with the Pacific Fifth Air Force. He is a member of the Raleigh Concert Opera Company and the Columbia Opera and Light Opera of Washington, D. C. At present he is attending American University. In the musical "Mis-Guided Missile" he participated as Chairman of a committee. At the close of the production in September he plans to enter the Seminary in Richmond, Virginia.



JOAN ROWE (*Lucy Bridges*) is a student at Anacostia High School, where she has appeared in many productions. Born in Atlantic City, New Jersey, she has studied dancing there and also has studied dramatics with Meg Stallings at the Georgetown Workshop here in Washington. She plans a career in dramatics after completion of high school and college. This is her second season in the role of Lucy.

★ ★ ★ ★ ★

TIPTON STRINGER (*Understudy to Lucy Bridges*) was born in Evanston, Illinois, in 1930. After travelling in the Midwest she moved to Washington, D. C., in 1940. She was graduated from Bethesda-Chevy Chase High School and is now attending the University of Maryland, where she is majoring in Speech. "Tippy' has an avid interest in painting, especially portraiture. At Maryland University she has appeared in "MacBeth," "My Sister Eileen," and "Caesar and Cleopatra." In addition she has had radio experience with Station WBCC.

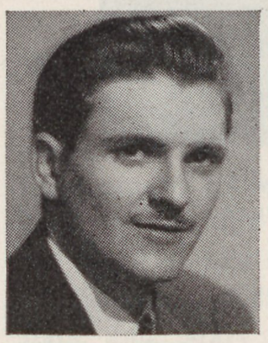
DIXIE JAN GREENE (*Nellie Custis*) is the great-great-grandniece of General Nathaniel Greene, whose spirit walks this stage tonight. Her great-grandfather founded Lexington, North Carolina. She is a native of Washington and has also lived in Indiana and North Carolina. She has played in seven major productions of Rose Robinson Cowan's Studio, including Aunt Polly in "Tom Sawyer," and Jo in "Little Women." At Central High School she has played in "Our Hearts Were Young and Gay" and "Change of Heart." She is a student at Wilson Teachers College and is a veteran of last season's production.

★ ★ ★ ★ ★

RITA CLEMENT PARKER (*Maria Byrd* and Understudy to *Martha Washington*) was born on July 4, 1926, in Menan, Idaho. She was graduated with a BA degree from the Brigham Young University, Provo, Utah, in 1948. While there she appeared in many plays, including "A Bell for Adano," "Claudia," "Yellow Jacket," "Family Portrait," and "Comedy of Errors." She toured the state of Utah in the Centennial Play "Peg 'O My Heart,"in which she was cast as Ethel Chichester. After returning to her home in North Hollywood, California, she appeared at the Glendale Center Theatre in "Family Heritage," the Key Theatre in "Only Puppets Have Strings" and "Oliver Twist," and the Beaux Arts Theatre in "Twin Beds." During these two years in southern California she also did photographic and fashion modeling and worked at Liberty Broadcasting System in Hollywood. In December, 1950, she arrived in Washington. She was married to Orin Parker in February of 1951.

★ ★ ★ ★ ★

JOHN CONNOLLY (*Alexander Hamilton*) was born in Washington, D. C., twenty-seven years ago. He attended Gonzaga High School and was graduated from Georgetown University in 1949. During the war he served for four years with the Army Air Force as a navigator. For the past three years he has been with the National Broadcasting Company in Washington as both News Editor and News Reporter. In 1945 he was married to Theresa McDonnell of Pittsburgh, Pennsylvania. They have two children, John Jr. and Gerald.



OTHER MEMBERS OF THE CAST

BEVERLY BELL
GERALDINE BUTLER
LEE CLARK
JOHN DAVIDSON
ABRAHAM DOBKIN
HENRY FELTON
BASIL FOWLER, JR.
SHEILA GOLDSTEIN
PHILIP GRAGAN
MICHAEL GREEN
ROBERT HUEY
RODERICK JONES
WILLIAM KING
HERMAN LOWENTHAL
HELM LYON
ANN MILLER
DONALD MUIR
VERA PRICE
JAMES RADOMSKI
GEORGE STAUCH
ROBERT STEPHENS
STEWART STREET
ALBERT THOMAS
EDMUND VERTNER, JR.
EDWARD WASHINGTON
WILLIAM WILLINGHAM
DOROTHY WURZ
THEODORE ZARPAS

SINGERS

MILDRED E. AUSTIN
ANITA HERNDON BEASEY
JOHN A. BELL
DINI CLARKE
MARGARET CORRY
EVELYN CRAIG
ARTHUR DAVIS
LEROY DORSEY
WILLIAM DUPREE
SUE FARQUHARSON
DONALD FISHER
RUSSELL FOSTER
CLAUDE GREEN, JR.
MILDRED HANNAH
GEORGE HARSHAW
GENEVIEVE HUGHES
CATHERINE HUGHES
JOAN JENKINS
MARY MILLER JOHNSON
JANE MALONE
MARY MANOUQIAN
CHARLES MCDONALD
DIANYS MCDONALD
HORACE MCNEAL
JAMES MONTGOMERY
RICHARD NESSUL
MARVIN ROBINSON
ROSALIE SHAWE
ELEANOR STARR
H. GRAY SWAIM
WENDELL WILSON

DANCERS

WILVERIA BASS
WILLIAM BONDHILL
JOHN BOTTCHER
WILLIAM CAIN
TONI CHASE
FAITH CLARK
JON DRAPER
JOE EDWARDS
ED HALL
SARAH HORSBURGH
JOAN ALDEN KENDALL
PATRICIA KLINGENHAGEN
JAIMIE LONG
FRANCES MARCERON
JOHN MCMULLEN
MICKIE MIGHELL
TOM PENCE
NANCY PRICE
MARGARET PSALTIS
MARILYN RICHTMYER
JAMES SMITH
WILLIAM SWITKES
KENNETH STUNKEL
ELLA RUTH THOMPSON
RONALD WIEDER

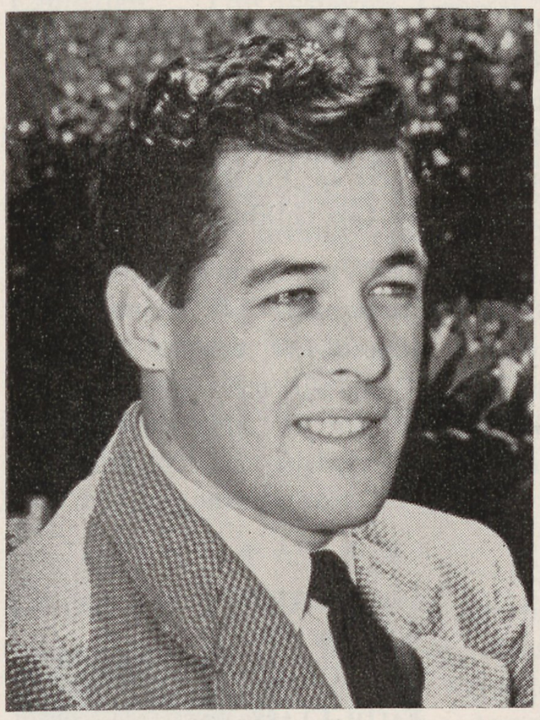
ORCHESTRA: *Violin I* Raul DaCosta, Alfonso Rossi, Herbert Sokolove. *Violin II* Elliot Siegel, Fritz Maile. *Viola* Norman Lamb. *Cello* John Martin, Sidney Hamer. *Trombone* Armand Sarro, Edward Gummel. *Bass & Tuba* John DiJanni. *Flute & Piccolo* Wallace Mann. *Clarinet* Paul Garrett. *Oboe & English Horn* Vernon Kirkpatrick. *Bassoon* Walter Maciejewicz. *Trumpet* Lloyd Geisler, Carmen Parlante, Richard Smith. *Percussions* Frank Sinatra. Personnel Manager: Lloyd Geisler.

Faith Of Our Fathers Production Staff

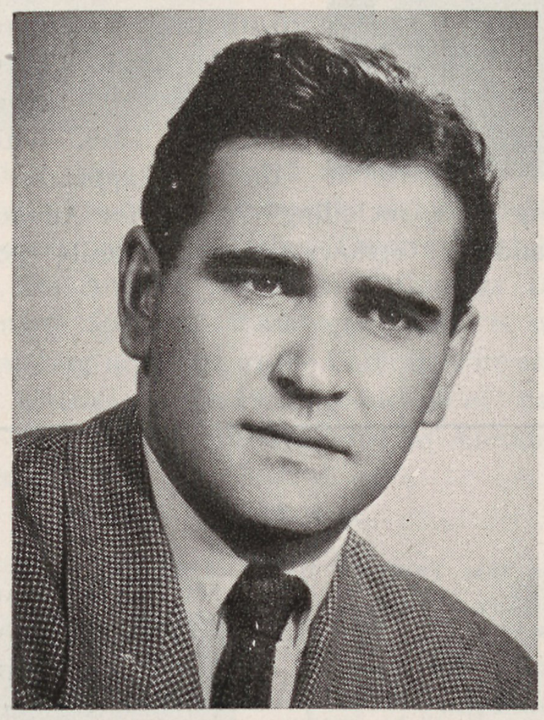
LUBIN POE LEGGETTE
Production Manager

WILLIAM VORENBERG
Director

MYRA KINCH
Choreographer



JAMES WARING
Scenic Designer & Lighting Director



RUDOLPH PUGLIESE
Stage Manager

RICHARD WAYNE DIRKSEN
Music Director

SUSANNE SHERMAN
Costume Designer

CLARA G. BLACK
Property Mistress

WILLIAM VORENBERG (*Director*), a native of Wagon Mound, New Mexico, came East from Stanford University two years ago to join the staff of The George Washington University Speech Department as Director of the University Players. He formerly taught at the University of New Mexico, where he received his Bachelor of Fine Arts degree. His experience includes a season as Technical Director of the Provincetown Players; a tour with a USO company which presented "The Man Who Came to Dinner" in the Philippines, Japan, and Korea; several plays with Equity Library, including "A New Way to Pay Old Debts," "Church Mouse," and "Charley's Aunt." While doing graduate work at Stanford, he stage-managed "Glory in the Land," the Alameda, California, Centennial Celebration. During the summer of 1949 he was Director of Entertainment for Yosemite National Park. He directed the first edition of "Faith of Our Fathers" last season.

★ ★ ★ ★ ★

L. POE LEGGETTE (*Production Manager*) last season renewed an old acquaintance with Paul Green whom he first met at the University of North Carolina, where he received his Bachelor's and Master's Degrees in dramatic art. He has had additional graduate work in speech at the State University of Iowa and at Columbia University, where he is a candidate for his doctorate. Prior to coming to The George Washington University, where he is the Executive Officer of the Department of Speech and Managing Director of the University Theater, he taught speech and drama and directed dramatics at Sullins College in Bristol, Virginia, and Marshall College in Huntington, West Virginia. For six years he was a member of the cast and on the directorial staff of "The Lost Colony," now in its eleventh season on Roanoke Island, North Carolina. Before the war he had a season with the Lake Shore Players in Westford, Massachusetts, followed by a year on Broadway. He received a commission in the Navy in 1942 and served four and one-half years in the Atlantic and Pacific-Asiatic Theaters of Operations. He is married to the former Jeanne Hester of Pittsburgh. They have two sons.

MYRA KINCH (*Choreographer and Dance Director*) is a graduate of the University of California, where for three years she was instructor in modern dance. She has choreographed for revues, operettas, and grand opera, and with her own company performed at the San Francisco World's Fair, throughout the Southwest, in Mexico City, and in Berlin, Germany. This will be her fourth season as head of the modern dance department at Jacob's Pillow in Lee, Massachusetts, where she presented the world premiere of four modern dances: "Song of Sabia," "Of Dreadful Magic," "The Reboso," and "The Angels of Puno." In addition to her duties here and at Jacob's Pillow, Miss Kinch will choreograph for her third consecutive season for "The Common Glory," the historical symphonic drama at Williamsburg, Virginia.

★ ★ ★ ★ ★

JAMES WARING (*Scenic Designer & Lighting Director*) was graduated from Loras College in his native Dubuque, Iowa, in 1946. At Loras he served as Technical Director and the lead actor in both "Richard the Third," and "King Lear." After receiving his master's degree from Catholic University, he was appointed Technical Director of the University Theatre. During the past four years he has designed and lighted numerous productions, including "Thank You, Just Looking," by Jean and Walter Kerr, which later became George Abbott's "Touch and Go" on Broadway. This is his second season on our current production; last year he served as Lighting Director. Mr. Waring is a 20th Air Force veteran who flew as a B-29 radio operator on bombing missions over Japan and India.

★ ★ ★ ★ ★

RUDOLPH E. PUGLIESE (*Stage Manager*) is a native of Cleveland, Ohio. He received his A.B. degree in speech, drama and radio from Miami University, Oxford, Ohio, in 1947, and his master's degree from Catholic University in 1949, with a major in drama. In addition to university dramatic experience, he has been active in the community theatre of Cleveland and has played with the Barter Theatre of Abingdon, Va. He had a turn at radio announcing and commentating in Springfield, Ohio. During the winter he is an instructor in speech and on the directorial staff of the theatre of the University of Maryland at College Park. This is his second season as Stage Manager for our production.

★ ★ ★ ★ ★

RICHARD DIRKSEN (*Music Director*) is assistant choirmaster and organist at the Washington Cathedral, professor of organ at American University, and Director of the Department of Agriculture Chorus. He is a native of Freeport, Illinois. Eleven years ago, in a nation-wide competition, he won the coveted Peabody Organ Scholarship of the Peabody Conservatory in Baltimore. He has composed more than twenty original scores for the organ and chorus that have been presented at the Washington Cathedral and in Baltimore and Philadelphia. Again this season he composed the Overtures for "Faith of Our Fathers" and arranged the special music. During the war he spent three and one-half years in the Army.

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SUSANNE SHERMAN (*Costume Designer*) has designed and executed over four hundred costumes for this production since its opening in 1950. She is a member of the staff of the Speech and Drama Department of William and Mary College of Williamsburg, Virginia, and formerly Technical Director of the Wharf Theatre at Provincetown, Massachusetts. She also designed the costumes for "The Common Glory," Mr. Green's symphonic drama currently in its fifth season at Williamsburg. She is a graduate of the University of North Carolina and William and Mary College and has done advanced graduate study in dramatics at Yale University where she had work in costume design under Frank Bevan.

★ ★ ★ ★ ★

CLARA G. BLACK (*Property Mistress*) was formerly Dean of Activities and Head of the Drama Department of Blackstone College, Virginia. She received her Bachelor of Science Degree in speech at Northwestern University and has also studied at the University of Virginia, the University of Richmond, and the University of California at Los Angeles. For three summers she was Property Mistress for Mr. Green's "The Common Glory" at Williamsburg. She joined the production staff of "Faith of Our Fathers" last summer.

Assistant Dance Director
Tom Pence

Assistant Technical Director
Nelson Wurz

Assistant Stage Manager
Donald Muir

Wardrobe Mistress
Jane S. Stanhope

Rehearsal Pianist
Albert Fuller

Technical Assistants
Richard Armstrong
John Brandt
Edward Cashmen
Patrick Gilvary
Richard Lichens
John Maher
Glenn Miller
Bryce Sewell, Jr.
Iris T. Rache
Harold Shimota
John Slothower
William Starrs
Frederick Tepper
Ambrose Walsh

Sound Crew
John M. Holland
Russell Henry
John Lawrence
Jack Phillips

Property Assistants
Timothy Evans
Gene Ford

Costume Assistants
Eliza Fitz
Sibyl Grayson
Floy Mann Schermerhorn

Promotion Manager
Barbara R. Kelley

Promotion Assistant
Bette Evans

Publicity
Ben Morgan

Assistant General Counsel
James B. C. Howe

Purchasing Agent
Charles F. Meany

Chief Accountant
Courtland Stott

House Manager
John Clements

PAUL GREEN:

PLAYWRIGHT AND POET

FEW AMERICANS have been able to live the creative life as successfully as Paul Green, the author of *Faith of Our Fathers,* latest in a notable current trilogy, which includes Manteo's *The Lost Colony* and Williamsburg's *The Common Glory.*

These three symphonic dramas, as Mr. Green calls them, would be enough to settle the question of an author's fame but they constitute only one facet of a many-sided career in the field of drama.

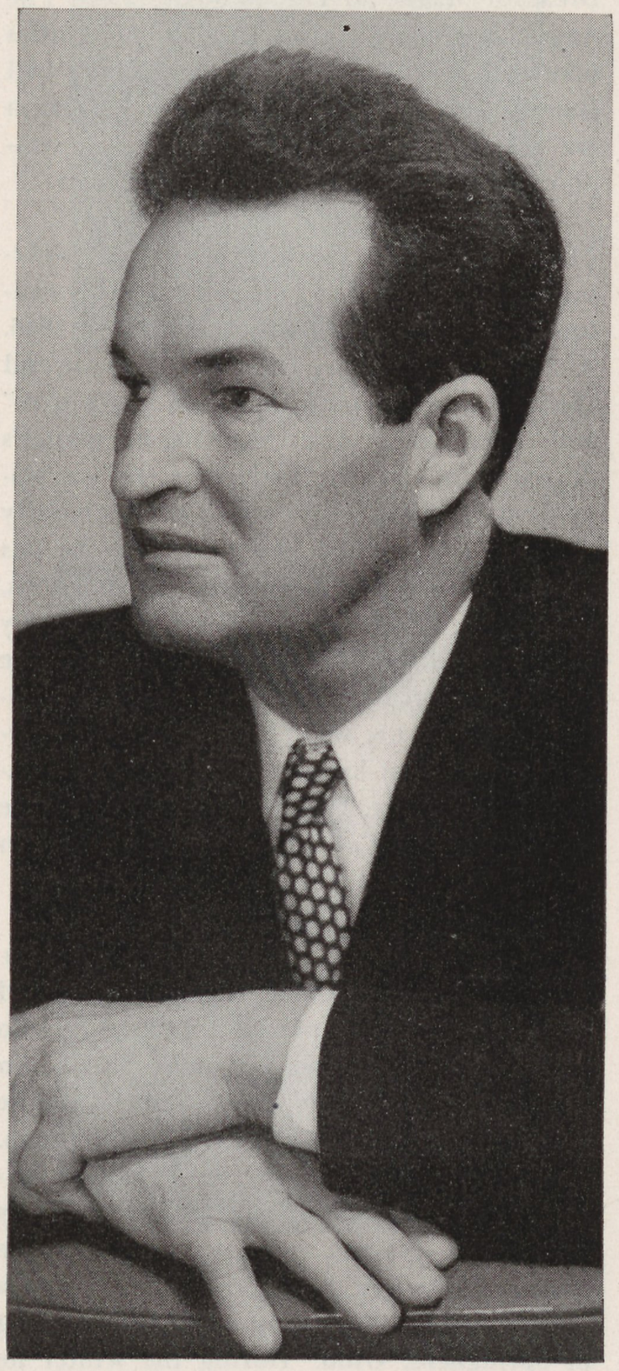
Paul Green was born in Lillington, North Carolina, on March 17, 1894. He was that rarity, a born playwright. The first play he ever saw was one that he had written himself. This one-acter, produced at the Forest theater of the University of North Carolina, helped establish a precocious career.

In his twenties he wrote *In Abraham's Bosom* which appeared on Broadway in 1927 and for which he promptly won a Pulitzer Prize. In that same year he was represented by the second of his New York productions, *The Field God.*

All told, Mr. Green has so far produced some thirty plays, a production achievement still expanding. Among the better known of these works are *Roll, Sweet Chariot, The House of Connelly, Tread the Green Grass,* and *Johnny Johnson.*

Hollywood, naturally, was attracted by the abilities of such a productive playwright, and called upon him to write the screen plays for such motion pictures as *State Fair, Cabin in the Cotton, Doctor Bull, Voltaire*—in all more than twenty-five scripts.

But for Paul Green, even this was not enough. He has written eight volumes of fiction—the latest being *Dog on the Sun*—and essays. And somehow he found time to teach philosophy for fourteen years at the University of North Carolina and operate a good-sized farm into the bargain.



Out of all of this over-flowing creative accomplishment, the symphonic dramas are most absorbing of Mr. Green's present interests. The very name he has given them is indicative of what he intends them to be, a blending of the drama, of poetry and music, of the dance, color, and design. From them he hopes will spring a genuine native drama, close to the hearts and interests of the people.

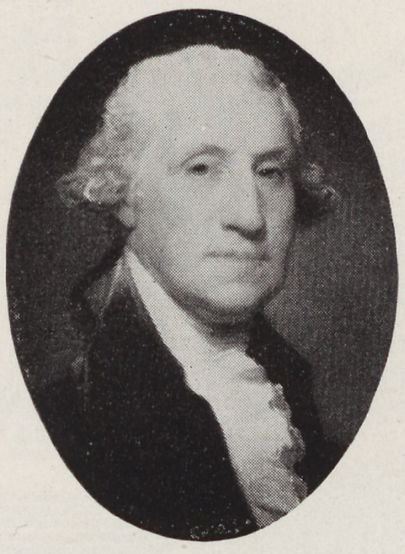
An outgrowth of the ancient form of the pageant, the first of these symphonic dramas was presented in 1937 in a huge open-air amphitheater at Fort Raleigh, the historic spot where the real-life tragedy of the first English colony in North America was lived out. Participating in this production was the Federal Theater project, the notable Carolina Playmakers, the Roanoke Islanders, and the celebrated Westminster Choir. For a decade since *The Lost Colony* has brought annual crowds of visitors to Manteo.

Gaining more experience in the form, Mr. Green wrote *The Highland Call* which was produced at Fayetteville, N. C. in 1939-40. In 1947, he created *The Common Glory,* a splendid tribute to Thomas Jefferson which is still on view on summer evenings at Williamsburg, Virginia.

An interesting point is that Mr. Green, perfectionist that he is, never regards symphonic dramas as completed. For four years now he has been polishing *The Common Glory* to its present lustre. And the process of refining and polishing *Faith of Our Fathers* has been going on since its opening. If this applies to the writing of the dramas, it applies also to the acting and staging; frequent rehearsals insisted upon by Mr. Green give new point to the lines, new meaning to the characterizations. Thus, *Faith of Our Fathers* is a growing thing, intended to give richer rewards to its audiences as weeks and seasons go by.

Mr. Green believes that our country could well have 40 or 50 such symphonic dramas. While this may be too many to be brought into being by his own efforts in his own lifetime—as productive a life as it has been—at least he is making a sound start on making this come true. For after *Faith of Our Fathers,* he hopes to recreate more history with other productions at Plymouth, Massachusetts, and San Diego, California.

FAITH OF OUR FATHERS

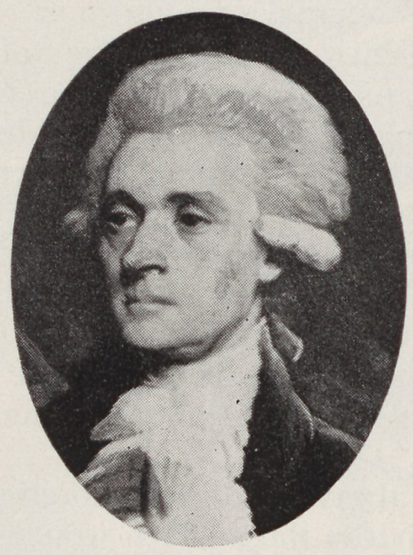


George Washington

Washington's First Inaugural Address—April 30, 1789

"No people can be bound to acknowledge and adore the invisible hand, which conducts the affairs of men, more than the people of the United States. . . Every step, by which they have advanced to the character of an independent nation, seems to have been distinguished by some token of providential agency. And, in the important revolution just accomplished in the system of their united government, the tranquil deliberations and voluntary consent of so many distinct communities, from which the event has resulted, cannot be compared with the means by which most governments have been established, without some return of pious gratitude along with an humble anticipation of the future blessings which the past seems to presage. The reflections, arising out of the present crisis, have forced themselves too strongly on my mind to be suppressed. You will join with me, I trust, in thinking that there are none under the influence of which the proceedings of a new and free government can more auspiciously commence."

Jefferson's First Inaugural Address—March 4, 1801



Thomas Jefferson

"It is proper you should understand what I deem the essential principles of our government . . . I will compress them within the narrowest compass they will bear, stating the general principle, but not all its limitations:

"Equal and exact justice to all men, of whatever state or persuasion, religious or political;

"Peace, commerce, and honest friendship with all nations, entangling alliances with none;

"The support of the State governments in all their rights, as the most competent administrations for our domestic concerns, and the surest bulwarks against anti-republican tendencies;

"The preservation of the general government, in its whole constitutional vigor, as the sheet-anchor of our peace at home and safety abroad;

"A jealous care of the right of election by the people, a mild and sage corrective of abuses which are lopped by the sword of revolution where peaceable remedies are unprovided;

"Absolute acquiescence in the decisions of the majority, the vital principle of republics, from which no appeal but to force, the vital principle and immediate parent of despotism;

"A well disciplined militia, our best reliance in peace, and for the first moments of war, til regulars may relieve them: the supremacy of the civil over the military authority;

"Economy in public expense, that labor may be lightly burthened;

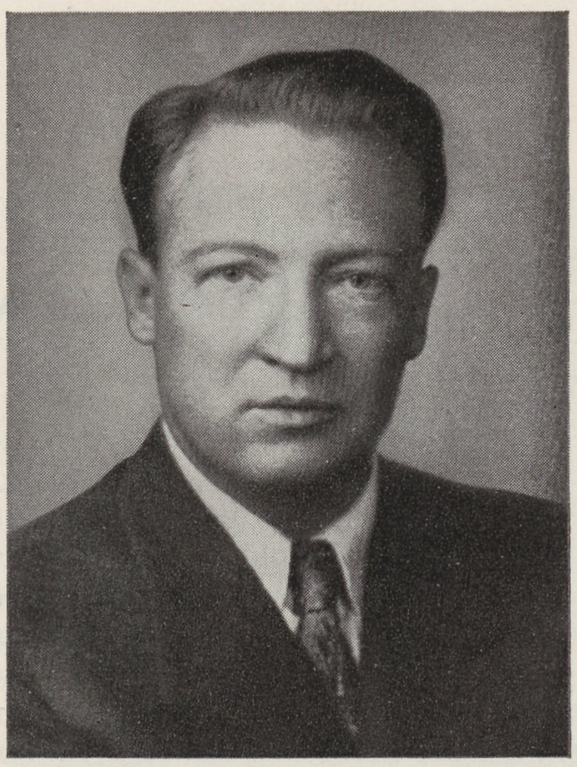
"The honest payment of our debts, and sacred preservation of the public faith;

"Encouragement of Agriculture, and of Commerce as its handmaid;

"The diffusion of information, and arraignment of all abuses at the bar of the public reason;

"Freedom of religion, freedom of the press, and freedom of person under the protection of the Habeas Corpus; and trial by juries impartially selected."

The Carter Barron AMPHITHEATRE



CARTER T. BARRON

THE CARTER BARRON AMPHITHEATRE was erected by the National Capital Sesquicentennial Commission as a permanent commemorative of the 150th anniversary celebration of the founding of the City of Washington.

As a lasting tribute to its Executive Vice-Chairman, who passed away on November 17, 1950, the Commission named this structure the CARTER BARRON AMPHITHEATRE.

Carter Barron, a friend of the great and the small, personified community service.

"He always held in the forefront of his activities those which would be of the greatest benefit to the citizens of the Nation's Capital. A tireless worker, he was more interested in matters affecting Washington than in his own well-being," said the *Washington Evening Star,* November 17, 1950.

"There was not the slightest self-seeking in his makeup. He regarded his services merely as the expression of his duty to the community, and of his pride in it," according to the *Washington Post* editorial, November 18, 1950.

"He was one of the greatest assets the District of Columbia had," said the President of the United States, Harry S. Truman.

Carter Barron's absorbing interest was this amphitheatre and its dedication to productions in keeping with its beauty and environment. It is fitting, therefore, that his name be engraved on the stones of its construction.

As you witness the dramatic spectacle, "Faith of Our Fathers," you are seated in one of the most beautiful outdoor theatres in the world. Blended into the natural slope of a gentle hill, the sky-roofed auditorium gives every individual spectator full opportunity for appreciation of the stage presentations.

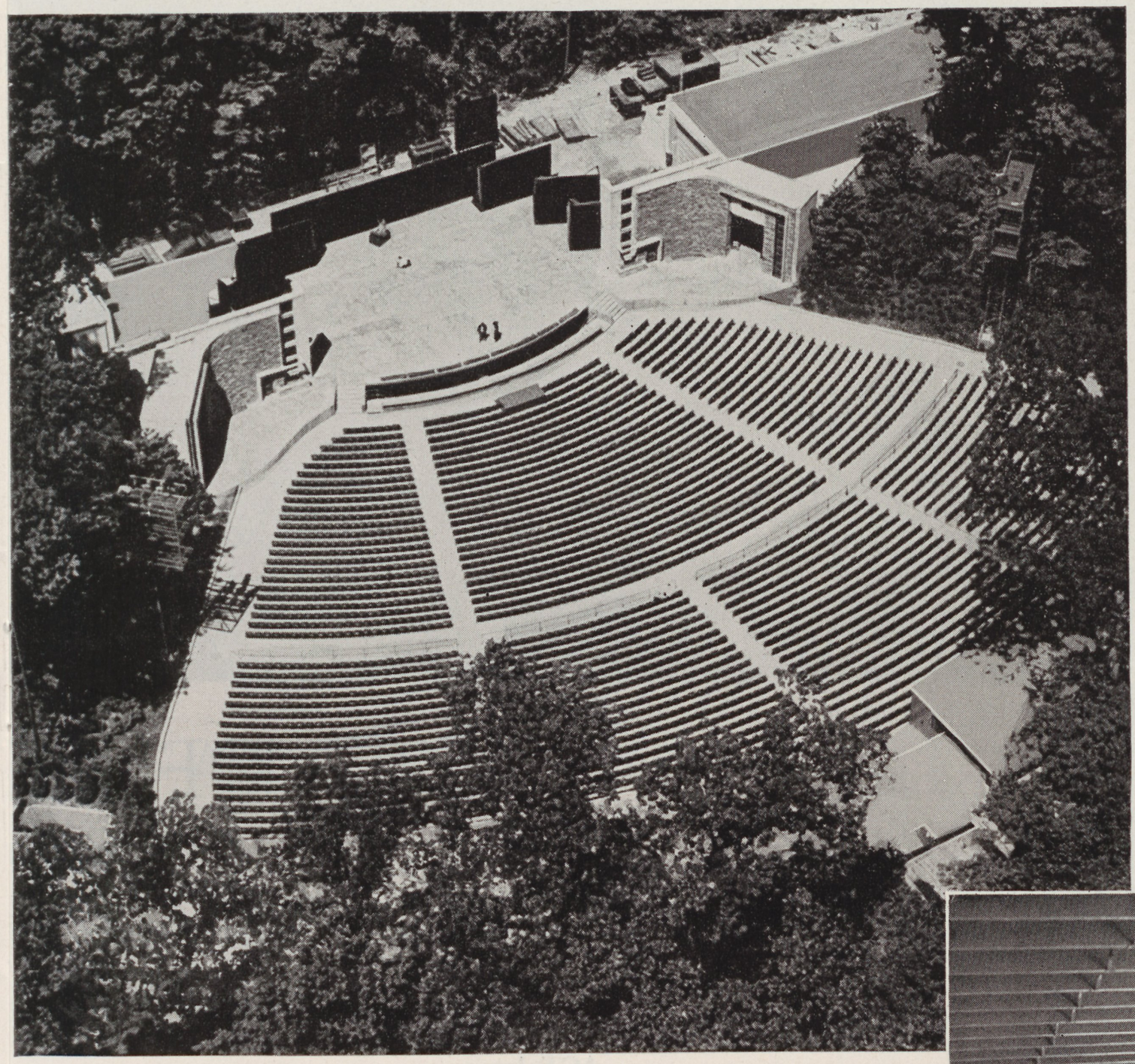
Situated among the century old trees of Rock Creek Park in Northwest Washington, the theatre will look as if nature, not man, had created it, as time mellows its native stones taken from the spot on which it has been built.

To the National Capital Parks Service belongs the honor of having designed and constructed this theatre. Credit for imagination and courage goes to William Haussmann, architect, for his incomparable design. To Robert Horne, engineer, goes recognition for faithful, interpretative construction. This theatre will serve the city's needs for years to come as the setting for the presentation of great outdoor events of an educational, cultural or religious nature.

In early December of 1949, Secretary of the Interior Oscar L. Chapman broke ground on this impressive site for the community theatre. Seven months later the President of the United States and his family, members of his Cabinet and of the Congress, of the Judiciary and of the Diplomatic Corps, attended the first performance of "Faith of Our Fathers." Special guests were the 400 workmen whose labor and skill had brought the dream to a reality.

There are 4,059 seats, comfortably curved to meet the needs of the human figure. The great center stage is 78 feet wide between proscenium walls — the walls themselves are 25 feet high—and from footlights to rear is 76 feet deep. The two side stages are 40 feet wide and 12 feet deep. The stage will accommodate a cast of 250, and the orchestra pit will seat 60 musicians. The twin lighting towers are 50 feet high. The total cost of construction, including the parking lot and approaches, was $563,676.90.

While those portions of the amphitheatre which meet the public eye are impressive, its unseen conveniences are equally important. Below the great stage are the well-equipped dressing rooms for the cast, as well as storage space and work rooms for the technicians. The lighting and sound systems are of advanced design and have the flexibility to provide interesting effects.

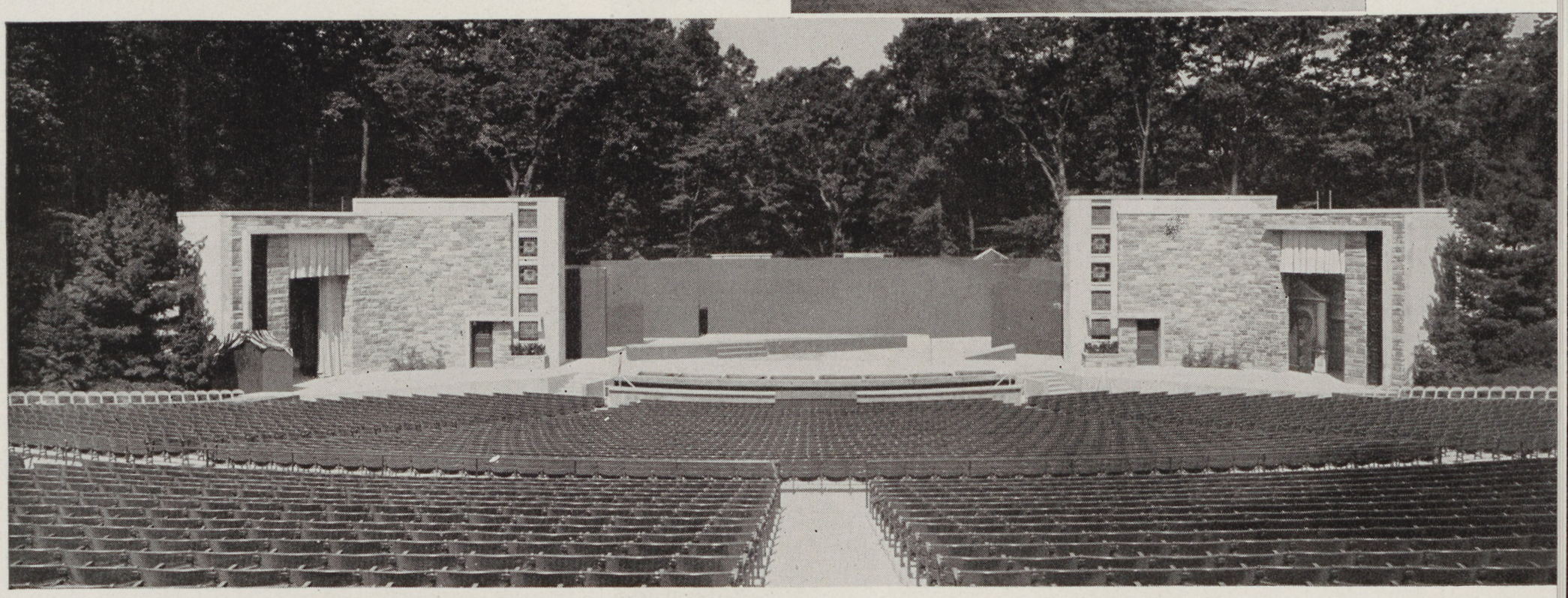


Seen from the air, the 4000-seat Carter Barron Amphitheatre—one of the most modern and beautiful outdoor theatres in the world—seems literally hewn out of a sylvan dell in Rock Creek Park.

The promenade is a pleasant gathering place for refreshment during intermission, and in the event of sudden summer showers serves as a protective shelter for some 2500 persons.

Photographs by Abbie Rowe, Courtesy of National Park Service

The century-old trees frame the great 78′ central stage and the two side stages, each extending 40′. The angle of vision is perfect from all of the comfortable, armchair seats; and the deep recesses of the site combine with expert engineering to provide remarkable acoustics.



FAITH OF OUR

By PAUL GREE

A Symphonic Drama of American History In Two A

Time: 1759 to 179
Place: Maryland, New York, Pennsylvania

ACT I

SCENE 1: THE LAWN AT MT. VERNON, 1759
SCENE 2: THE SAME, SOME YEARS LATER
SCENE 3: LEXINGTON, MASSACHUSETTS, 1775
SCENE 4: CARPENTERS' HALL, PHILADELPHIA, SOMETIME LATER
SCENE 5: THE GARDEN AT MT. VERNON, 1777
SCENE 6: VALLEY FORGE, 1778

Piano, courtesy of The Baldwin Piano Company; Material for Townspeo

OUR FATHERS

AUL GREEN

y In Two Acts With Music, Folksong and Dance

: 1759 to 1793
Pennsylvania, Virginia, Massachusetts

ACT II

SCENE 1: THE GARDEN AT MT. VERNON, SOMETIME LATER
SCENE 2: A CROSSROADS IN MASSACHUSETTS, 1787
SCENE 3: CARPENTERS' HALL, PHILADELPHIA, 1787
SCENE 4: PHILADELPHIA, SOMETIME LATER
SCENE 5: A ROAD IN PENNSYLVANIA, SOMETIME LATER
SCENE 6: CAPITOL HILL, THE DISTRICT OF COLUMBIA, 1793

rial for Townspeoples' Dance Costumes, courtesy of Dan River Mills.

GEORGE WASHINGTON ACCEPTS

No man ever approached the presidency with greater misgivings as to his ability than George Washington, nor with a deeper sense of the responsibilties involved in becoming the First President of the United States of America under the new Constitution.

By the end of June, 1788, nine states had ratified the Constitution, which was drafted at Philadelphia the year before, thus making the Union an accomplished fact. Yet, even before the ninth state voiced its approval of the Constitution, George Washington, leading the simple life of a farmer at Mount Vernon, was swept with letters from the best minds in the land, urging him to become Chief Executive under the great document he had sponsored.

He was loath to leave Mount Vernon, the home of his heart. Only duty could have persuaded him to take up the public burden which he had laid down five years before. True enough, he had helped frame the new Constitution of the United States, but he had done so because he realized that the government must be strengthened. He had no desire to be the head of that government.

To a friend at this time he wrote: "The first wish of my soul is to spend the evening of my days as a private citizen on my farm." However, in the same letter, he made it clear that, if the stern voice of duty summoned him, he would respond.

The presidential electors assembled on Februray 4, 1789, at New York, and George Washington was unanimously chosen President of the United States under the Constitution.

It was the voice of the nation to which he had bowed throughout his life. To General Henry Knox, soon to become first Secretary of War, Washington wrote:

". . . . . unwilling am I, in the evening of a life nearly consumed in public cares, to quit a peaceful abode for an ocean of difficulties without that competency of political skill, abilities, and inclination, which are necessary to manage the helm. I am sensible that I am embarking the voice of the people, and a good name of my own, on this voyage; but what returns will be made for them, Heaven alone can foretell. Integrity and firmness are all I can promise. These, be the voyage long or short, shall never forsake me, although I may be deserted by all men; for of the consolations, which are to be derived from these, under any circumstances, the world cannot deprive me."

On April 6, 1789, these electoral votes were opened and counted by the new Senate of the United States. On that same day John Langdon, President *pro tempore* of the Senate, dispatched Charles Thomson, longtime Secretary of the Continental Congress, to Mount Vernon, bearing a letter which officially notified George Washington of his election. On April 14, Thomson arrived at Mount Vernon and delivered the nation's summons to its First Citizen, who replied at once accepting the great task.

Here are the letters, a simple correspondence, that pointed the way to the new government under the Constitution:

JOHN LANGDON TO
GEORGE WASHINGTON

New York
6 April, 1789

Sir,

I have the honor to transmit to your Excellency the information of your unanimous election to the office of President of the United States of America. Suffer me, Sir, to indulge the hope, that so auspicious a mark of public confidence will meet your approbation, and be considered as a pledge of the affection and support you are to expect from a free and enlightened people.

I am, Sir, with sentiments of respect, etc.

John Langdon.

GEORGE WASHINGTON TO
JOHN LANGDON

Mount Vernon
April 14, 1789

Sir,

I had the honor to receive your official communication by the hand of Mr. Secretary Thomson, about one o'clock this day. Having concluded to obey the important and flattering call of my country, and having been impressed with an idea of the expediency of my being with Congress at as early a period as possible, I propose to commence my journey on Thursday morning which will be the day after tomorrow.

I have the honor to be
with sentiments of esteem, Sir,
Your most obedient servant,
G. Washington.

George Washington takes the oath, April 30, 1789.

Saluted by cannon, George Washington arrives at New York April 23, 1789.

THE WASHINGTON FAMILY

George Washington, his right arm resting on the shoulder of his adopted grandchild, George Washington Parke Custis, is seated to the left of a table on which is spread a plan of the proposed "Federal City," as designed by Major Pierre Charles L'Enfant. Mrs. Washington sits opposite, pointing with her fan to the plan. By her side is another grandchild, Eleanor Parke Custis; behind her a negro servant, Billy Lee. A curtain has been pulled back revealing the distant Potomac. Painted by EDWARD SAVAGE (1761-1817); begun from sketches made from life in New York in 1789 and finished in Philadelphia in 1796. NATIONAL GALLERY OF ART, MELLON COLLECTION.

One last duty he fulfilled before leaving for the seat of government at New York. Mounting his horse, he rode off to Fredericksburg to pay his respects to his aged mother. It was the last time he ever saw her, this woman whom, in his letters, he invariably addressed "Honored Madam." He promised to come back and see her as soon as he finished setting up the new government, but she interrupted him to say that she would never see him again and commended him to the care of God. Mary Washington died on August 25, 1789, aged 81.

On the morning of April 16, 1789, George Washington left Mount Vernon and set out on his triumphal journey to New York to become the First President of the United States. He paused at his hometown, Alexandria, where he spoke briefly and from his heart to his neighbors who had gathered to wish him godspeed.

That evening, before retiring at a tavern in Maryland, he made the customary entry in his diary. This historic entry reveals more emotion, more humility, than any other day's record in the diary which he kept for the better part of his lifetime. It read:

April 16, 1789

Mount Vernon — New York

About ten o'clock I bade adieu to Mount Vernon, to private life, and to domestic felicity, and with a mind oppressed with more anxious and painful sensations than I have words to express, set out for New York in company with Mr. Thomson and Col. Humphreys, with the best disposition to render service to my country in obedience to its calls, but with less hope of answering its expectations.

Every city, town and hamlet turned out to do him honor. Accompanied by Charles Thomson and Colonel Humphries, he spent seven days on the way. On April 23, 1789, George Washington reached New York, crossing the river in a barge gorgeously fitted in red and blue, with oarsmen in white. On April 30, at one o'clock, George Washington appeared on the balcony of Old Federal Hall on Wall Street and there took the oath of office as First President of the United States under the new Constitution.

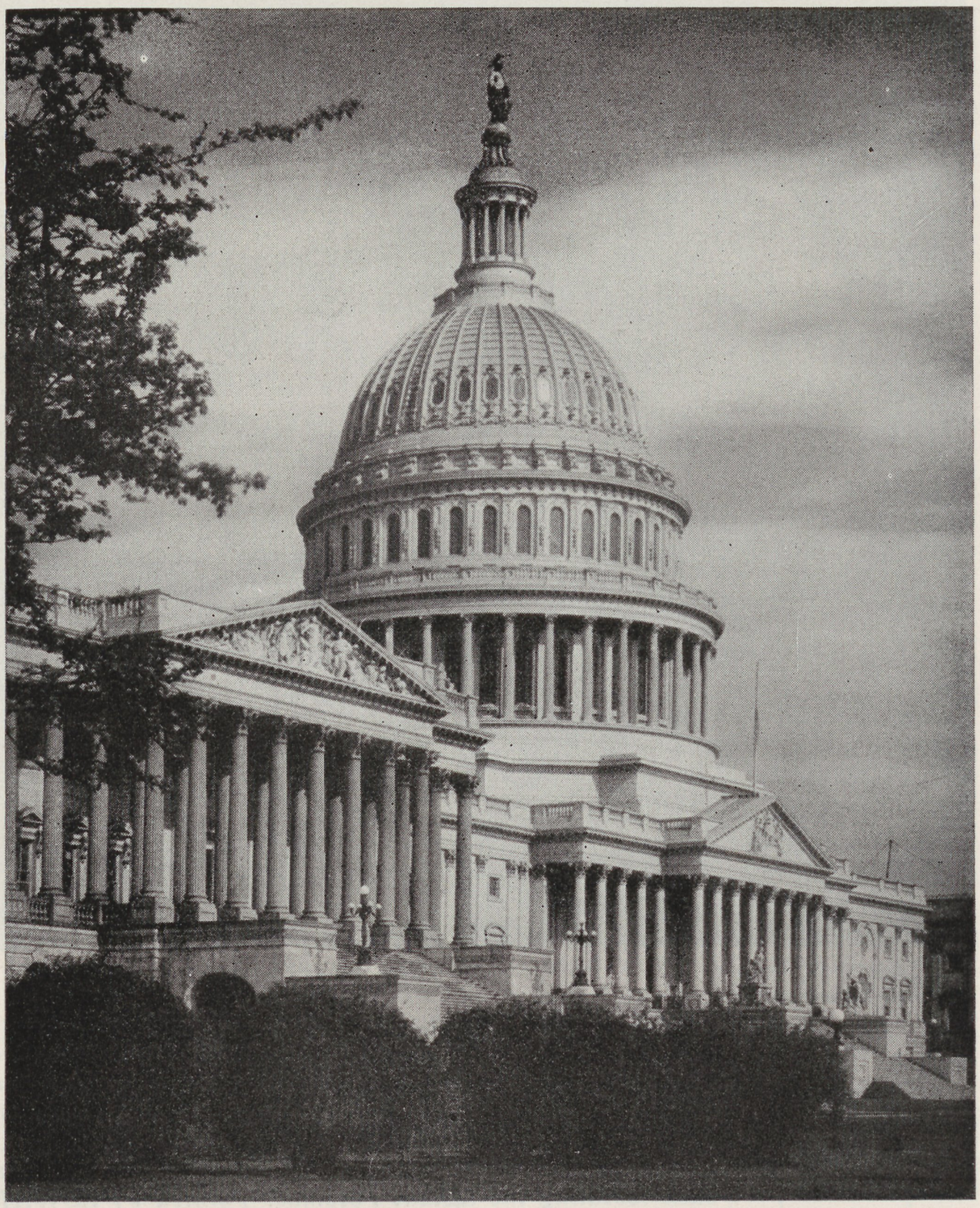
The Capitol Of The United States

TO THE American people the Dome of the Capitol at Washington is the symbol of the government of the United States. This magnificent dome rises to the height of 288 feet above the Potomac like a beacon of hope. It is the trademark of the United States. By night floodlights enhance its classical beauty against the darkened sky. Now, for nearly a century, it has carried to the world its message of uplift, strength and of good government.

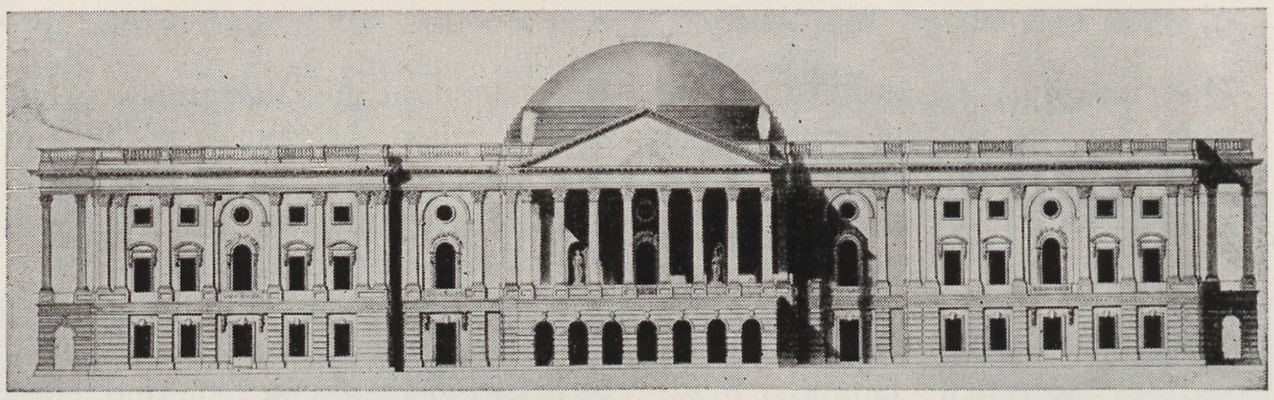
Long years ago, while America was still a British Colony, Indians smoked their pipes of peace at the base of what is known today as Capitol Hill. Decades later the spot was called Jenkins Hill. It was still Jenkins Hill when Major Pierre L'Enfant came to the banks of the Potomac in 1791 to lay out the new Federal City. He promptly selected Jenkins Hill as the logical location for the "Congress House", which was to be the physical nucleus of the young government of the United States.

In 1792 President George Washington authorized the three Commissioners—forerunners of the District Commissioners who are today the heads of the District of Columbia — to announce a prize competition for a design for the Capitol building. Sixteen plans were submitted. The best of these, or rather the most promising, came from a young French artist, Stephen Hallett, then living in America. The judges, President Washington, Secretary of State Jefferson, and the District Commissioners, had about decided on Hallett's plan and had told him to go ahead and improve it when they received a letter from a Dr. William Thornton, a young Englishman who had become an American citizen. Thornton was then in the West Indies. He was given a chance to submit a design which Thomas Jefferson said "captivated the eyes and judgment of all". On April 5, 1793, William Thornton was awarded the $500 gold prize and a city lot.

The cornerstone of the Capitol was laid by President Washington with due Masonic ceremony on September 18, 1793. He personally selected this date because it was the anniversary of the signing of the Constitution of the United States at Philadelphia. This historic event has since been immortalized on the great bronze doors of the new Senate Wing of the Capitol. There one may see Washington, trowel in hand, wearing a Masonic apron, surrounded by dignitaries, laying the cornerstone of the greatest government building in the world.



The Capitol of the United States 1950.



William Thornton's original design for the east front of the Capitol.

The only other President to participate in such a ceremony at the Capitol was President Millard Fillmore who, on July 4, 1851, laid the cornerstone for the new Senate and House wings of the Capitol. Daniel Webster, then Secretary of State, deposited under one of these cornerstones a paper declaring that on this date "The Union of the United States stands firm. God save the United States of America!"

The Capitol, like the White House, was long under construction, mainly because of lack of funds, but also

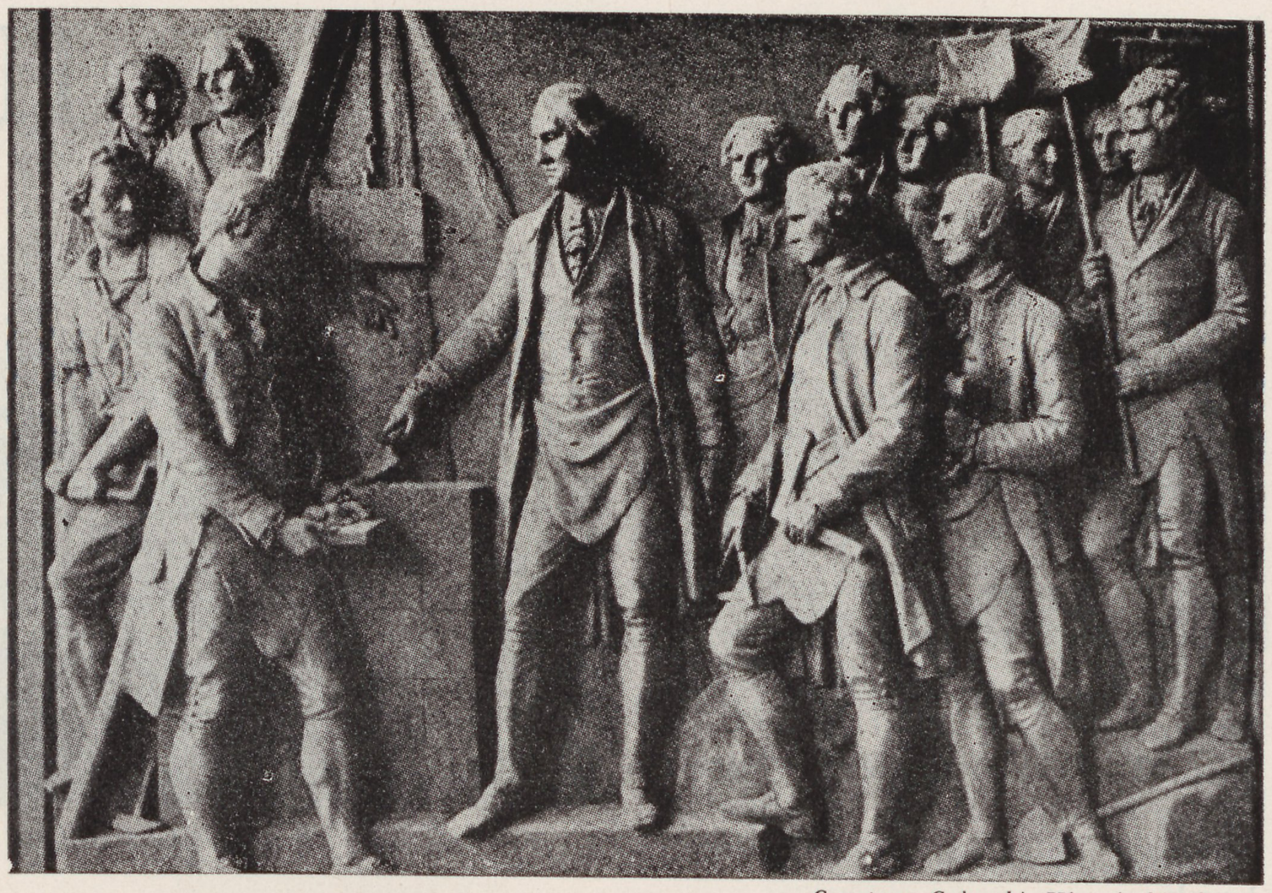
because of shortage of labor, and lack of materials. On November 22, 1800, the Sixth Congress, having moved from Philadelphia to Washington, opened its Second Session in the north wing of the Capitol, thus making the City of Washington the capital of the nation. On that day thirty-two Senators and one hundred and five Representatives crowded into the tiny Senate chamber to hear President John Adams address the first Joint Session of Congress to meet in Washington.

The original Capitol, like the White House, was built of stone quarried in Virginia. In 1807 the House moved into what is now known as Statuary Hall, which was the masterpiece of Benjamin Latrobe, Second Architect of the Capitol. In 1814 the British burned the Capitol. During the reconstruction Congress met at Blodgett's Hotel, at Seventh and E Streets, Northwest, the present site of the Tariff Commission Building. Next they moved to a makeshift Brick Capitol, which stood where the Supreme Court of the United States now stands. Later, during the Civil War, this Brick Capitol became the Old Capitol Prison.

As our country expanded and new States joined the Union, it became necessary to enlarge the facilities of the Capitol. In 1850 Congress authorized construction of the present House and Senate wings. The House wing was completed seven years later and the Senate, two years after that. This enabled the Supreme Court to move from its cramped quarters in the basement to the old Senate chamber. Here the Justices remained until 1935 when they moved into their own magnificent white marble building.

In the meantime, work on the Capitol neared completion and all that remained was to place the Statue of Freedom, designed by William Crawford, in place surmounting the dome. There were those who said that the work on the Dome should cease, but President Lincoln replied: "If the people see the Capitol going on, it will be a sign to them that we intend the Union to go on."

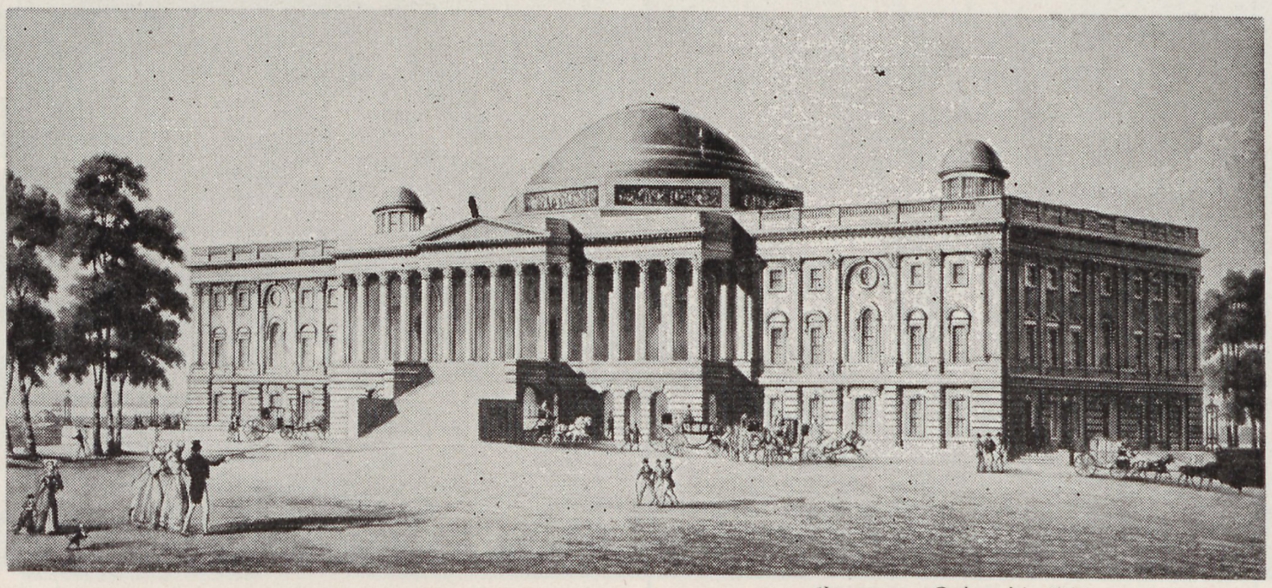
One cannot visit the United States Capitol, pass through its marble halls, admire its wonderful frescoes and paintings, and walk through Statuary Hall, without feeling awe for this nation, which, starting from Thirteen Colonies, has become the greatest nation in the world.



Courtesy—Columbia Historical Society

George Washington laying the cornerstone of the Capitol, September 18, 1793.

The dome of the Capitol by night.



Courtesy—Columbia Historical Society

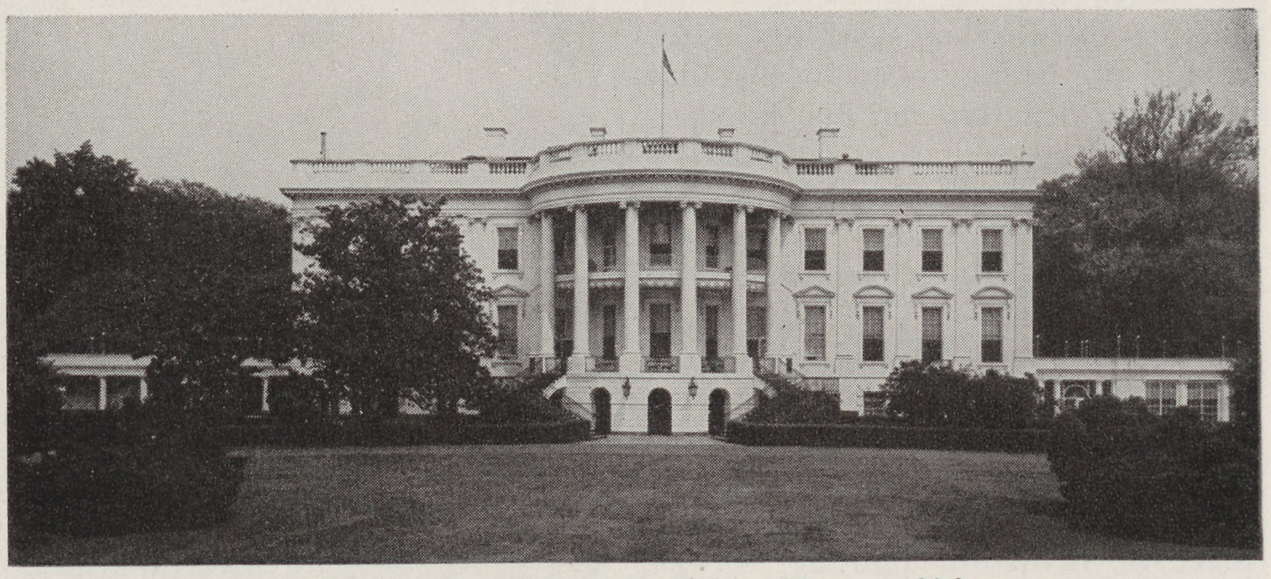
The Capitol in the 1840's.

THE WHITE HOUSE

THE WHITE HOUSE was the first public building to be erected in the city of Washington. The cornerstone was laid on October 13, 1792, at the southwest corner of the building. The site of the White House was selected by Major Pierre L'Enfant, the French engineer, who planned the city of Washington. The home of the Presidents was built of gray sandstone from government quarries at Acquia, Virginia. The historic dazzling whiteness of the building is derived from the constant application of the painters' brush.

The architect for the White House was James Hoban, a talented young Irishman, who was the winner of the architectural contest conducted by President Washington for a design for the Home of the President. The design is said to have been suggested by that of the Duke of Leinster's palace in Dublin, Ireland.

The original name for the White House was the President's Palace or House, given the mansion by Major Pierre L'Enfant on his original plan of the city. Thomas Jefferson called it "A great stone House, big enough for two emperors, one pope and the grand lama into the bargain." It has variously been called the People's House, the Great House, the Castle, the Executive Mansion, and the President's Mansion. It has also been called a "Big Barn." President Lincoln once referred to it as "This damned old house." Columnists and radio commentators today refer to it often as 1600 Pennsylvania Avenue. The name White House, however, was in unofficial use before the mansion was burned in 1814. It was President Theodore Roosevelt who finally made the popular name official.



The south front of the White House 1950.

James Hoban, the architect, superintended both the original construction of the White House and the reconstruction of the White House after it was burned in 1814. His original estimate of $400,000 to build the White House shocked the Congress, but he was authorized to proceed.

During the administration of President Theodore Roosevelt the White House was completely renovated and restored as far as possible in accord with the plans of the original builders. It was at this time, 1902, that the Executive Wing was erected which made it possible for the central structure to return to its original purpose of providing a home in keeping with the great office of the President of the United States. In his annual message to Congress in 1902, President Theodore Roosevelt said: "Through a wise provision of Congress the White

This first stone of the President's House was laid the 13th day of October, 1792, and in the 17th Year of the Independence of the United States of America.

George Washington, President
Thomas Johnson
Doctor Stewart
Daniel Carroll,
Commissioners

James Hoban, Architect

Colleen Williamson,
Master Mason

VIVAT REPUBLICA

INSCRIPTION ON BRASS PLATE PLACED IN THE CORNERSTONE OF THE WHITE HOUSE.

An artist's view of the north portico looking from Jackson Statue in the 1850's.

I Pray Heaven To Bestow The Best of Blessings on THIS HOUSE and all that shall hereafter inhabit it. May none but Honest and Wise Men ever rule under This Roof.

PRESIDENT JOHN ADAMS' BLESSING ON THE WHITE HOUSE

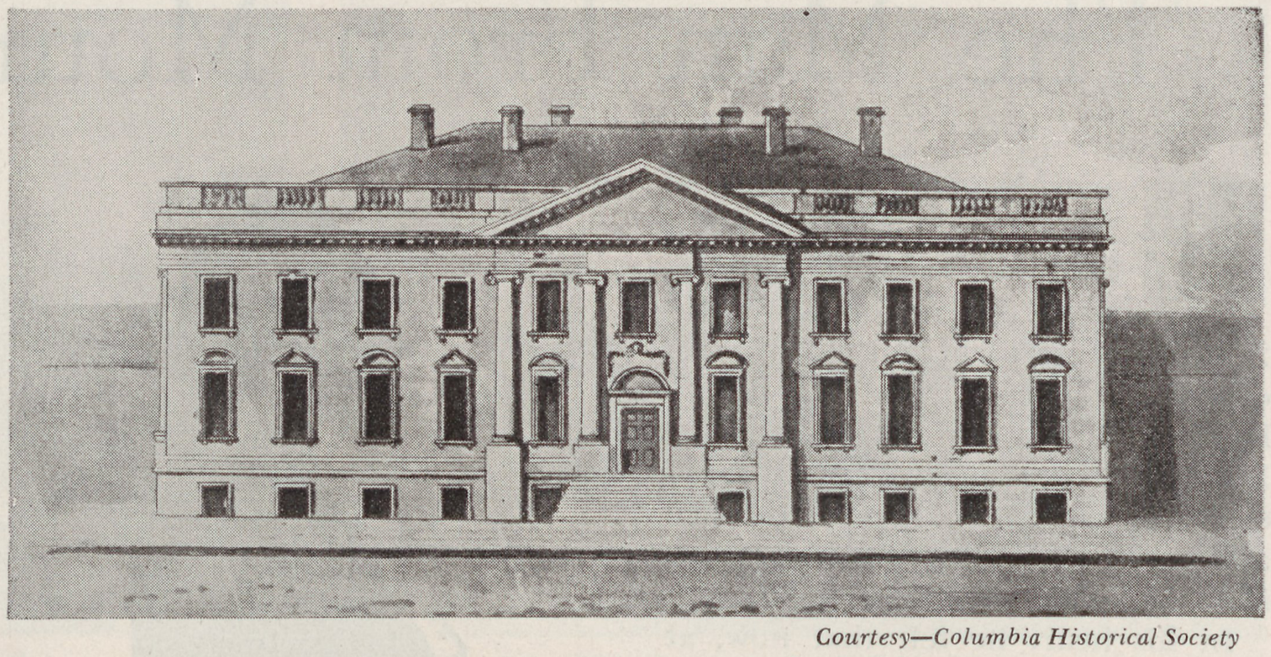
House, which has been disfigured by additions and changes, has now been restored to what it was planned to be by George Washington."

The task of the Presidency has so increased in scope and complexity that it has been necessary in recent years to double the amount of space available for offices. But today, even the relatively new West wing, where the President's own office is located, is crowded. Many officials attached to the Office of the President must work in the rambling former State Department building next door.

Recently an examination of the White House by engineers proved that casual additions to the structure through the years had dangerously weakened the floors and walls. As a result the historic building is undergoing a complete reconstruction in which only the exterior walls are being left intact. This process is more costly and slower than would be the case if an entire new building were put up. But the appearance and great traditions of this most famous of American homes will be retained.

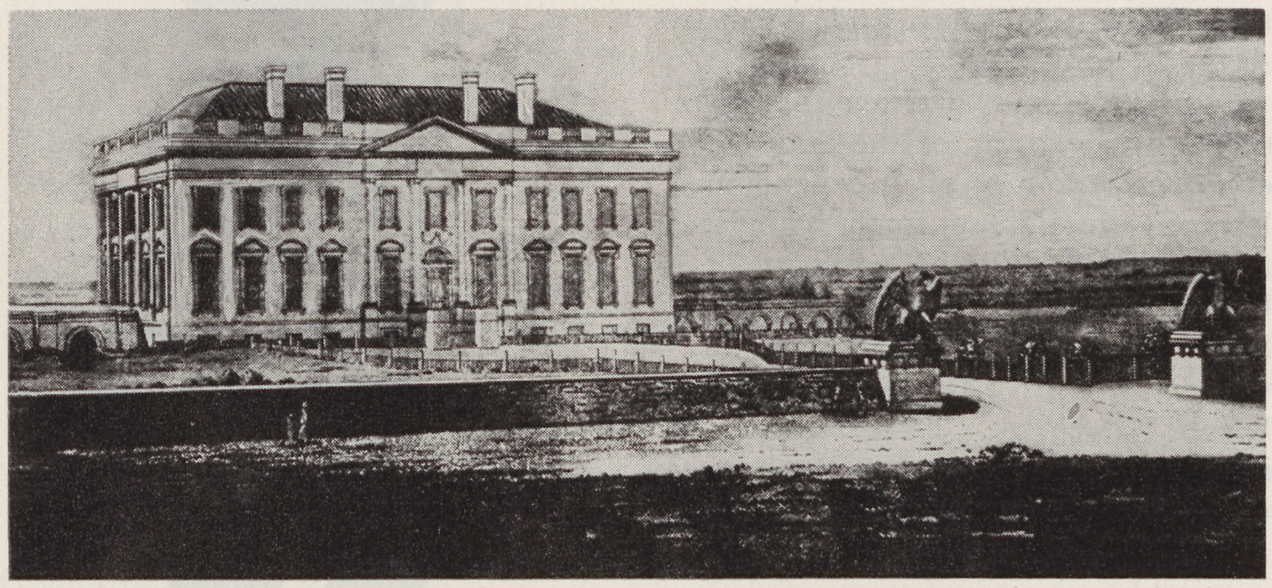
Washington is the mightiest name of earth—long since mightiest in the cause of civil liberty, still mightiest in moral reformation. On that name no eulogy is expected. It can not be. To add brightness to the sun, or glory to the name of Washington is alike impossible. Let none attempt it. In solemn awe we pronounce the name, and in its naked deathless splendor leave it shining on.

ABRAHAM LINCOLN



Courtesy—Columbia Historical Society

James Hoban's original design for the White House.



Courtesy—Columbia Historical Society

The White House during President Jefferson's administration.

The East Room of the White House where Mrs. John Adams hung her laundry to dry.

The Man From Mount Vernon

GEORGE WASHINGTON sheathed his sword and issued his Farewell Orders to the Continental Army on November 2, 1783. Eight turbulent years—years of despair, disaster, and triumph—had passed since he took command at Boston of the small army of farmers, shopkeepers and backwoodsmen and began the fight for a free America.

In his heart he felt that now, at long last, with independence won, he could return to his beloved Mount Vernon and spend the evening of his days "under the shadow of my own vine and my own fig tree, free from the bustle of a camp and the busy scenes of public life."

He had already written to the respective Governors of the States that eloquent, "pillars of independence" letter in which he set forth, with great force and clarity, the necessity of a better government. This celebrated letter, so remarkable for its vision, was written from his headquarters at Newburgh, New York. It contained these immortal guideposts for the future welfare of the nation:

"There are four things, which, I humbly conceive, are essential to the well-being, I may even venture to say, to the existence of the United States, as an independent power.

"First. An indissoluble union of the States under one Federal head.

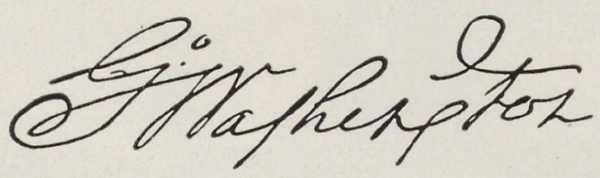
"Secondly. A sacred regard to public justice.

"Thirdly. The adoption of a proper peace establishment; and

"Fourthly. The prevalence of that pacific and friendly disposition among the people of the United States, which will induce them to forget their local prejudices and policies; to make those mutual concessions, which are requisite to the general prosperity; and, in some instances, to sacrifice their individual advantages to the interest of the community.

"These are the pillars on which the glorious fabric of our independency and national character must be supported."

On December 23, 1783, General George Washington, a tall figure in buff and blue regimentals, entered



the old State House at Annapolis and surrendered his commission to the Continental Congress that had placed it in his hand in 1775. His accounts, which he had already settled with the Comptroller of the Treasury at Philadelphia, showed that he had spent $64,315 while carrying the Revolution on his shoulders for eight years. For his services he had accepted not a penny. Now, the long struggle was over and the day he had often dreamed of when things were darkest was at hand.

Just on the stroke of noon he entered the chamber escorted by Charles Thomson, Secretary of the Congress. The galleries were crowded and Congress was standing. In a simple, brief adress, Washington laid aside the soldier and re-assumed the citizen. It was, he fondly hoped, the last scene of his public life.

He closed with these words:

"I consider it an indispensable duty to close this last solemn act of my official life, by commending the Interests of our dearest country to the protection of Almighty God, and those who have the superintendence of them to his holy keeping.

"Having now finished the work assigned me, I retire from the great theatre of action; and, bidding an affectionate farewell to this august body, under whose orders I have so long acted, I here offer my commission, and take my leave of all the employments of public life."

That same day he left Annapolis and on Christmas Eve the hospitable doors of Mount Vernon opened to receive the soldier home from his long wars.

George Washington believed that he would be permitted to return home and live out his days in peace and honor. Four days after he reached Mount Vernon he wrote to Governor Clinton of New York: "The scene is closed. I hope to spend the remainder of my days cultivating the affections of good men and in the practice of domestic virtues." Several months later he wrote to another friend:

"It is indeed a pleasure, from the walks of private life to view in retrospect all the meanderings of our past labors, the difficulties through which we have waded, and the happy haven to which the ship has been brought. Is it possible, after this, that it should founder? Will not the All-wise and All-powerful Director of human events preserve it? I think he will."

Thus, even in the midst of his cherished domestic pleasures his heart was unable to forego its concern for

George Washington rallies his men at Princeton, 1777.

Crossing the Delaware Christmas Night, 1776.

the future of a nation whose independence he had won with his sword. "I never expect to draw my sword again," he exclaimed. "I can scarcely conceive the cause that would induce me to do it." As his life settled into the quiet, sober channel of farming, his nation's welfare became the subject of deeper and deeper concern to him. He was a good farmer. In his heart he aspired to no greater ambition than that of being a good farmer. He threw himself into his old life with zest and thankfulness. Once again he and Martha resumed the pattern of life they had led before the Revolution. By day he rode across the fields of his plantation or played with his dogs, or chased the fox across the hills and dales around Mount Vernon. Each day, before retiring, he entered in his dairy his daily doings in short, clipped phrases. Friends and strangers in ever-increasing numbers beat a path to his door so that Mount Vernon became, in his own words, "a well-resorted tavern."

But always there was concern for his country that was slowly finding its way more difficult. On August 1, 1786, we find him writing:

"Retired as I am from the world, I frankly acknowledge I cannot feel myself an unconcerned spectator. Yet, having happily assisted in bringing the ship in to port, and having been fairly discharged, it is not my business again to embark on a sea of troubles. Nor could it be expected, that my sentiments and opinions would have much weight on the minds of my countrymen. They have been neglected, though given as a last legacy in the most solemn manner. I had then perhaps some claims to public attention. I consider myself as having none at present."

And again:

"It is not the part of a good citizen to despair of the republic; nor ought we to have calculated, that our young government would acquire in so short a period all the consistency and solidity, which it has been the work of ages to give to other nations . . . The people at large . . . are more industrious than they were before the war. Economy begins, partly from necessity and partly from choice and habit, to prevail. The seeds of population are scattered over an immense tract of western country. In the old States, which were the theatres of hostility, it is wonderful to see how soon the ravages of war are repaired . . . The arts of peace, such as clearing the rivers, building bridges, and establishing conveniences for travelling are assiduously promoted. In short, the foundation of a great empire is laid, and I please myself with a persuasion, that Providence will not leave its work imperfect."

George Washington, the Statesman.

These critical years between the end of the Revolution and the adoption of the United States Constitution, witnessed a rising tide of dissension between the Thirteen States bound together by only a loose powerless Confederation which was hopelessly inadequate to meet the requirements of peace. This structure of government, adopted during the Revolution, was called the Articles of Confederation and Perpetual Union. Highsounding indeed, but that was as far as it went. State was arrayed against State. In Massachusetts a Revolutionary veteran, Daniel Shays, put himself at the head of a farmer's army, took over the State government at Springfield, burned the courthouses, and demanded reforms. Shays Rebellion, as it was known, stirred George Washington to a white heat. A friend wrote him and asked him to use his influence to halt Shays Rebellion. Washington replied: "You talk of employing influence to appease the present tumults in Massachusetts. Influence is no government!" It was apparent that either a sweeping reorganization of the government or a dissolution of the perpetual union was inevitable. The Continental Congress, at the urging of the best minds in the land and fearful lest Shays Rebellion touch off a chain of violence, ordered a convention at Philadelphia for the purpose of revising and strengthening the Articles of Confederation to cope with a desperate situation.

Once again the country looked to

GEORGE WASHINGTON RESIGNS HIS COMMISSION, ANNAPOLIS, DECEMBER 23, 1783.
From the painting by John Trumbull, Gallery of Fine Arts, Yale University.

Washington for leadership. In this crisis, as in others, the country turned again to the man from Mount Vernon for support and guidance. Deeply concerned lest the independence he and his men had won be swept away by civil war, Washington said:

> *"I am mortified beyond expression when I view the clouds, that have spread over the brightest morn that ever dawned upon any country. In a word, I am lost in amazement when I behold what intrigue, the interested views of desperate characters, ignorance, and jealousy of the minor part, are capable of effecting, as a scourge on the major part of our fellow citizens of the Union; for it is hardly to be supposed, that the great body of the people, though they will not act, can be so shortsighted or enveloped in darkness, as not to see rays of a distant sun through all this mist of intoxication and folly. . . . Let the reins of government then be braced and held with a steady hand, and every violation of the constitution be reprehended. If defective, let it be amended, but not suffered to be trampled upon whilst it has an existence."*

It was James Madison who finally persuaded George Washington that he should accept his appointment as delegate to the convention to be assembled at Philadelphia in May, 1787, for the purpose of revising and strengthening the Articles of Confederation and Perpetual Union. Washington was hesitant; he had no desire to be drawn back into public life. He felt that, if he went to Philadelphia he would be standing on the threshold of another era of public service. In the end he heeded the pleas of those who said he "must." On May 25, 1787, he joined the delegates of other states at Philadelphia for the purpose of drafting "a more powerful government." He was unanimously elected chairman of the Convention over which he presided for the next three long months of deliberation.

One of the finest utterances ever to come from his lips was his brief but immortal address to the Founding Fathers when they convened at Independence Hall that bright day in May, 1787. He said — "It is too probable no plan we propose will be adopted. Perhaps another dreadful conflict is to be sustained. If, to please the people, we offer what we ourselves disapprove, how can we afterwards defend our work? Let us raise a standard to which the wise and the honest can repair; the event is in the hands of God."

Under the wise and patient leadership of George Washington, the Convention slowly rounded out the great

document that begins with these words: "We the people of the United States . . ."

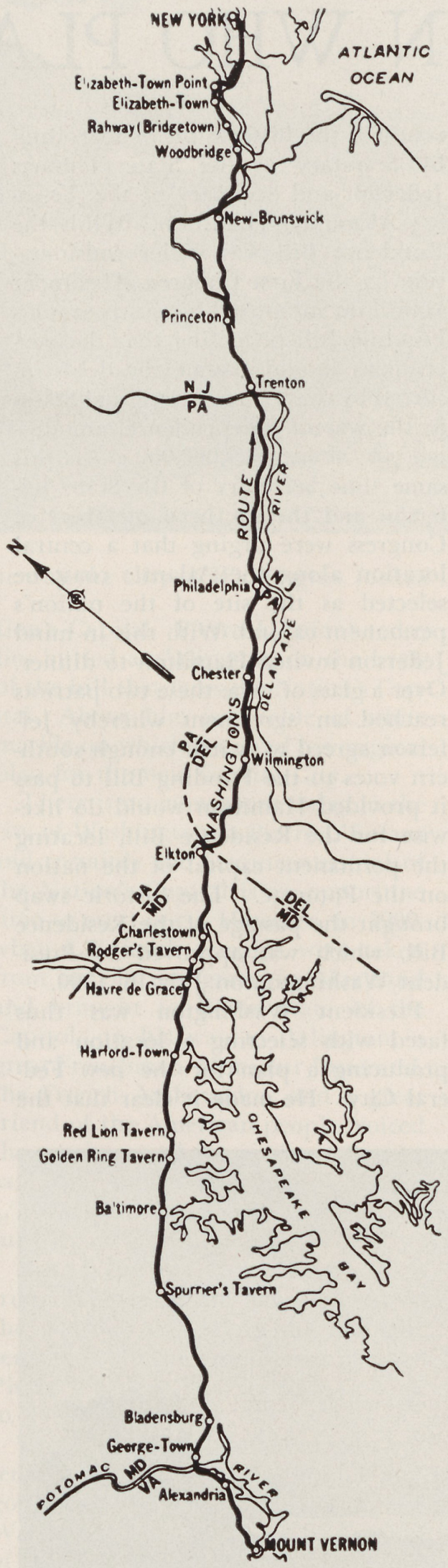
On September 18, 1787, the Convention voted its approval of the new frame of government. Of the fifty-five delegates who had attended from twelve states, only forty-one remained and three of those refused to sign the finished product. First to sign the Constitution of the United States was George Washington whose towering influence had again led the way to the most perfect structure of government the world has ever seen.

It remained now for the States, nine of them, at least, to ratify the Constitution. Throughout the months while the States fought out the battles for ratification, George Washington went back to his farm. But his influence reached far and wide, particularly in his home state, Virginia, where it was decisive. Toward the close of the long period of ratification, as it became apparent that the new Constitution would certainly be ratified, George Washington wrote from Mount Vernon to an old compatriot-in-arms in these never-to-be-forgotten words:

"No one can rejoice more than I do at every step the people of this great country take to preserve the Union, to establish good order and government, and to render the nation happy at home and respectable abroad. No country upon earth ever had it more in its power to attain these blessings than United America. Wondrously strange, then, and much to be regretted indeed would it be, were we to neglect the means, and to depart from the road, which Providence has pointed us to so plainly. I cannot believe it will ever come to pass. The great Governor of the universe has led us too long and too far on the road to happiness and glory, to forsake us in the midst of it."

George Washington at Trenton, April 1789, on his way to New York.

George Washington takes command of Continental Army, 1775.



George Washington's route from Mount Vernon to New York to become President in 1789. Bladensburg, April 16th; Baltimore, 17th; Wilmington, 19th; Philadelphia, 20th; Trenton, 21st; New York, 23rd.

The world's most wondrous memorial.

"Impress on the mind of every man—from the first to the lowest—the importance of the cause and what it is they are contending for."

GEORGE WASHINGTON, 1775

Washington's fame will go on increasing until the brightest constellation in yonder heavens shall be called by his name.

THOMAS JEFFERSON

The Nation's Capital And
THE MAN WHO PLANNED IT

THE CITY OF WASHINGTON is one of the few great cities which can claim to have been created on paper before it was transformed into brick and stone.

This city, which in 1950 celebrated its Sesquicentennial year as the site of the Federal Government, was George Washington's last great legacy to the American people. Today it has become, as Lafayette prophesied in 1824, "the central star of the constellation which enlightens the whole world."

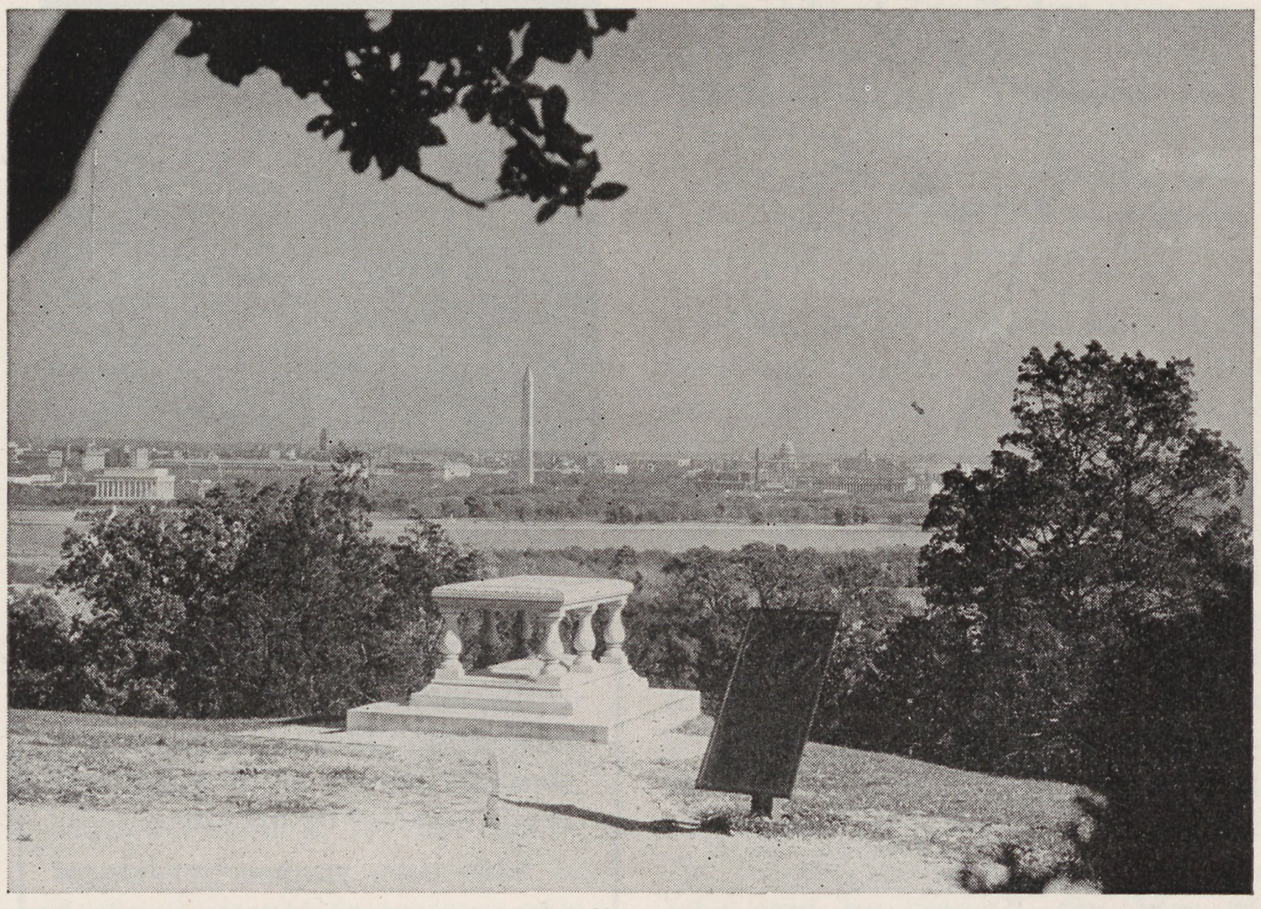
The debate on the permanent Nation's Capital began in the Continental Congress in 1784 while the last shots of the American Revolution still echoed across the land. Definite action was not taken until the year 1787 when a provision was inserted in the new Constitution for a Federally-controlled District where the permanent capital of the nation was to be established.

The selection of the site for the new permanent capital became a pressing consideration immediately after General Washington was inaugurated First President of the United States on April 30, 1789. The Residence Bill, which located the Nation's Capital on the Potomac, passed the Congress in July 1790. This bill was the result of the historic bit of logrolling by Secretary of the State Thomas Jefferson and Secretary of the Treasury Alexander Hamilton. While the Residence Bill was under consideration by the First Congress Alexander Hamilton submitted his justly-famous Funding Bill proposing that the government should assume the debts incurred by the Thirteen Original States in the war of independence, amounting to about $20,000,000. At this same time Secretary of the State Jefferson and the southern members of Congress were urging that a central location along the Atlantic coast be selected as the site of the nation's permanent capital. With this in mind Jefferson invited Hamilton to dinner. Over a glass of wine these two patriots reached an agreement whereby Jefferson agreed to switch enough southern votes to the Funding Bill to pass it provided Hamilton would do likewise for the Residence Bill, locating the permanent capital of the nation on the Potomac. The historic swap brought the passage of the Residence Bill, which was approved by President Washington on July 16, 1790.

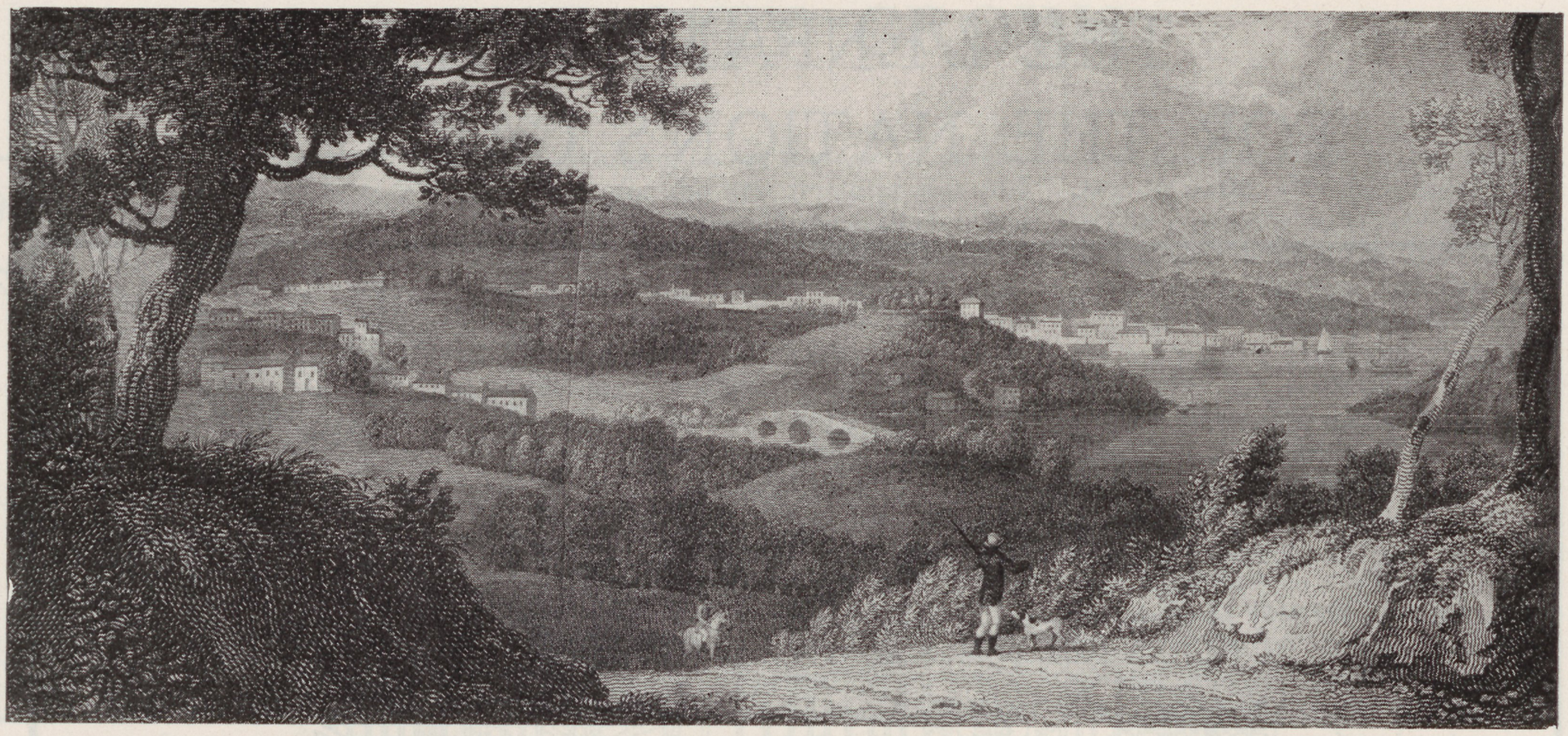
President Washington was thus faced with selecting a location and producing a plan for the new Federal City. He made it clear that the nation should provide for a magnificent seat of government commensurate with the expected growth of the nation. In his instructions to the first three Commissioners of the District, President Washington said it should be remembered that, if a city such as Philadelphia, capital of one State, occupied two or three square miles, the capital of the then-Thirteen States of the Union should require a city of due proportions.

To plan this ideal city, this permanent home of the best government the world has ever seen, President Washington selected Major Pierre L'Enfant, a talented French artist and engineer, who had come across the Atlantic in 1777 to fight for America's independence. L'Enfant had served at Valley Forge and was severely wounded at Savannah. He was known as the "Artist of the Revolution." The fact is, soon after Washington took office, Pierre L'Enfant applied for the task of designing a future permanent capital of the nation. In his formal application L'Enfant said, "The plan should be drawn on such a scale as to leave room for the aggrandizement and embellishment which the increase in the wealth of the nation will permit it to pursue at any period however remote." L'Enfant's dream was of a capital city for a nation of 50 states and 500,000,000 people.

It was President Washington who selected the actual site of the future city of a triangular tract between the broad Potomac and the Eastern Branch. He it was who told L'Enfant to fit a city plan to this tract. Indeed, President Washington made a special journey down from Philadelphia, and, on March 28, 1791, he and Pierre L'Enfant rode together across the fields and swamps and forests that are now the heart of downtown Washington, and on to the crest of what was then Jenkins Hill, now Capitol Hill. The next day, March 29, 1791, President Washington met the nineteen original landowners, mostly farmers, in a tavern in Georgetown and there made his celebrated agreement by which these farmers turn-



The grave of Pierre L'Enfant at Arlington, overlooking the city he planned.



Courtesy—Columbia Historical Society

This is the way the City of Washington looked in 1800.

ed over their land to the United States for its future permanent capital.

Quickly, L'Enfant produced his historic plan for the permanent capital of the nation, a plan in which he envisioned a city of great parks, spacious circles, broad avenues, beautiful vistas, imposing public monuments and buildings, as well as a thousand and one features that delight the eye of the American people.

L'Enfant was both draftsman and artist. He produced a city plan of great beauty and reality. The plan was approved by both President Washington and Secretary of State Thomas Jefferson. President Washinton then directed Major L'Enfant to proceed with the execution of this plan. It was in the execution of his own plan that L'Enfant's artistic temperament collided with the practical views of the first three District Commissioners, a collision that brought his dismissal within one year after he had undertaken the task.

Pierre L'Enfant it was who selected Jenkins Hill as the site of the Capitol. He referred to it in these words: "Jenkins Heights stands ready as a pedestal waiting for a superstructure." Pierre L'Enfant it was who selected the site of the President's House, the hallowed mansion, home of our First Citizens, which we today know as The White House. Pierre L'Enfant it was who selected the locations of the Capitol, the White House and the Washington Monument, as the focal points of his masterly plan, thereby creating the famous axis of the Nation's Capital. Pierre L'Enfant today lies buried at Arlington, on the brow of the hill that faces the Nation's Capital. Above him is a table of white marble on which is carved his original plan for the new Capital City.

There is no monument today in the city of Washington to Pierre L'Enfant and certainly the Sesquicentennial of the Nation's Capital is an opportune time to erect one. However, in 1909, when L'Enfant's remains were taken from an obscure grave in Maryland and brought to lie in state in the Capitol, on his way to Arlington, a great Frenchman, Monsieur Jusserand, the French Ambassador, and a great friend of the American people, voiced the sentiment of the nation when he said to those assembled: "Major L'Enfant's monument is your beautiful City of Washington."

But L'Enfants dream has come true. The exquisite development of the Nation's Capital in the last half century is but the unfoldment of what Pierre L'Enfant envisioned way back in 1791.

The celebration in 1900 of the Centennial of the removal of the seat of government from Philadelphia to Washington gave impulse to a study of the entire District of Columbia on the basis of the ideas of unity, good order, and elegance which prevailed in the original plan of 1791. The result was the appointment of the McMillan Park Commission, which reaffirmed, enlarged, and adopted this century-old plan to the entire District of Columbia.

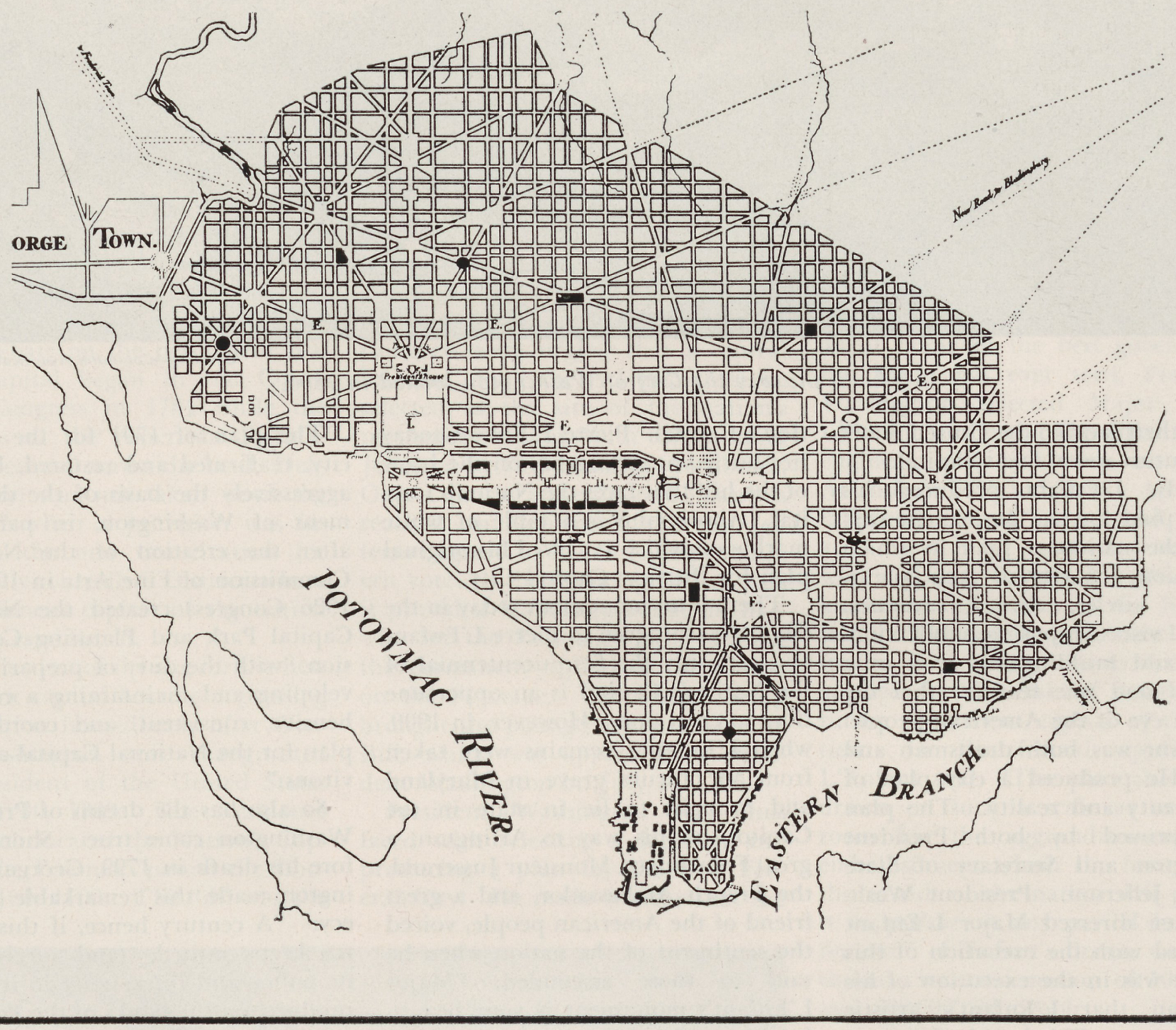
The plan of 1791 for the capital city, reaffirmed and restored, became aggressively the basis of the development of Washington, in particular after the creation of the National Commission of Fine Arts in 1910. In 1926 Congress created the National Capital Park and Planning Commission "with the duty of preparing, developing and maintaining a comprehensive, consistent, and coordinated plan for the National Capital and environs."

So also has the dream of President Washington come true. Shortly before his death in 1799, George Washington made this remarkable prophecy: "A century hence, if this country keeps united, (and surely it is its policy and interest to do it), will produce, on the banks of the Potomac a city, though not as large as London, yet of a magnitude inferior to few others in Europe."

"May this stone long commemorate the goodness of God, in those uncommon events which have given America a place among nations. From this stone may a superstructure arise whose glory, whose magnificence, whose stability, shall astonish the world."

BENEDICTION OFFERED BY REVEREND JAMES MUIR AT LAYING OF CORNERSTONE OF THE DISTRICT OF COLUMBIA, APRIL 15, 1791.

THE L'ENFANT PLAN FOR THE NATION'S CAPITAL



UNITY, good order and elegance are the basic ideals of the original plan for the city of Washington as drawn in 1791 by Charles Pierre L'Enfant. The location of the President's House, which the people have named the White House, can be seen at left center. The Congress House, the Capitol, is right of center.

Both of these focal points are the center of wide rectangular streets and radiating avenues. The circles, similarly intersected, were intended for public buildings and to add beauty and convenience to the city.

It was L'Enfant's concept that the Federal Departments should be scattered rather than concentrated. The purpose was to make it possible for people who worked for the Federal government to see order and beauty around them in the tree-lined streets and avenues, the pleasant parks, and the magnificent vistas.

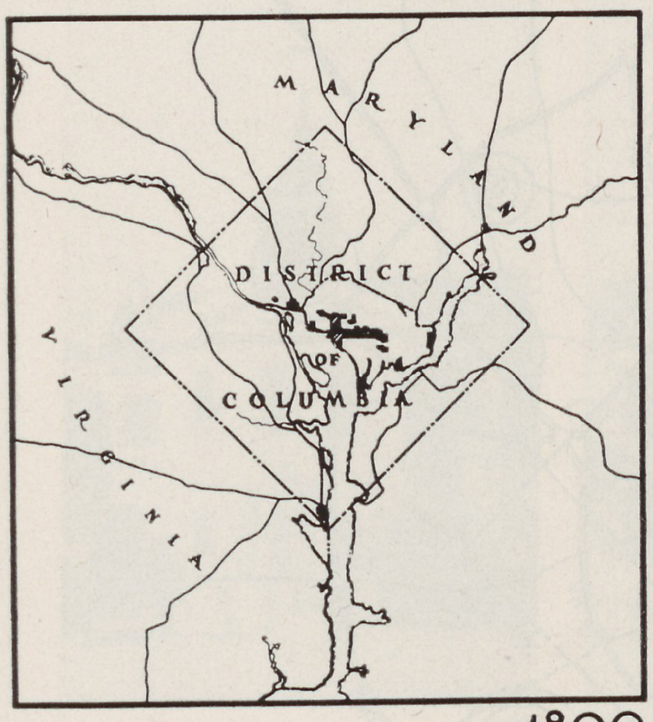
Washington was to be not only the seat of government for a great democracy, it was also to be a city for the people, not only for those who lived here, but also for those who came to see their beautiful National Capital.

The Founding Fathers believed that the District of Columbia, 10 miles square, would be large enough for expansion. They set the limits for the new city at Florida Avenue and the juncture of the two branches of the Potomac River. This allowed for a wide green belt of open space around it where new neighborhoods would develop as the city spread.

To the picturesque broad avenues, 160 feet wide, they gave the names of the states making up the union, the original thirteen colonies.

As President George Washington and artist Charles Pierre L'Enfant rode together on horseback across the farms and swamps of what is now downtown Washington they saw a beautiful city, the Capital of a great democracy. The dream has come true in part. Will the city of Washington in the year 2000 complete the dream of our forefathers?

THE CITY GROWS



1800

Washington, as the seat of government for the new republic, was conceived on a magnificent scale, but had a modest beginning. The population in 1800 was 8,114. The two largest cities in America, New York and Philadelphia, had, at that time, populations of 50,000.

People moved about, in and out of the city, by stage coach, canal boat, horse and carriage, or on horseback. The unpaved streets were mud or dust. Water came from wells. Coal and wood were burned in open fireplaces for cooking and heating. Candles, homemade, were used for lighting. Families raised chicken, ducks, pigs, and cows for food; and had vegetable gardens and fruit trees. For food they also fished in the river as they do today, 150 years later.

The city grew so slowly that part of the area within the District was given back to Virginia and Maryland.

Then came the first railroads which opened up the West and stimulated the industrial revolution over the United States.

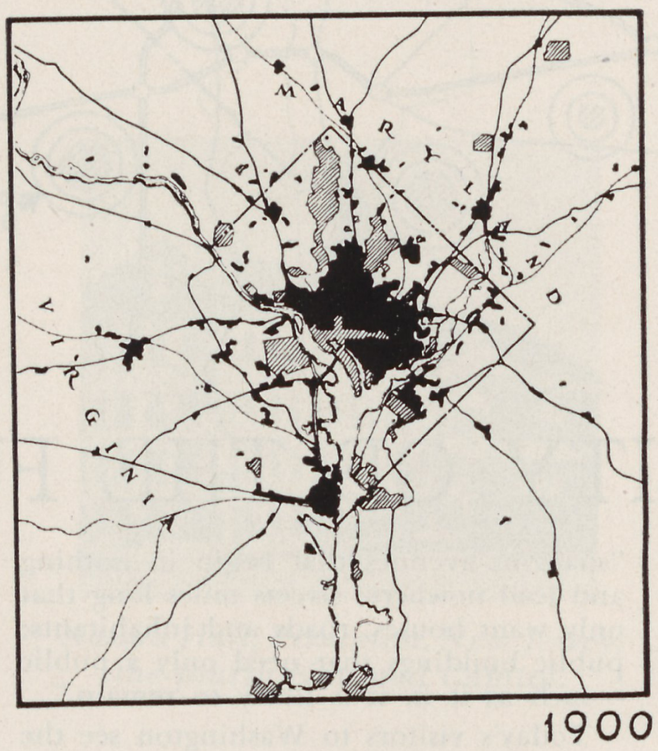
Greater demands were made upon the Federal Government for services to the people through their states and local communities. More people came to Washington to work for the government. By 1850 the city had a population of 50,000 persons working in government, in business, in professions, in service trades and in small industries.

On its 100th birthday Washington was a large city with the charm and friendliness of a small town. For every person living here in 1800 there were now 35 people.

In the first 50 years L'Enfant's magnificent plan of broad, tree-lined avenues and streets had been carried out as far as Florida Avenue, about one mile north of the White House.

But in the second 50 years the Plan was forgotten. The Civil War in the sixties had brought crowds of people and much confusion. Buildings went up in a haphazard fashion.

The centennial celebration brought this disorderly growth to the attention of Congress, which then authorized the McMillan Commission. The L'Enfant Plan was revived as a guide to future development of Washington.



1900

World War I interfered with the orderly growth of the city. After the war, plans were made to control the extension of highways and parks, and to set up zoning regulations as to height and location of buildings.

The automobile came along, and changed the city more than the wars had done.

Congress in 1926 authorized the National Capital Park and Planning Commission to plan the redevelopment of the city within itself and in relation to the region.

The sesquicentennial reveals Washington as one of the 10 largest cities in the United States. It has 100 people where there was one person in 1800. Including the extension of the city into Maryland and Virginia, the total population of Washington is almost one and a half million.

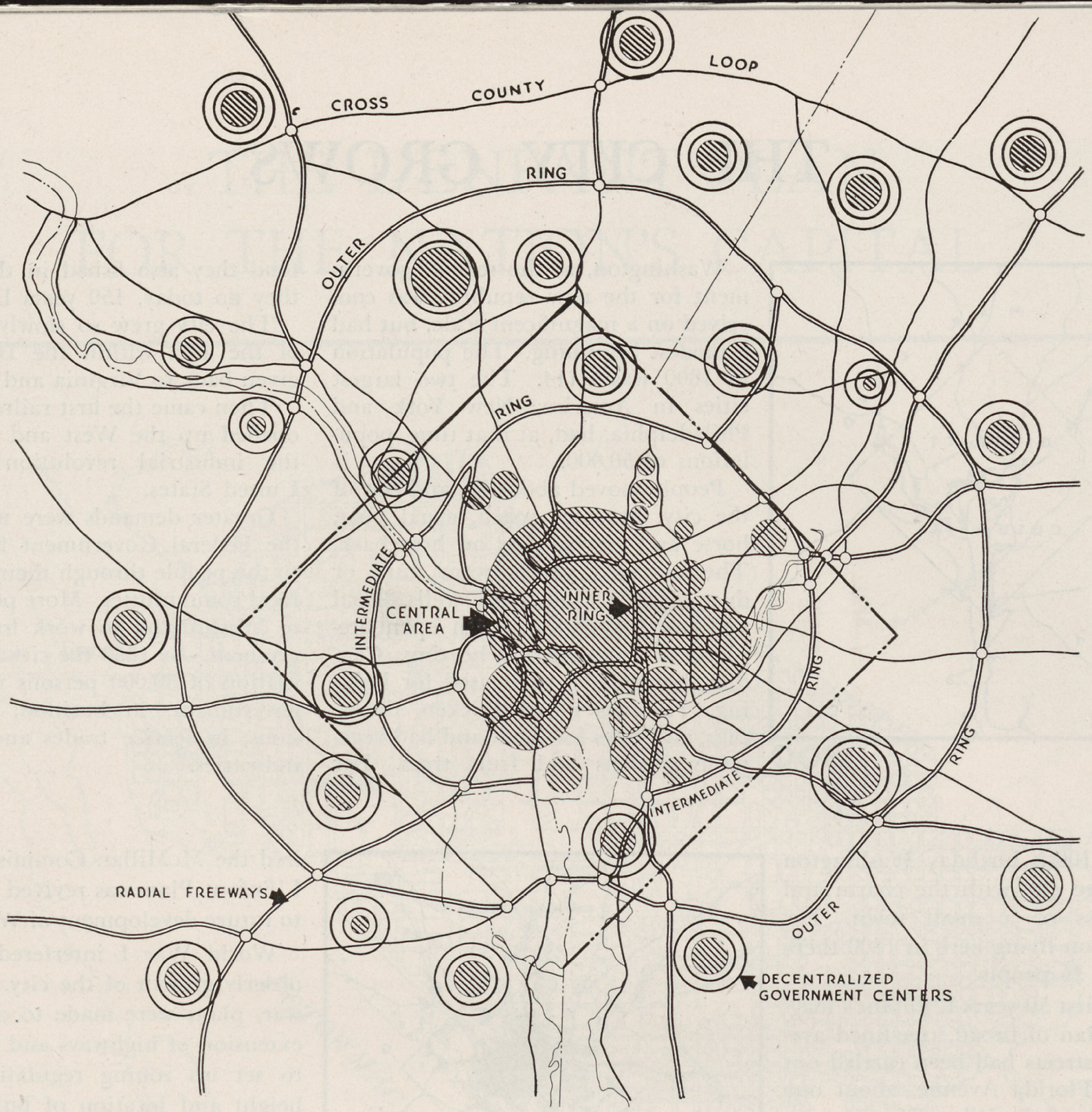
It is a big city made up of small towns. In addition to the original city of the L'Enfant Plan, there are 52 little towns or neighborhoods, each with a history and individuality of its own. The names of many can be seen on the front of street cars and buses.

Many new little towns have sprung up in Virginia and Maryland where people live who work in Washington. Some of these towns are carefully planned within themselves, but unrelated to their neighborhoods and to the region.

Problems of water supply, schools, churches, shopping centers, hospitals, parks, recreation centers, transportation, utilities, highways, bridges over the Potomac, have not been fully solved in relation to each other, to the towns, and to the regions.

World War II interfered with the development of the city according to the plan prepared over 18 years ago by the National Capital Park and Planning Commission. Some of the principle features have been realized, wholly or in part, but new needs are developing so that planning for the Nation's Capital must now be done on a higher scale and a wider scope.

1950



THE CITY OF THE FUTURE

"WASHINGTON should be the best planned city in the world, and a Capital befitting the dignity and ideals of a great nation in a family of nations," said the President of the United States, Harry S. Truman, in accepting the 1950 comprehensive plan for the National Capital and its environment, prepared by the National Capital Park and Planning Commission.

"We must not overlook the fine character inherent in the original (L'Enfant) plan by neglecting the old areas. Planning for their redevelopment as part of the expanding community is as essential as planning for new growth," the President advised.

The dream city of L'Enfant included a monument to honor George Washington, to be erected on the Mall in front of the White House. But the little town which Washington saw, when he rode horseback to the Capitol from his home in Mount Vernon, had about one hundred brick houses and several hundred wooden ones. The White House, in which he never lived, was half-built.

Forty years later a visitor, Charles Dickens, who was accustomed to the vastness of London, discussed "the leading features" of the city of Washington as "spacious avenues that begin in nothing and lead nowhere; streets miles long that only want houses, roads and inhabitants; public buildings that need only a public —such as it is, it is likely to remain."

Today's visitors to Washington see the city of dreams come true. They see a city of magnificent vistas, which no skyscraper obscures. Only the tall Washington Monument points upward, like the faith of the man thus honored.

Visitors come to Washington all the year round to see the nation's shrines. Over four million came in 1950 in trains, cars, and buses.

Nearly one million people visited Mount Vernon in 1950. With quiet interest they move through the house viewing the rooms, preserved or restored much as they were 150 years ago. With dignity and reverence people visit the tomb of George and Martha Washington.

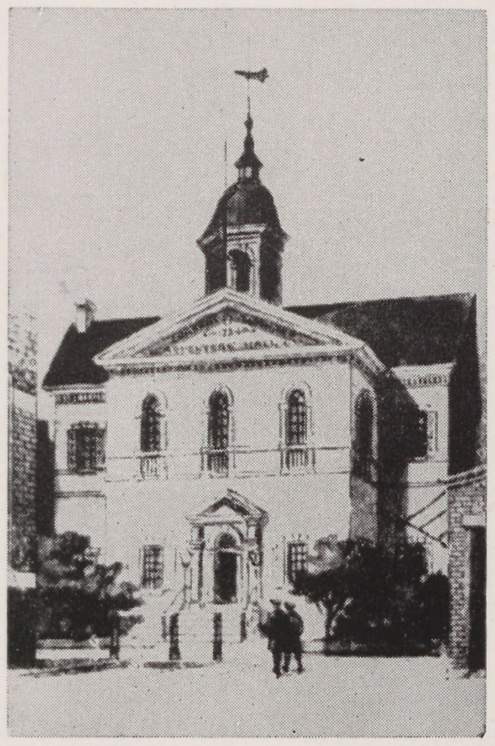
The beautiful art galleries attract millions of visitors. The National Gallery of Art had almost two million visitors in 1950. Nearly one thousand people a day, of all races and national origins, have lunch in the cafeteria there.

More and more people from all parts of the world are visitors to what has become the cross-roads of the world. To the people who live here by birth, chance or choice, this is their home. To the nation it is the seat of government. To the world it is the citadel of democracy.

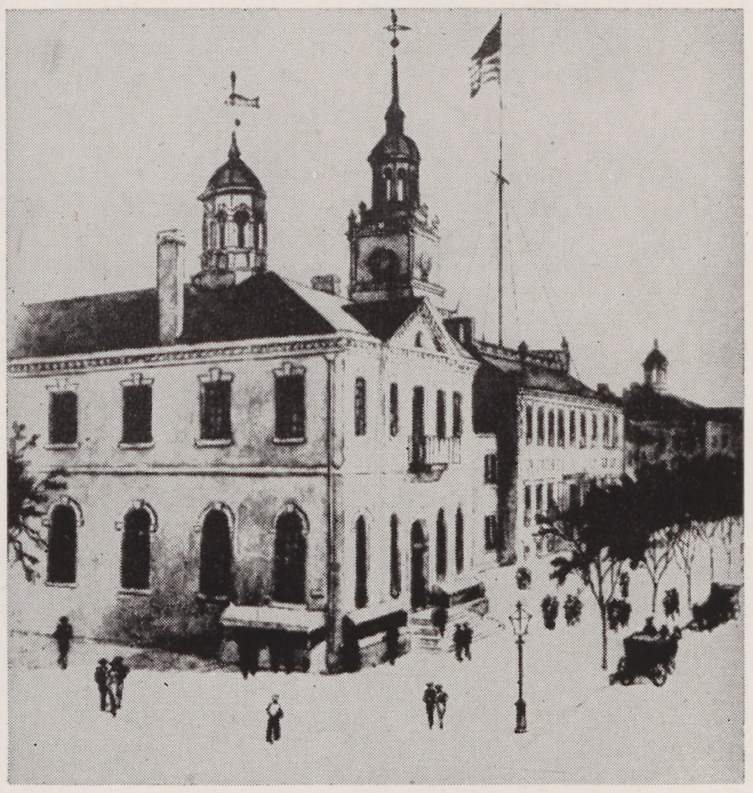
After 150 years, the L'Enfant Plan which emphasized light, air and space is recognized as a "sound central framework for the effective conduct of our national and world affairs." The wide tree-lined avenues and streets, the parks and wide spread of government buildings of the Plan are already being extended beyond the District line. "Unity, good order and elegance" will be observed in the city of the future through wise planning and cooperation of the District of Columbia and the neighboring states of Maryland and Virginia.

The year 2000 may dawn upon a Nation's Capital where two million people live and work in the central city and the many little charming towns around it. Visitors to Washington in the next fifty years "should be able to gain from their pilgrimage a sense of their Nation's Capital as a living symbol of the vigorous progress as well as the inspiring past of the United States—a setting for the spirit as well as for the operation of a democracy." These are the words of the National Capital Park and Planning Commission in presenting to the President the Comprehensive Plan for Washington of the future.

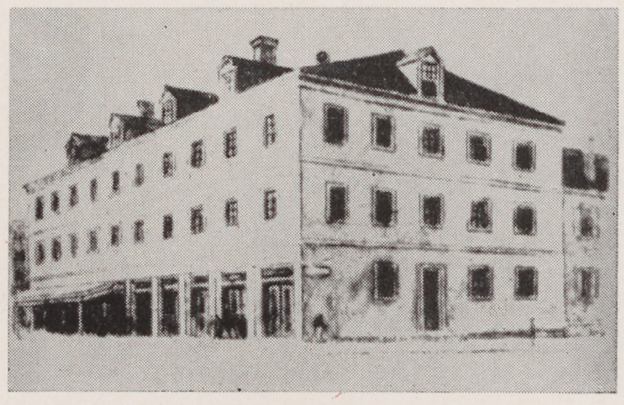
The Nine Capitol Buildings



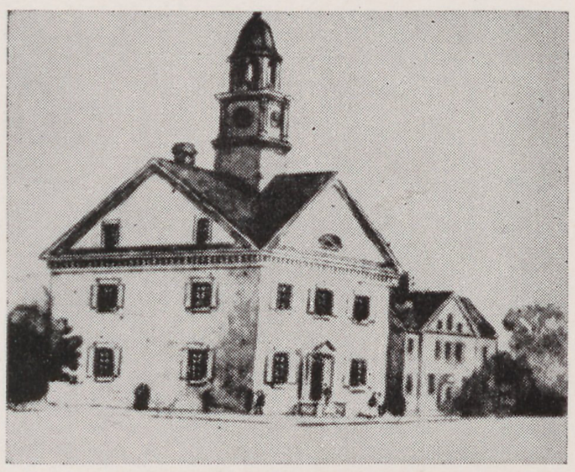
Carpenter's Hall, Philadelphia,
first meeting place of the
Congress.



State House, Philadelphia, Pennsylvania,
the first National Capitol.

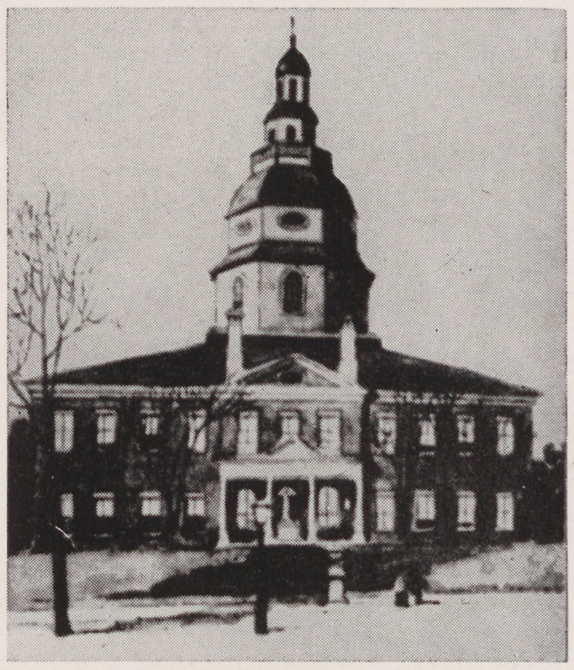


Congress House,
Baltimore, Maryland,
the second National Capitol.

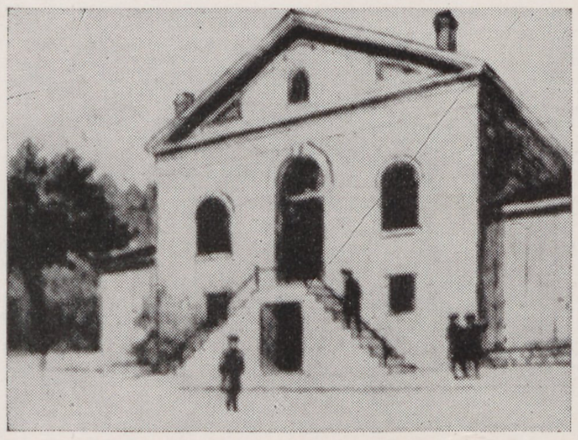


The Old Court House,
York, Pennsylvania,
the third National Capitol.

Nassau Hall, Princeton, New Jersey,
the fourth National Capitol.



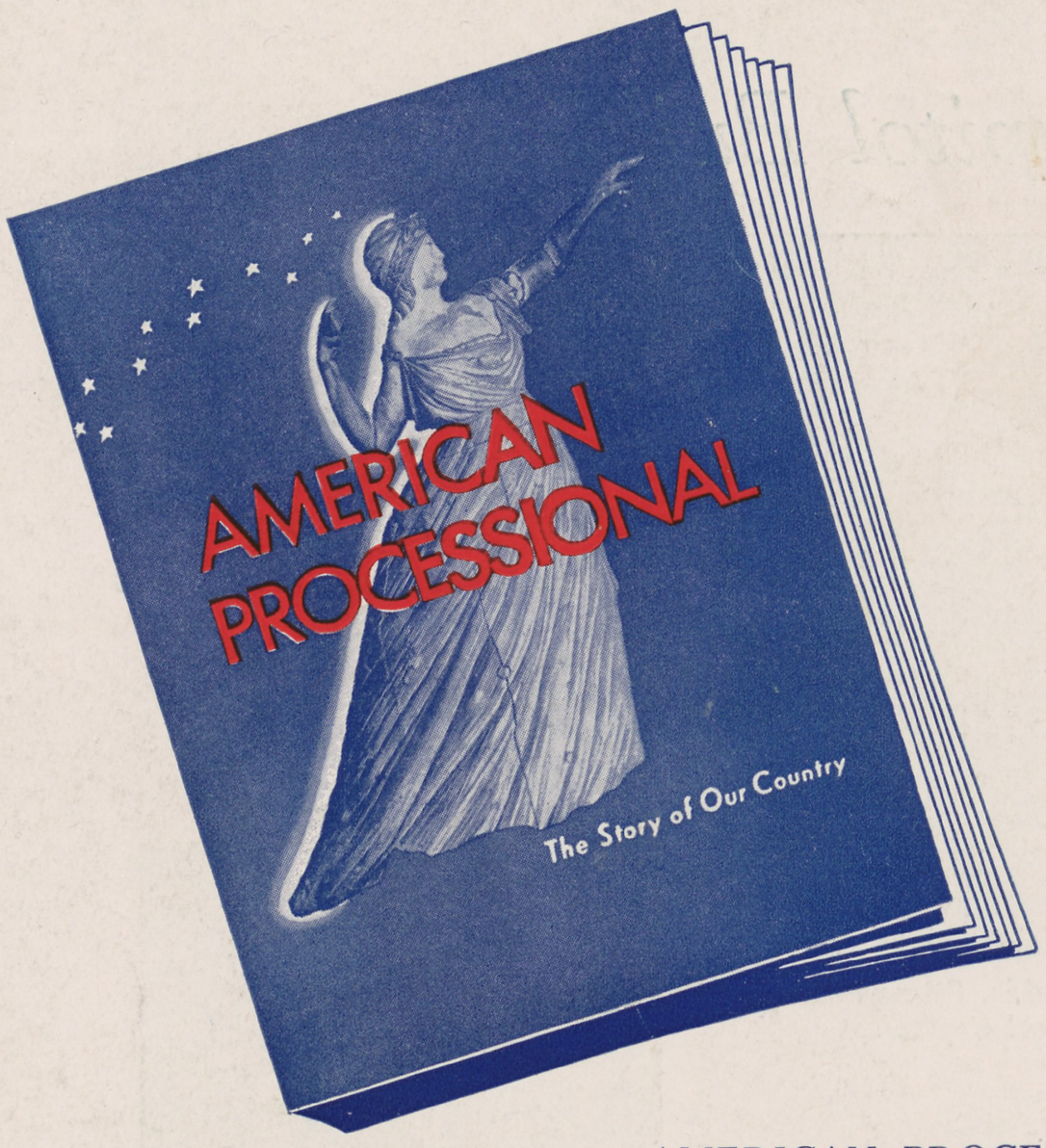
State House,
Annapolis, Maryland,
the fifth National Capitol.



The Old Courthouse,
Trenton, New Jersey,
the sixth National Capitol.

Federal Hall, New York
the seventh National Capitol.

The National Capitol.



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Harvard University

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—Colonel Allen L. Keyes
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United States Military Academy

AMERICAN PROCESSIONAL, The Story of Our Country, 1492-1900
by Elizabeth McCausland * 272 pages * 200 Engravings

This pictorial cavalcade of great events in American history is unique for the eye-witness authenticity of the paintings. Reproduced here for the first time are many little-known works from collections in the 48 states, Canada, Mexico, England, Ireland, Wales, France and Holland. An equally graphic and skillful text documents the four centuries of America's progress from young republic to world power. Published in 1950 by the National Capital Sesquicentennial Commission in cooperation with the Corcoran Gallery of Art.

Paper Cover, $5.00 Cloth Edition, $6.50

"Each fresh challenge of body, mind and spirit finds us standing with our ancestors, the pioneers."

—Elizabeth McCausland

Both *American Processional* and bronze medallions are on sale in the Promenade of the Amphitheatre, or direct from The National Capital Sesquicentennial Commission, 1400 Pennsylvania Avenue, N.W., Washington 25, D. C. Check or money order, payable to the *Treasurer of the United States,* must be enclosed.

A limited issue of commemorative medallions, in honor of the Capital's 150th anniversary, was struck at the Philadelphia Mint from a design by Thomas Hudson Jones. On one side, President John Adams addresses the first Congress to meet in Washington—November 22, 1800; on the other is a likeness of the Statue of Freedom atop the Capitol dome. Medals are available in copper-bronze, attractively boxed for mailing or for souvenir keepsakes. $.50 Each

Actual Size