

THE COMMON GLORY

By Paul Green

A SYMPHONIC DRAMA WITH MUSIC AND DANCE
PRODUCED BY THE JAMESTOWN CORPORATION

in cooperation with

THE COMMONWEALTH OF VIRGINIA AND
THE COLLEGE OF WILLIAM AND MARY

TWENTY-FIFTH SEASON

June 19 - August 26, 1972

LAKE MATOAKA AMPHITHEATRE

Williamsburg, Virginia

Directed by HOWARD SCAMMON

Choreographed by MYRA KINCH

Scenery and Lighting Designed by ROGER SHERMAN

Costumes Designed by SUSANNE SHERMAN

Musical Direction by STEPHEN P. PALEDES

THE MUSIC IN THE PLAY WAS CHOSEN BY THE AUTHOR
FROM AUTHENTIC ENGLISH FOLKSONGS, BALLADS, DANCES
AND HYMNS OF THE TIME, WITH ADDITIONAL
MELODIES AND LYRICS BY MR. GREEN.

MUSICAL ARRANGEMENTS BY STEPHEN P. PALEDES
AND CARL FEHR

Time: The latter part of the 18th Century

Place: Virginia and Philadelphia

THE SCENES—ACT I

Prologue

- Scene 1:* The terrace at Monticello, Jefferson's home.
- Scene 2:* Interior of the Governor's Palace, Williamsburg.
- Scene 3:* St. John's Church, Richmond.
- Scene 4:* A room in a Williamsburg tavern.
- Scene 5:* In front of the gaol, Williamsburg.
- Scene 6:* The terrace at Robert Gordon's town house.
- Scene 7:* A rooming house in Philadelphia.
- Scene 8:* The Palace Green, Williamsburg.

ACT II

- Scene 1:* A Virginia montage.
- Scene 2:* The Jefferson living room, Williamsburg.
- Scene 3:* A room in a Williamsburg house.
- Scene 4:* The ruined churchyard at Jamestown.
- Scene 5:* A Virginia montage.
- Scene 6:* A farmhouse near Yorktown.
- Scene 7:* The battlefield at Yorktown.
- Scene 8:* Somewhere in Virginia.

CAST OF CHARACTERS

Narrator	David Hunter Weston, Jr.
Thomas Jefferson	James J. Williams
Hugh Taylor	Hugh F. Hill, III
Eileen Gordon	Glenn Wade
Robert Gordon	Gary W. Scherer
Martha Jefferson	Rachael Lindhart
Dr. Camm	Robert W. Toven
William Byrd	Lawrence Greene
Mrs. Dabney Carr	Katherine J. Austin
Lord Dunmore	Craig G. Carlson
Sara Hallam	Heidrun Sichert Robitshek
Dancing Courtier	Donald Schey
Patrick Henry	Thomas P. Spivey
Cephus Sicklemore	John H. Reese
Peter Pelham	Ralph E. Johnston, III
Widow Huzzitt	Mamie Ruth Hitchens
Town Crier	William Woody Rolland, II
Sergeant Jack	Norman C. Maxwell
Francis Corbin	Harvey B. Credle, III
Benjamin Franklin	James R. Kirkland, III
John Adams	Neil Lerch
Samuel Adams	Wayne T. Dilts
Roger Sherman	James M. Dehls
Robert Livingston	David E. McNeel
1st Man	Robert W. Toven
2nd Man	Lawrence Greene
3rd Man	Craig G. Carlson
George Washington	Ralph E. Johnston, III
Guard	William D. Addison, Jr.

THE CHOIR

—Women—

Lois H. Beckwith
Susan N. Ginn
Mary Elizabeth Gossage
Jane M. Grau
Gail Hackman
Barbara Ann McCulloh
Judith E. Nicholson
Susan E. Peters
Donneve S. Rae
Ellen P. Rolland
Donna H. Stoeckel
Carolyn Marie White

—Men—

William Bonner-Asst. Conductor
William D. Addison, Jr.
George W. Crenshaw
James Dehls
Wayne T. Dilts
Christopher Gernand
Todd A. Haefling
John G. Lehman
Neil Lerch
David E. McNeel
John E. Patterson
William W. Rolland, II
Steven W. Shrader-Organist

THE DANCERS

—Women—

Heidrun Sichert Robitshek-Asst.
dance director & lead dancer
Catherine J. Cooney
Linda Fischer
Martha S. Ford
Lisa C. Heeschen
Lynn S. Keeton
Paula L. Pence
Jean Ann Wolbier
Donna Jo Wolf
Emily C. Zimmerman

—Men—

Donald Schey-lead male dancer
Harvey B. Credle, III
Lawrence L. Drumm
Bruce E. Falk
Philip J. Parkman
Christopher N. Slack
Samuel J. Tampoya
Bruce A. Taylor
John M. Willis, Jr.
Robert S. Yacko

COSTUMES

Ellen McAllister
Jan Woodward
Cindy Hitchens
Martha Clyburn
Mamie Ruth Hitchens, Director, Wigs
DAN RIVER MILLS - Costume Material

TECHNICIANS

Sound - John C. Willard
Lighting - Aaron L. Cook
Stage Carpenter - Douglas A. Minnerly, Jr.
Spec. Effects - Andrew D. Carson
General - Daniel E. Cox
Robert L. Lauderdale
J. W. McKernon
John M. Stillwell, III
Boat - Paul Fuchs

HOUSE STAFF

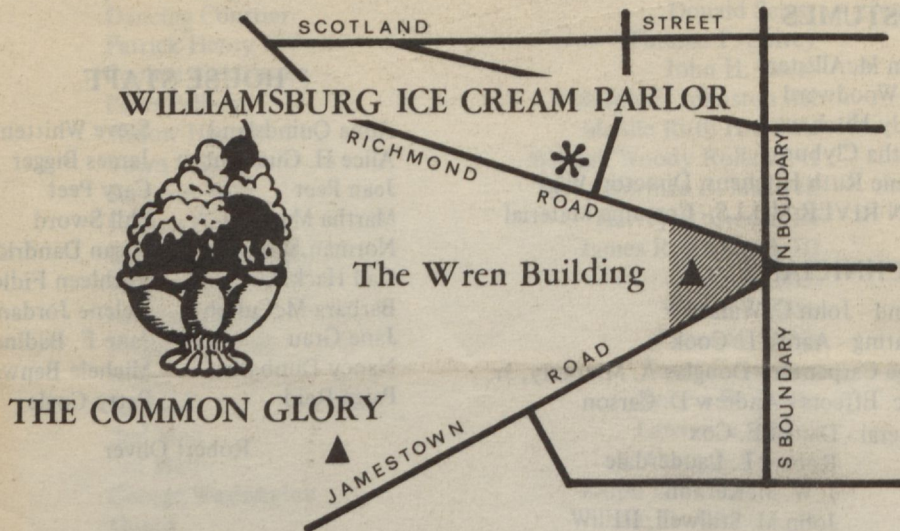
Anna Quindslan	Steve Whitten
Alice H. Guerrant	James Bigger
Jean Peet	Cary Peet
Martha Maxwell	Phil Sword
Norman Maxwell	Susan Dandridge
Gail Hackman	Kathleen Fidler
Barbara McCulloh	Helene Jordan
Jane Grau	Jane F. Badinelli
Nancy Dunbar	Michele Benware
Paige Reid	Patty Cogle

Robert Oliver

THE JAMESTOWN CORPORATION STAFF

Howard Scammon	Director
Myra Kinch	Choreographer & Dance Director
Roger Sherman	Scenic & Lighting Designer
Stephen P. Paledes	Musical Director
Albert Haak	Technical Director
F. Donald Gossage	Production Manager
Samuel R. Heatwole, Jr.	Stage Manager
Heidrun Sichert Robitshek	Assistant Dance Director
William Bonner	Assistant Choir Director
R. Bruce Johnson	Assistant Technical Director
Mamie Ruth Hitchens	Costume Director
Jean Anne Cogle	Souvenir Program Coordinator
Will Molineux	Press Relations
Cilfford H. Pence, Jr.	House Manager
Sue Anne Martin	Secretary
Dave Rutledge	General Manager

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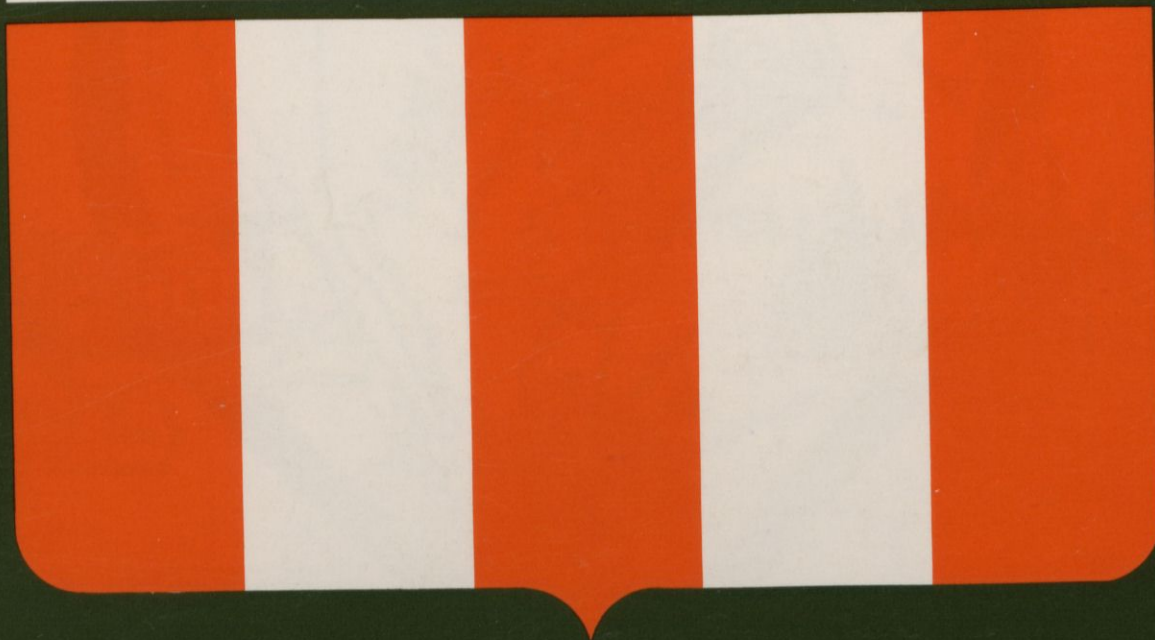
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THE COMMON GLORY

25th SEASON



25th SEASON

25th SEASON

25th SEASON

1972

Tour the Heart of Historyland

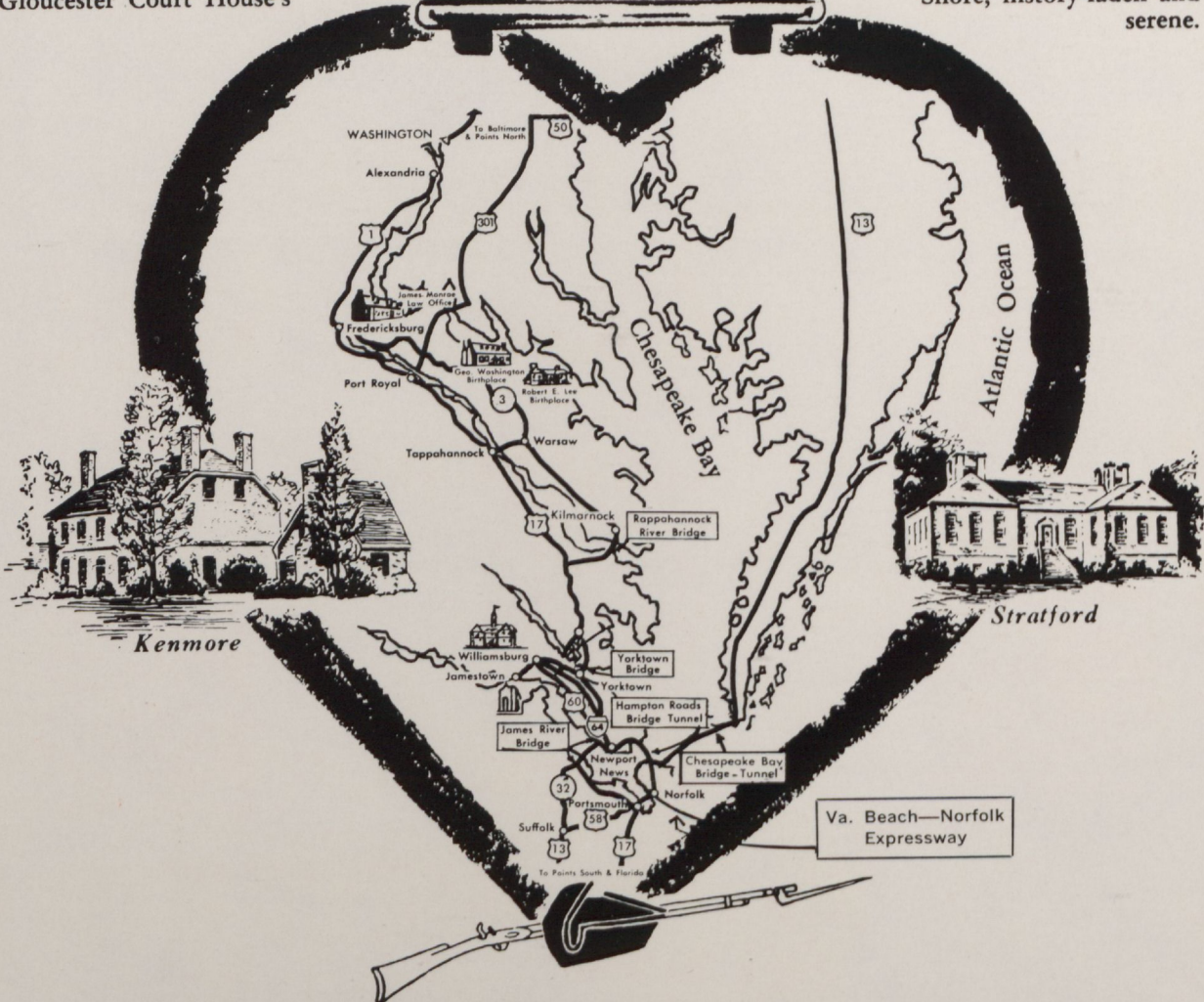
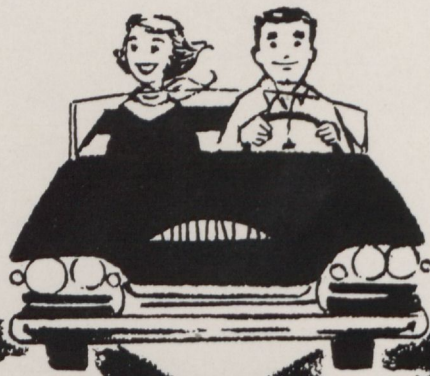
At *Fredericksburg*, see Washington's mother's home . . . visit Kenmore, the antique-filled mansion of his sister, Betty . . . Monroe's Law office . . . Rising Sun Tavern . . . General Mercer's Apothecary Shop . . . other shrines . . .

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square . . . cross the *York River* on the world's largest double swing-span bridge, built to accommodate our country's largest warships *into Historyland*. See *Yorktown*, *Williamsburg*, *Jamestown* . . . visit nearby Carter's Grove mansion, now open to the public . . . on US 60 in Newport News, north of US 258, see nationally-known Mariners Museum . . . cross the four-mile-long James River bridge to Portsmouth and the Ocean Highway (US 17) south . . . or, in *Hampton*, see old Fortress Monroe . . . cross the busy harbor on the Hampton Roads Bridge-Tunnel . . . take the interesting *Norfolk Naval Tour* . . . see historic shrines and the Azalea Gardens visit Virginia Beach . . . cross on the Chesapeake Bay Bridge-Tunnel, a modern engineering marvel, where the Chesapeake Bay meets the Atlantic Ocean, to "Ye Antient Kingdome of Accawmacke," the Eastern Shore, history-laden and serene.



TIDEWATER BRIDGE AND TUNNEL SYSTEM



Ben and Jim Bray, nearly identical twins, were both members of the original cast and were with "The Common Glory" for many of the early seasons—much to the confusion of some other members of the company and, occasionally, the audience. Ben, on the left, played many minor roles and for several seasons was the stage manager. Jim, on the right, appeared for years as Robert Gordon, the Tory leader. Sometimes they'd switch roles, a trick they often played as drama students at the College of William and Mary. That's Virginia Bray, Jim's wife, in the center. They met at the Lake Matoaka Amphitheatre where she played Patty Jefferson and Eileen Gordon.

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Matoaka Lake Amphitheatre at Edge of Campus of College of William and Mary.

Paul Green's

The Common Glory

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PRODUCED BY THE JAMESTOWN CORPORATION
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LAKE MATOAKA AMPHITHEATRE
Williamsburg, Virginia

Directed by HOWARD SCAMMON

Choreographed by MYRA KINCH

Scenery and Lighting Designed by ROGER SHERMAN

Scenery for Indoor Production Designed by RUSSELL HASTINGS

Costumes Designed by SUSANNE SHERMAN

Musical Direction by STEPHEN P. PALEDES

THE MUSIC IN THE PLAY WAS CHOSEN BY THE AUTHOR
FROM AUTHENTIC ENGLISH FOLKSONGS, BALLADS, DANCES AND
HYMNS OF THE TIME, WITH ADDITIONAL MELODIES AND
LYRICS BY MR. GREEN.
MUSICAL ARRANGEMENTS BY STEPHEN P. PALEDES AND CARL A. FEHR.

TWENTY-FIFTH SEASON
JUNE 19—AUGUST 26, 1972

The Playwright



PAUL GREEN is one of America's best-known and most published writers. His life and work symbolize the best democratic principles of the American tradition which he holds so dear and so passionately recreates in his dramas. Awarded the Pulitzer Prize for his full-length play *In Abraham's Bosom* and famed as a folk dramatist for such plays as *Roll Sweet Chariot*, *The House of Connelly*, *Hymn to the Rising Sun* and his anti-war *Johnny Johnson*, with music by Kurt Weill, Green has also written novels, short stories, essays, poetry and scenarios for Hollywood-produced motion pictures such as *State Fair* and *David Harum*, starring Will Rogers, and films featuring Bette Davis, George Arliss and others.

With the opening of *The Lost Colony* in 1937 on Roanoke Island, North Carolina, Paul Green began the movement of historical outdoor dramas, and since the initial success in this medium which he terms "symphonic drama"—a sounding together of all the elements of dramatic presentation (music, dance, pantomime, lighting, poetic dialogue)—he has opened *The Common Glory*, *Faith of Our Fathers*, *The Stephen Foster Story*, *The Confederacy*, *Texas* and *Cross and Sword*. And *Wilderness Road* is being produced again this season in Berea, Kentucky. He continues to write, with new plays for Natchitoches, Louisiana, and Jekyll Island, Georgia, scheduled for opening in 1973.

THE COMMON GLORY is Paul Green's tribute to the men and women who labored with such indomitable spirit against the oppressive rule of the powerful British Empire in order to establish and maintain the ideals of liberty and equality with which they laid the foundation of our democratic society. Justifiably, he has been referred to as the "Evangelist for Democracy."

A Statement of American Democracy

THE COMMON GLORY is a statement of American democracy in dramatic form. Its leading character is one of the nation's heartland heroes—Thomas Jefferson. We have had other heroes (folk heroes if you will) who helped create our democracy — George Washington, Benjamin Franklin, Alexander Hamilton and James Madison—but none, I think, equaled Jefferson in the shaping of the thought and ideals on which our political heritage is based. Dedicated utterly to the principle of freedom for the human spirit and man's unyielding responsibility to man, he struggled unceasingly that these principles might prevail.

THE COMMON GLORY drama tells the story of Jefferson's leadership in helping to bring to reality what we now proudly call the American Dream.

Paul Green



Early stages of construction of theatre, 1947.

Virginia's Tribute to Democracy

By Will Molineux

For a quarter of a century "The Common Glory's" powerful statement of faith in America's democracy has been staged near where Virginia patriots inspired the nation's course.

Nearly two million persons have seen the symphonic drama—written by the man called "the evangelist for democracy" and produced by an organization of dedicated Virginians—since it first opened July 17, 1947, in a specially constructed amphitheatre on the campus of the College of William and Mary.

This year the sponsors of the drama, the Jamestown Corporation, observes its 26th anniversary. And although "The Common Glory" itself is 26 years old, this is only its 25th season because it was not presented in 1964.

The idea of producing an outdoor drama of Virginia history was first expressed in 1942 after the success of Paul Green's "The Lost Colony" on Roanoke Island, N.C., was apparent. That outdoor drama, the nation's oldest, is still running. State Sen. William Wright of Tappahannock, chairman of the Virginia Conservation Commission, and Albert Sidney Johnson of Smithfield, head of the James River Bridge System, are generally credited

with advancing the idea which had to be held in abeyance until the end of World War II. Unknown to them, Paul Green, who had visited Williamsburg and Jamestown, had thought of it, too.

Sometime in 1945 Senator Wright, his assistant, George Prince Arnold, and Johnson met in Williamsburg with local leaders who readily endorsed the project; they enlisted the help of Gov. Colgate W. Darden Jr. "He plunged into 'The Common Glory' with characteristic enthusiasm and distinct success," recalls Bela Norton, then a Colonial Williamsburg vice president and one of the drama's founding trustees. The support of Governor Darden was to be, indeed, essential.

These men, and others, formed the "advisory committee for the Jamestown pageant," so named because the original concept was to present a play about the Jamestown settlers in an amphitheatre built on Jamestown Island. By the beginning of 1946 the committee had received its state charter as "an educational, historical, literary and benevolent corporation," Governor Darden, who then was about to leave office, was named

president of the Jamestown Corporation; Williamsburg Mayor Channing M. Hall, vice president; Senator Wright, secretary, and Samuel H. Plummer, a Newport News banker, treasurer.

The task which faced these men was great; they had no money, no script and no theatre—just a desire to stage a play to instruct and inspire Americans, especially young Americans. They approached their venture as if it were an adventure. They had no notion the play would ever be given more than 1,400 times.

Soliciting financial support was the initial concern. Contributions to build a theatre and produce the show were sought across the state from industrialists and club women, from philanthropists and school children. The state, through the Conservation Commission, matched funds collected to meet the goal of nearly \$200,000.

Early in 1946 plans proceeded simultaneously on two fronts: building an amphitheatre and obtaining a script.

Preliminary drawings were made for an amphitheatre on Jamestown Island, but by late summer it was obvious it would not be feasible, despite the cooperative efforts of the National Park Service and the Association for the Preservation of Virginia Antiquities. The roadway to the island then wasn't good; there were problems with utilities and sanitary facilities which couldn't be solved, and it was feared noise from the James River ferry, which then docked at the island, would interfere with the show. And besides, as Darden later confessed, the ticks at Jamestown "frightened" him.

The College of William and Mary offered 12 acres of woodland adjacent to the road to Jamestown and a lake named Matoaka, for Pocahontas, and the property was leased. A gently sloping curve at the shore was selected as the site for the 2,400-seat amphitheatre. Robert Edmond Jones, the noted stage designer, called it "the most beautiful natural amphitheatre site I have ever seen."

The amphitheatre was designed in the shape of a large horseshoe by Charles Major, the college architect. Dual pathways to the theatre were laid out through the dogwood, oak and pine by a Richmond landscaper, Charles F. Gillette, in what he called a "Mount Vernon gallop."

Darden and the other sponsors had always thought that Paul Green, a Pulitzer Prize winner and chief exponent of the symphonic drama, should write the Virginia drama. At the time, however, Green was in Santa Monica, Calif., writing a screen play for MGM. Darden called him and Green, who expressed his long-held interest in such a project, agreed to

meet with corporation officials in Williamsburg on June 24, 1946. "I am going to give you," he promised the producers, "the greatest show of its kind that has ever been given in America."

Realizing the scope of Virginia's early history, Darden suggested two plays. One would trace "the passion for self-determination" from the time the Jamestown settlers landed in 1607 until the first meeting of the House of Burgesses in 1619. The companion drama would depict "the flowering of the great experiment of self-government" through the end of the American Revolution.

Green, who immediately began his research for the Virginia drama in the Huntington Library in Pasadena, soon reported to Darden that he was "head over heels at work on the drama and am digging up some good stuff." He quickly found out that his biggest problem was "one of elimination," so vast was the story to be told, and he decided to focus his drama on Thomas Jefferson and the Revolutionary period and call it "The Common Glory." The decision met with the approval of the Jamestown Corporation executives, although no one ever forgot the possibility of a drama about Jamestown.

Early in 1947, while Green was working in California, a production staff was organized in Williamsburg. The director of the University of Virginia Players, Roger Boyle, and the director of the William and Mary Theatre, the late Miss Althea Hunt, were selected to direct the more than 150 actors, singers and dancers in the premier production. Howard Scammon, the current director, was an assistant director. Recruited from the William and Mary faculty were Dr. Carl A. Fehr, the musical director; Al Haak, technical director who continues in that post this year; Roger Sherman, scenery and lighting designer who still is associated with the Jamestown Corporation as executive vice president; the late Susanne Sherman, costume designer; and Thomas Thorne, production manager. In addition to Scammon, Haak and Sherman, R. Bruce Johnson of Richmond, assistant technical director, has been a member of the production staff for the past 26 years. Mrs. Rachel Hitchens of Williamsburg served as wardrobe mistress until her death last summer.

Col. Charles B. Borland, former city manager of Norfolk, was hired initially by the State Conservation Commission to supervise the amphitheatre construction and became the executive manager of the Jamestown Corporation.

Construction of the amphitheatre was slow. "The weather has immobilized us here," Darden wrote to

Paul Green in March. Two months later he reported: "The progress being made on the theatre is most discouraging and its cost is almost prohibitive," even though bricks for the light and sound towers and the backstage dressing rooms were made at the state penitentiary and some convict labor was used laying them.

Green, more optimistic, was in Williamsburg in May to meet with the production staff and declared "the theatre is coming along fine." The script, also not finished, was being revised. In June Green moved to Williamsburg and stayed in The Brafferton on the William and Mary campus as he continued to polish the script, a work habit the playwright never has abandoned.

Two New York stage actors were given the key roles, Robert Dale Martin was the narrator and William W. Smithers, who often appears in TV dramas, portrayed Jefferson. Most of the other cast members were Virginians as one of the principal objectives of the Jamestown Corporation was to serve, as Governor Darden put it, "as a vehicle for the training of Virginia talent."

In the final hectic days before opening night — what Paul Green called "the turmoil of launching"—everything was made ready. The amphitheatre was completed with the help of choir members and Governor Darden who pitched in to paint the wooden seats. Green submitted his script and stayed in town to help with rehearsals.

The hundreds of costumes were made. Tickets went on sale. And a deluge of publicity heightened public interest and anticipation.

"The Common Glory" opened to a full house. A special train brought dignitaries from Richmond. Drama critics from New York and Raleigh and most Virginia cities were on hand. So was Virginia-born Lady Astor, the first woman member of the British House of Commons. For a while approaching thunderstorms threatened to dampen the gala occasion, but they passed by on both sides of Williamsburg. The only unfortunate event that night happened to Walter C. Martin, a corporation trustee. He fell and broke a leg—literally carrying out the old theatrical adage!

"The Common Glory" was widely acclaimed, confirming Green's prideful promise. Brooks Atkinson in the New York Times said "The Common Glory" creates "a mood of reverence and wonder . . . Without being pompous or sanctimonious, it serves the American tradition." The Associated Press noted it "flips the pages of history . . . and brings to light beneath a starlit sky the stirring events that welded America into a nation." The Richmond Times-Dispatch called it a

"tribute to democracy" and the Norfolk Virginian-Pilot stated: "Its theme is noble, its message as timely today as the day it was first sounded by the Virginia patriots." Jonathan Daniels writing in the Raleigh News and Observer, noted "The Common Glory" is not a competitor to "The Lost Colony," but a "companion."

"From the reviews," Green commented at the time in typical modest fashion, "it seems 'The Common Glory' will be able to survive . . . (and I will) bear down on making the plays as good as possible in every way." He revised the script, correcting some minor historical errors and placing greater emphasis on Patrick Henry.

More than 90,000 persons saw "The Common Glory" during the exciting first season when many special performances saluting various Virginia communities were given. Gov. William Tuck spoke at a "Freedom of the Press Night" attended by 100 journalists from across the country.

At the end of the season, his work of building the amphitheatre and organizing the production completed, Colonel Borland resigned. He was succeeded as general manager of the Jamestown Corporation by the late Allen Matthews, a noted newspaperman and author of a highly acclaimed personal report on the battle of Iwo Jima. Another talented artist also joined the production before the 1948 season: noted New York dancer Myra Kinch became the choreographer for "The Common Glory," a position she since has held annually.

Matthews continued as the Jamestown Corporation's only full-time employee until his untimely death in 1957. He was succeeded by Roger Sherman who managed the corporation's affairs until 1969 when David Rutledge, a Williamsburg businessman and long-time supporter of "The Common Glory," was appointed general manager.

At the end of the second season Governor Darden, then the new president of the University of Virginia, resigned as president of the corporation because of the press of work at the Charlottesville institution. Still, he has continued an active interest in the show as a trustee until the present day.

Corporation presidents who followed Darden have been Senator Wright in 1948; Mrs. Philip W. Hiden of Newport News in 1949, and Del. Lewis A. McMurrin Jr. of Newport News in 1953. McMurrin succeeded Mrs. Hiden as chairman in 1955 when Samuel Bemis of Richmond became president. Thereafter, Bemis and McMurrin alternated as chairman and president every two years until Bemis' death in 1965. In 1966 Webster Rhodes of Richmond became presi-



Opening night of "The Common Glory" in 1947.

dent and served until his death in 1967. Since then McMurran has been chairman and president.

In 1953 Carlisle H. Humelsine of Williamsburg became Vice president and Robert A. Duncan, also of Williamsburg, became secretary-treasurer. Both remain in those positions today. Another Williamsburg resident who for years has taken particular interest in "The Common Glory" is former Mayor H. M. Stryker. He has attended more board and committee meetings than anyone else.

Prior to the opening of the 1949 season Paul Green, a perfectionist, still was not completely satisfied with the script and so he made some additional changes. "All my wishes and hopes are not in the script yet," he said, "but with enough money (for production costs) and time they will eventually be there."

But money problems, brought about by rainy weather which discouraged attendance in 1950, threatened the existence of the drama. Governor Darden, who helped trustees raise \$20,000 in loans, suggested that "substantial savings" in production costs must be made "if we are to carry on." A number of extras were cut from the cast and Green voluntarily reduced his royalty by 20 per cent, although he thought "the picture looks bright."

The worst thing that could happen, Green said, "is for us to falter any or give ground." The corporation's smaller budget, he commented "would give us little or no cushion to fall back on, but the pioneers didn't have cushions and we are their hardy sons."

The 1951 season, despite the financial scare, was successful and closed with a standing-room-only house. The loans were repaid and the corporation had "a sizable nest egg" for the next year. But it was only the first of three times that the Jamestown Corporation had to seek financial assistance.

In order to open in 1959 the corporation, with the help of the directors and trustees throughout Virginia, raised \$50,000 in gifts—many of which were very substantial — and non-recourse loans. A group of Williamsburg businessmen, calling themselves the "Friends of 'The Common Glory,'" raised an additional \$15,000 in loans. The community effort, spurred by the Williamsburg Chamber of Commerce was headed by David Rutledge and W. Clyde Boyer, both current corporation officials. And before the 1965 season the "friends" raised \$10,000 in a campaign headed by Norman Hornsby and Parke Rouse. At the end of both seasons all loans were repaid.

The recurring problems of financial

loss because of inclement weather was resolved in 1967 when an agreement was reached with the College of William and Mary to put on the show in Phi Beta Kappa Hall when it was rained out at the nearby amphitheatre. The first indoor production was given July 4, that year.

Over the years Paul Green, who annually visits Williamsburg to look in on "The Common Glory" and perhaps offer a rewritten speech here and there, kept thinking about another outdoor drama. "I have never forgotten our first dream—a Jamestown drama—built around the love story of John Smith, John Rolfe and the Indian maid Pocahontas and the suffering and endurance of those early pioneers," he wrote Darden in 1948. "Some day I hope we can put this play on in our outdoor theater at Williamsburg." And in July 1951, after visiting Pocahontas' burial plot at Gravesend, England, Green wrote Governor Darden: "I am still dreaming about our Jamestown play."

The advent of the Jamestown Festival in 1957, an eight-month long celebration commemorating the Jamestown settlement, provided the Jamestown Corporation the perfect opportunity to fulfill Darden's and Green's dream. The corporation commissioned Green to write "The Founders:

"The Story of Jamestown" and built a rustic amphitheatre where it was staged in the afternoons during the summers of 1957 and 1958 while "The Common Glory" was given in the evenings. The premiere performance of "The Founders" was presented May 13, exactly 350 years after the settlers went ashore at Jamestown, and was attended by Gov. Thomas B. Stanley and British Ambassador Sir Harold Caccia.

But daytime performances, despite shade trees, were not popular in the extremely hot summer of 1958 and the financial loss attributed to "The Founders" that year necessitated, in part, the Jamestown Corporation's second plea for loans.

In the early 1960s the Jamestown Corporation considered staging another, new historical drama for the sake of variety. It was felt "The Common Glory," although still popular, ought to be alternated with another show. So in 1964 "The Founders" was substituted for "The Common Glory" in the Lake Matoaka Amphitheatre. But the Jamestown drama failed to make a strong impression under the stars. Besides, Virginians clamored for the return of "The Common Glory."

In the past 25 years "The Common Glory" has been altered and improved,

sharpening its focus and impact. Of particular significance was the addition, in 1954, of a 16-piece "little symphony" orchestra, modeled in size and makeup of those of the 18th century. The musicians, under the baton of Allen C. Stewart of William and Mary, played on stage as an integral part of the play through the 1958 season. The orchestra had to be discontinued, however, as an economy measure after the financial debacle of that season.

The revived production of "The Common Glory" in 1965 was carefully rewritten by Paul Green to incorporate suggestions made by a panel of historians under the chairmanship of Dr. Edward Riley of the Colonial Williamsburg Foundation.

Over the years the Jamestown Corporation has awarded more than \$25,000 in scholarships and in the commissioning of new dramatic works about American history. The corporation also has spent \$20,000 on the Summer Theatre Institute, established in 1967 in conjunction with the College of William and Mary, a program which has proven highly successful.

More than 1,250 performers—most of them Virginians—have appeared in "The Common Glory." And some very successful theatrical careers have been launched from the Lake Matoaka Am-

phitheatre: the Bray brothers of Yorktown, Jim and Ben, both have written for the stage and teach drama; Linda Lavin, who played the Widow Huzzit here, is now a sought-after star on Broadway; Walter Brooke regularly appears in TV dramas, and Goldie Hawn, for two years a dancer in Williamsburg, has charmed her way in Hollywood to become an Oscar winner.

The Jamestown Corporation has supported the work of the Shakespearean Players, the energetic cast members who present Shakespeare on their nights off. It also has supported summer concerts by the choir and dance programs by the corps de ballet.

And in the last quarter of a century the Jamestown Corporation has helped advertise the attractions of Virginia by promoting "The Common Glory" and the historic triangle of Jamestown, Williamsburg and Yorktown.

The Jamestown Corporation believes that it has much to be proud of but the thing which the corporation officials, the production staff and the cast can take the most pride is the fact that through "The Common Glory" Americans are being reminded that the struggle to keep freedom is a continual one.



Members of the original 1947 production celebrate the 1000th performance, 1963, (L to R, top row) Carl Fehr, R. Bruce Johnson, Paul Green, Al Haak, James Bray, Roger Sherman, (bottom row) Virginia Bray, Susanne Sherman, Rachel Hitchens, Ben Bray, Howard Scammon.

History's Great Triangle

JAMESTOWN

On Dec. 19, 1606, three small ships, with 144 persons aboard, sailed down the Thames and toward a perilous adventure. After five months at sea, this vanguard from the Old World landed at Jamestown and established the first permanent English-speaking settlement in the New World.

The early story of Jamestown is one of continual crisis and catastrophe. New settlers arrived periodically, but the increased numbers were drastically offset by Indian attacks, rampant disease and famine. During the winter of 1609-10, aptly called the "starving time," a population which had grown to 500 was diminished to about 60.

More vigorous support from the sponsoring Virginia Company, however, in the form of adequate provisions and defined leadership responsibilities, provided the oft-struck enterprise with new encouragement. Colonization picked up and by the end of the century there were 80,000 persons in Virginia.

Jamestown served as the colony's capital until 1700 when the seat of government was transferred to Williamsburg. Jamestown then wasted away; erosion carried some of the original site into the James River.

In 1893 the owners of the island presented 22.5 acres to the Association for the Preservation of Virginia Antiquities. In 1930 Jamestown was established as part of the Colonial National Monument. Public acquisition of the remainder of the island came in 1934.

The island's most prominent attraction is the Old Church Tower of 1639, the only standing ruin of the 17th century. Elsewhere the ancient foundations have been uncovered.

Adjacent to the island, so that the original site might remain untouched, is Jamestown Festival Park, a \$2.5 million state park built for the Jamestown Festival of 1957. Here a full-sized reconstruction of the original three-sided James Fort and replicas of the three ships which landed May 13, 1607—Susan Constant, Godspeed and Discovery—are on display. There are also two major exhibit halls: the Old World Pavilion, presenting exhibits provided by the British government, and the New World Pavilion, offered by Virginia.

WILLIAMSBURG

In 1693 a distinction fell to Middle Plantation when a royal charter was granted for a college there to be named in honor of King William and Queen Mary. While the college was being built, the new State House at Jamestown went up in flames. The General Assembly in 1699 made Middle Plantation the colony's new capital and renamed it Williamsburg.

Two hundred and twenty acres were allotted for the well-ordered city, centering on a main street named Duke of Gloucester St. which terminated at the west by the college and at the east by the new Capitol building. A lavish home for the royal governor was completed in 1718 during the rule of Alexander Spotswood and was promptly dubbed the Governor's "Palace."

The new city was the capital for a broad expanse of territory covering many thousands of miles, including land now in Pennsylvania, West Virginia, Kentucky, Ohio, Indiana, Illinois, Michigan and Wisconsin.

Williamsburg was the gathering place for great men—Thomas Jefferson, George Wythe, Patrick Henry, George Washington, George Mason, Edmund Pendleton, Peyton Randolph, Richard Bland. As England became more demanding and tyrannical, the spark of defiance smoldered among them and finally burst into flame in Williamsburg. When the royal governor dismissed the Burgesses the Virginia leaders promptly met in the Raleigh Tavern. From there came the first call for a Continental Congress in 1774.

On May 15, 1766, the Virginia Convention of Delegates, meeting in the Capitol once again, passed a unanimous resolution directing their representatives at the Continental Congress in Philadelphia to propose that the colonies be declared free and independent states.

But the capital of the new Commonwealth of Virginia was moved to Richmond in 1780 and Williamsburg became a quiet and largely forgotten Tidewater county seat and college town. Early in the 20th century the late Rev. W. A. R. Goodwin of Bruton Parish saw beneath the clutter the famous landmarks and he inspired the city's restoration.

YORKTOWN

In 1781 the American War for Independence had reached its seventh year. Cornwallis, in the spring, marched into Virginia from North Carolina at the head of a British army.

The Marquis de Lafayette, with a small American force, was operating in Virginia, but was unable to meet Cornwallis in open battle. Cornwallis chose Yorktown as his base and transferred his whole army there early in August and fortified the town and Gloucester Point opposite.

Meanwhile, a large French fleet, under the Comte de Grasse, was moving up from the West Indies for combined operations with the allied French and American armies. De Grasse blockaded the mouth of Chesapeake Bay; Washington moved his forces—part of the main American army operating on the Hudson and the French army under Comte de Rochambeau—to Virginia to attack by land.

While De Grasse maintained a strict blockage by sea, the combined armies, numbering over 16,000 men, gathered at Williamsburg in mid-September. On the 28th they marched 13 miles to Yorktown and laid siege to the British garrison of 7,500.

On the night of Oct. 6 the allied armies opened entrenchments and a few days later, with their batteries in position, began a heavy bombardment of the British position. Two outlying British redoubts were stormed on the evening of Oct. 14 and the British became desperate. Cornwallis made an attempt to escape by way of Gloucester, but his boats were scattered by a storm. On the morning of Oct. 17 he sent out a flag of truce.

On the following day commissioners met in the Moore House, a farm house just behind the American lines, and drafted the article of capitulation. In accordance with these articles, the British army marched out of Yorktown at 2 p.m. Oct. 19 between the French and American armies drawn up to receive them and laid down their arms.

Much of the town of York, including the Moore House, Surrender Field and reconstructed British redoubts Nos. 9 and 10 are preserved by the National Park Service.



BERKELEY—Most historic of the great James River Plantations. Site of the first official Thanksgiving in 1619. Ancestral home of two United States Presidents. "Taps" composed here. Today, in its traditional condition. Superbly furnished. Terraced boxwood gardens being restored. Located on Virginia State Route 5 between Williamsburg and Richmond.

The James River Plantations

By CLIFFORD DOWDEY

Author of *The Great Plantations*



he plantation seems remote today, almost legendary, intertwined with the half-romantic and half-barbarous myths of the antebellum South. In these myths of the Old South, the plantation seems always to have existed in some perpetual and semitropical feudalism, where time ceased in the slumberous heat, the seasons never changed, and the cast of characters in the white-columned mansions, identical on each plantation, were as impervious to the mutations of life as the characters in a familiar play.

In point of fact, the baronial domains were large-scale and complex agricultural enterprises and among those along the James River today are working plantations that are still in operation after three and one-half centuries. Some of these holdings are older than any English-speaking community in America outside Virginia, and tobacco was planted within stockades—for protection against the Indians—before the Pilgrims set sail for Virginia, to be blown off their course and land in New England.

These personal domains were built by men who contained the same ingredients that have built large successes throughout the ages—ambition and energy, self-discipline and re-

sourcefulness, and the power to conceive boldly. For the plantation was, above all things, a most bold concept; it was a private principality, a self-contained world that required a unique amalgam of talents of the very first order.

Stripped of romantic connotations, the plantation was both a large-scale agricultural operation and a commercial center. In Virginia, where plantations were first established, the money crop was tobacco. For this operation, the virgin forests were cleared, the seeds planted, the plants tended, the leaves cut, stripped and hung, then packed into hogsheads made on the place and shipped to England from the private wharf.

The plantation was also a commercial center. The large one brought tobacco from small planters, the plantation masters acting as exporters; they also shipped in from England goods beyond their own needs which they handled as importers. In addition to tobacco, the planter raised food for his own people (sometimes as many as one thousand), milling the extra and selling the meal or wheat. Some river plantations baked hard biscuits which they sold to ships' crews. Artisans made the clothes from cotton and wool, tanned hides, built the out-buildings and sometimes boats. From

their sawmills, the planters sold planks and clapboards to England.

With a village of artisans, with buying and selling, importing and exporting, banking and storing, the plantation center conducted a vast and complex co-ordinated operation, which in town would be separate enterprises of many individuals, each taking his cut from the farmer. On the plantation, master got it all.

The plantation master was also responsible for every detail and the total group life of his microcosmic world: he represented law and order, the Church and the courts. The mayor, judge, sheriff and preacher combined would not be so powerful as he. All such offices are dependent upon the economic life of the community; the planter was all of these offices and the economic life too.

The outright master of all he surveyed, with no other will to question his own, he co-operated with other masters to form the ruling bodies of his immediate country, his state, and from their ruling class they sent their own chosen representative to act for them in London or, later, Washington. If you accused the planter of not being democratic, he would look at you in surprise and say, "Of course not. I am an aristocrat."

These planters not only had impetuousness, they possessed the true leadership, and this too, developed from the planter culture. These men had the habit of authority, they were familiar with the assumptions of responsibility, and making decisions was second nature. In the period of the Revolutionary and post-Revolutionary leaders (the Virginia Dynasty), covering roughly the half century from 1770 to 1820, when Virginia produced more giants in a single era than any other region in America before or since, the plantation culture reached its fullest flowering and the aristocratic republic attained its "golden age."

This society, with its splendor and its arrogance, its graciousness and its cruelties, its greatness and its inequalities, was built by men who came to America's first frontier seeking to improve their lots in the new land of opportunity. They did not come as grandees; they came to become grandees. Their difference from all other frontiersmen lay in the nature of the dream which evolved during their conquest of the wilderness.

For the plantation was always (and is now in retrospect) more than an economic system and pattern of life; it was a perfected ideal, designed and executed and hard won by hard men who came to a naked wilderness with a dream of a new life.

The present-day plantation houses are the symbol of that dream. Generations of men and women had survived all the ordeals of the wilderness, in carving individual baronies from the naked continent, before the great houses were built as the capstone of the achievement of a plantation family. On the great plantations the buildings spread like a widely scattered town, in the center of which—like the later court house squares—stood the main house and its appendages. This house unit itself was the size of a village, and as all activities on the plantation centered in this “residential” community, so all the activities in the appendage-buildings—kitchen, meat-houses, servants’ quarters and on and on — centered in the main house. Thus, the manor-houses of the present working plantations can be visualized as virtually the seats of the small empires which the 18th Century plantations constituted.

The stately home at Carter’s Grove Plantation has overlooked the James River near Williamsburg for more than two centuries. Here George Washington, Thomas Jefferson and other American Patriots enjoyed gracious hospitality, and through succeeding generation casual visitors and distinguished guests came to know the charm, beauty and warm welcome of this plantation. The great manor house, built 1750-56, is shown today as a Virginia country home. It stands on an estate once owned by the famous Robert Carter, one of the Virginia colony’s wealthiest and most influential men, who specified in his will that the estate “in all times to come be called & to go by the name of Carter’s Grove.”

Shirley Plantation affords the visitor a rare insight into the lives of our forefathers. Here one may see a house that has held the belongings of a single family continuously for well over two centuries. Most of these family possession are still there—some in the same places they have always occupied. Robert E. Lee was a frequent visitor to Shirley, the home of his mother, during his childhood. The house is not restored, for it has been kept in good repair.

Berkeley is a center of historical interest and a beautifully restored example of the mansions that graced Virginia’s “Golden Age.” It is the ancestral home of a signer of the Declaration of Independence and two presidents of the United States. Many notable events are connected with this property for it was destined to have a close association with the men prominent in our nation’s history. George Washington often was entertained



The magnificent carved stairway and paneled entrance hall at Carter's Grove are described by architectural historian Hugh Morrison as "a masterpiece—early Georgian brought to its finest maturity." Carter's Grove is open to the public daily from March through November.

here, and indeed, every president from Washington to Buchanan enjoyed Berkeley’s famous hospitality.

Carter’s Grove Plantation (open March through November), is located six miles east of Williamsburg on US 60, while Shirley Plantation and

Berkeley Plantation (both year-round) are about thirty miles west of the city on State Route 5. Other James River plantations are shown seasonally. For tickets and information concerning these plantations, inquire at the Information Center.

Shirley, the home of General Lee's mother, has been in the same family since 1660. It is open to the public daily, and contains a rare collection of family silver and portraits, its unique "hanging stairway" is a well-known feature.



The Wren Building of the College of William and Mary, erected in 1695, is America's oldest academic building in continuous use. Parts of it are open to the public for daily guided tours.

The College of William and Mary



he College of William and Mary, the nation's second oldest institution of higher learning, is full of striking contrasts between old and new. Perhaps none is so great as the difference between its Sir Christopher Wren Building—America's oldest academic building still in use—and the new "campus of good arts and sciences" behind Phi Beta Kappa Hall, and just east of the Amphitheatre.

The College's heritage, which reaches back 276 years and more, recently was described by former Governor Mills E. Godwin, Jr., when he remarked that "... so intimately associated is the name of William and Mary with our country we might well symbolically refer to this institution as the alma mater of a Nation."

The Wren Building served twice in colonial times as meeting place for the General Assembly of Virginia, and dozens of leading early Americans studied within its walls. Among the College's Alumni were Presidents Thomas Jefferson, James Monroe and John Tyler; Chief Justice John Marshall; Peyton Randolph, president of the first Continental Congress; George Wythe, first Chief Justice of Virginia and Jefferson's law teacher; and a host of others.

The College was founded by Royal Charter on February 8, 1693, following the earlier unsuccessful attempt of colonists to establish a university at Henricopolis on the James River. King William III and Queen Mary II said the college bearing their name should be "a certain place of universal learning" in the "good arts and sciences." Its first building, now known as the Wren Building after its reputed designer, was begun in 1695 and four

years later, the city of Williamsburg was established and Virginia's capitol moved here.

The Wren Building, portions of which are open to the public at no charge as part of Colonial Williamsburg's interpretation program, survived three fires and two wars; the College, as one writer said recently, "was so close to the Action in American history for so long that it frequently found itself a casualty." Near this museum piece are the Brafferton, built as a school for Indians in 1723 and the President's House, home of all of William and Mary's 23 presidents erected in 1732. All three buildings have been restored to their eighteenth century appearance through the generosity of John D. Rockefeller, Jr.

To the west of the so-called "ancient campus" of the College, William and Mary has grown during this century to a complex of some 50 buildings with an enrollment exceeding 4,000. Among the newest buildings are the four-level Earl Gregg Swem Library, completed in 1966; and a \$5.3 million men's physical education and convocation center which will seat 10,000 spectators for sports and cultural events. There is the William Small Physical Science Building, named for Jefferson's beloved science teacher; the John Millington Hall of Life Sciences, which houses biology and psychology; a mathematics' building which contains a major regional computer center serving administrative and research needs on the campus as well as at state-related agencies in Newport News, Petersburg, Gloucester Point and Norfolk. Phi Beta Kappa Memorial Hall serves as a reminder that the internationally famed scholarship society was found-

ed by William and Mary men in 1776 at Williamsburg's Raleigh Tavern.

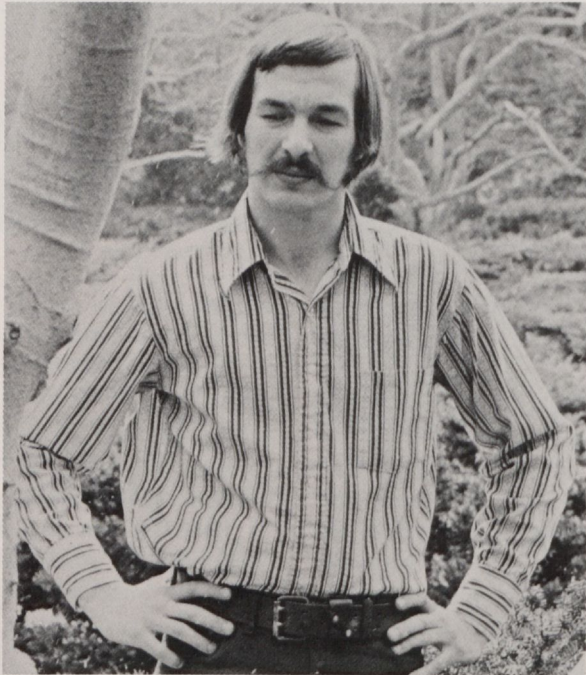
At the graduate level, since 1960 William and Mary has expanded to approximately 14 master's degree programs and now offers the doctorate degree in four fields.

The College has four specialized Schools—the Marshall-Wythe School of Law, successor to America's first collegiate program in law; the School of Education; the School of Marine Science, utilizing facilities in Gloucester Point operated by the Virginia Institute of Marine Science; and the School of Business Administration, which enables business and military men in eastern Virginia to take graduate work without leaving their positions.

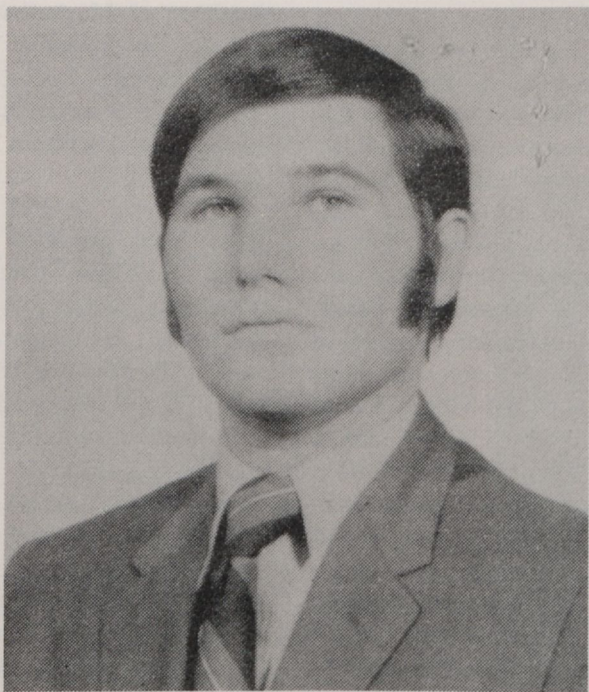
Until this century, William and Mary was privately supported; indeed, in colonial times it was one of America's wealthiest organizations. Jefferson, as Governor of Virginia and a member of the William and Mary Board, reorganized its curriculum in 1779 on the university scale as part of his effort to establish a university for Virginia. The effort was stifled, however, because of the limitations of William and Mary's Charter and certain other "eccentricities," and Jefferson turned to an institution of his own founding, the University of Virginia, to realize his dream.

The College never regained fully the endowments it lost by supporting the American fight for independence, and following the Civil War it was forced to close altogether. A grant from the Virginia General Assembly reopened it in 1888 and by 1906, the College became entirely state-supported. In 1918, it became coeducational.

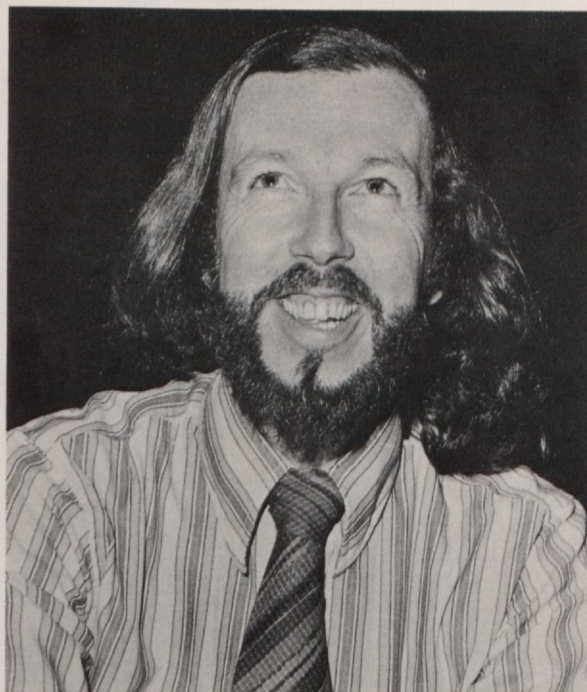
JAMES J. WILLIAMS (*Thomas Jefferson*) appears for the first time in the leading role. He attends the University of Delaware and plans to get his degree in English and Philosophy the end of this year. Before college he was a member of the U.S. Marine Corps for five years. His performances include Horatio in *Hamlet* for Lyceum Players at Longwood Gardens, Kennet Square, Pa., Cyranid in *Cyrano de Bergerac*, Henry VIII in *Royal Gambit* and Washington Worm in *Dumplings*. His future plans include acting in a repertory company on a fulltime basis.



MAMIE RUTH HITCHENS (*Widow Huzzitt*) is playing her sixth season as the persistent, loveable widow. She appeared in *The Common Glory* in 1951 as one of the widow's children and this year will serve as Costume Director in addition to her role. She is active in Williamsburg Player productions and her experience includes costume designing, properties, lights and technical know-how.



HUGH HILL III (*Hugh Taylor*) performs his first role with *The Common Glory*. Other outdoor drama productions include *Unto These Hills* in 1971 and Sherwood Shakespeare Festival in 1969. He graduated from Washington & Lee in 1971 and is presently in medical school at Medical College of Virginia. He has an extensive background in acting, directing, technical work, and publicity and has been acting since he was seven.



JOHN REESE (*Cephus Sicklemore*) performs the comedy role in *The Common Glory*. He graduated from William and Mary in 1962, received his Masters from Case Western Reserve University in 1967 and is a PhD candidate at Michigan State University. He holds the position as drama specialist at the James W. Robinson Secondary School in Fairfax, Va. A veteran of *The Common Glory* productions, he has played roles as Town Crier, Wormley, Peter Pelham and performed his present role as Cephus from 1965-1968. Other productions include Volpone in *Volpone*, Mr. Dussel in *Diary of Anne Frank*, Malvolio in *Twelfth Night*, Charley in *Where's Charley*, Benedick in *Much Ado About Nothing* and Fleetfoot in *Little Mary Sunshine*.



DAVID HUNTER WESTON, JR. (*Narrator*) was a member of the cast from 1951 to 1958 playing various roles. He graduated from William and Mary in 1958 and has completed graduate courses at Baylor University and University of Nevada. His acting experience includes roles in William and Mary Theatre productions, the Dallas Theater Center, the Williamsburg Players, and the Ft. Eustis Studio Theatre. He is presently employed as an educational specialist at Ft. Eustis.

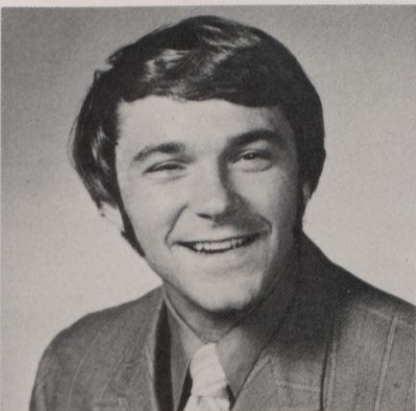
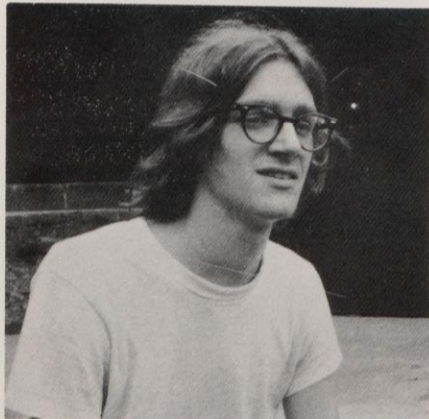


JAMES R. KIRKLAND III (*Benjamin Franklin*) is a newcomer to the production. He attended the University of Texas and is at present an actor and teacher at the Va. Museum Theater in Richmond. He served three years in the U.S. Army Band playing trumpet. Roles he has performed include Sakini in *Teahouse of August Moon*, Andy in *Star Spangled Girl* and Charley in *Charley's Aunt*. His future plans include travel to the Guildhall School of Music and Dramatic Art in London and return to the Va. Museum for another season.

GLENN WADE (*Eileen Gordon*) plays the role of the beautiful Eileen. She is a Junior at William and Mary majoring in Theatre. In college productions she has performed roles as Olivia in *Twelfth Night*; *Antonia* in *Man of La Mancha*, and Sally Bowles in *Cabaret*, Alice in *You Can't Take It With You*, Catherine in *Wuthering Heights*; and Frosine in *The Miser*. She was a writer and soloist for the international youth musical, *Up With People*.

THOMAS PATRICK SPIVEY (*Patrick Henry*) is a newcomer to *The Common Glory*. He is presently a student at William and Mary and hopes to pursue the area of architecture or theatre design. At William and Mary he performed roles of Thomas Lewis in *The Trial of the Catonsville Nine* and Harpagon in Moliere's *The Miser*. In *Harvey* he played Elwood P. Dowd.

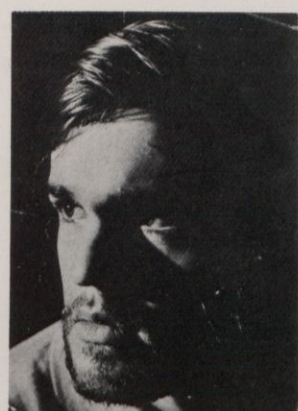
GARY WAYNE SCHERER (*Robert Gordon*) received an A.S. degree in Drama from Onondaga Community College and will be a Senior at State University College at Geneseo. He has performed roles as Benjamin Hubbard in *The Little Foxes*, Tevye in *Fiddler On The Roof* and Oberon in *Midsummer Nights Dream*. He has taught guitar and enjoys directing and helping in children's theatre.



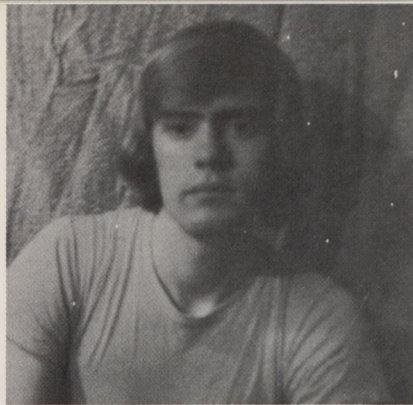
RALPH JOHNSTON III (*Peter Pelham* and *George Washington*) helped with special effects last year. He performed roles in community theatre of *Never Too Late*, *South Pacific*, *Odd Couple*, *Night of Iguana*, *Man Who Came to Dinner* and *Luv*. He hopes to go into television work eventually. He served in the U.S. Army in the Security Agency and is presently a senior at William and Mary majoring in Theater and Speech.



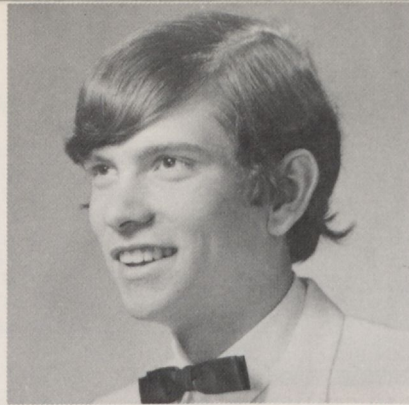
NEIL LERCH (*John Adams*) also sings in the choir. Last year he served as a Technician. At present he is a Junior at William and Mary and hopes to do graduate work in theatre and eventually television. His other drama experience includes *The 18th Century Show* for Colonial Williamsburg and he played Thomas Melville in *The Trial of the Catonsville Nine*.



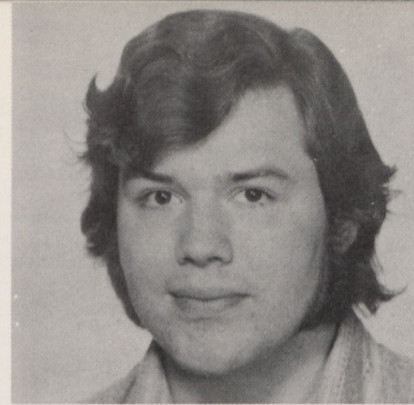
CRAIG CARLSON (*Lord Dunmore*) performs his first role in *The Common Glory*. He is a recent graduate of the University of Pennsylvania majoring in English. He also was a member of the rowing team at the University and on the Duluth Boat Club Crew. His acting credits include Geoffrey in *Lion in Winter*, Theo in *Louvain*, Sinclair in *We Bombed in New Haven*, and Nick in *Who's Afraid of Virginia Woolfe*.



ROBERT W. TOVEN, (*Dr. Camm*), is a student at Madison College and performs his first role in *The Common Glory*. In college productions he participated in *Lion in Winter* as Phillip, Henry in *The Fantasticks* and was Production Manager for *Who's Afraid of Virginia Wolfe*. His future plans include a career in broadcasting.



WILLIAM W. ROLLAND, II (*Town Crier*) performs this role for the third year and has been a member of the choir since 1968. He is a senior at Davidson College. His acting credits include roles in *The Odd Couple*, *Macbeth*, *Romeo and Juliet* and *Cowboys*.

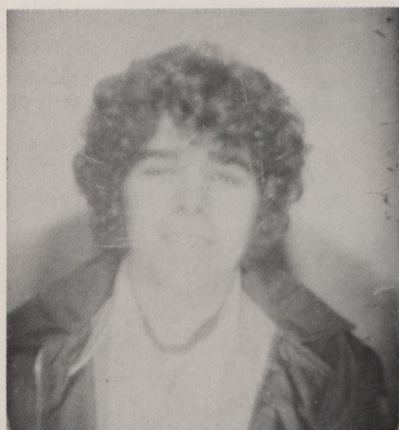


JAMES M. DEHLS, (*Roger Sherman*), attends Bucknell University in Pa. and majors in music education and voice. He has performed many roles such as Nanki-Poo in Gilbert and Sullivan's *Mikado*, Major-General in *Pirates of Penzance*, Jamie in *My Fair Lady*, and Arab in *West Side Story*.

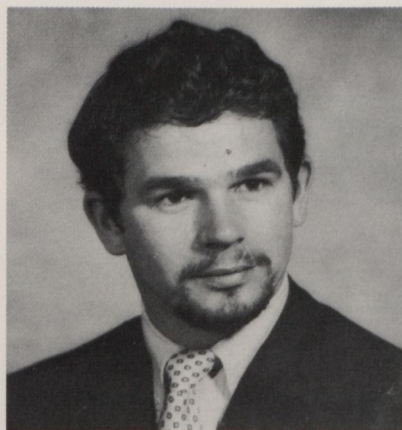
WAYNE T. DILTS, (*Sam Adams*), is a newcomer to *The Common Glory*. A sophomore at Trenton State College at present, he hopes to enter Juliard School of Drama in the near future. His acting credits include the roles of Lancelot in *Camelot*, Beaugard in *Mame*, Jeff Moss in *Bells Are Ringing*, and musical director of *Funny Girl*.

NORMAN MAXWELL (*Sergeant Jack*) performed the role of William Byrd last year. He attended Louisville College and William and Mary and is a veteran of the U.S. Army serving one year in Viet Nam. Roles he has performed in other productions are Friar Lawrence and Mercutio in *Romeo & Juliet*, Emille de Bogue in *South Pacific*, Duke Vincentio in *Measure for Measure*, and George in *Mice and Men*.

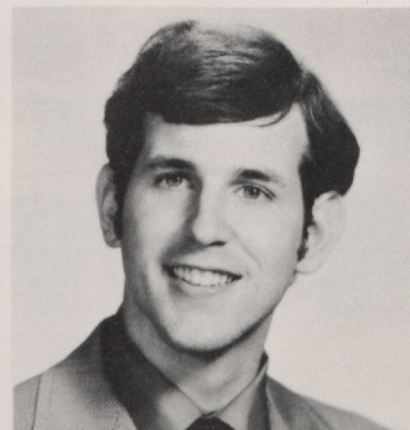
DAVID E. McNEEL, (*Robert Livingston*), received a degree in Economics from William and Mary in June and plans graduate work at Vanderbilt. In 1971-72 he participated in the Foreign Exchange Scholarship program spending a year at the University of Exeter, England. Even though his major is economics, he hopes to continue his interests in music and theatre.



KATHERINE JULIA AUSTIN, (*Mrs. Dabney Carr*), graduated from Cornell in June with a major in Theatre Arts and English. A newcomer to *The Common Glory*, she has performed roles as Meriam in Maxwell Anderson's *Journey to Jerusalem*, Evelyn Ladis in John Guare's *Muzeeka*. She has also performed many technical functions in productions at Cornell.



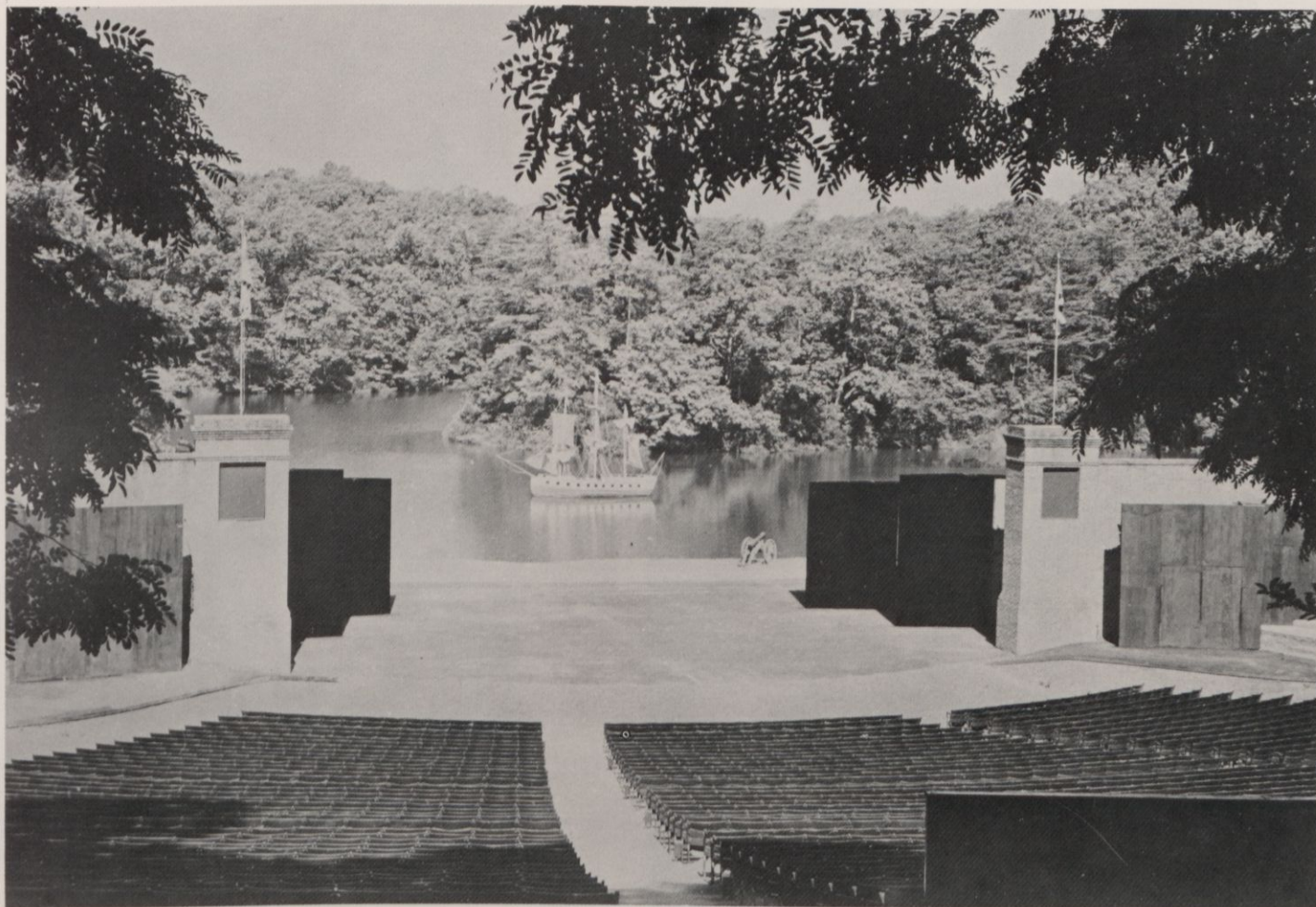
LAWRENCE GREENE, (*William Byrd*), is a newcomer to *The Common Glory*. He has performed many roles including *Born Yesterday* at Candlewood Theatre with Betty Grable, Khan Konchak in *Prince Igor* and Grand Inquisitor in *Don Carlos*. His training includes the area of acting and singing and he is a graduate of Ithaca College.



RACHAEL LINDHART (*Martha Jefferson*) plays this role for the first time. In past years she performed the role of Mrs. Dabney Carr. She received a degree in Fine Arts from Drake University in 1964 and a Masters in Acting from the University of Minnesota in 1971. At present she is an actress and Stage Manager at the Va. Museum Theatre in Richmond, where she performed the role of Sonya in *Uncle Vanya*, Madam Arcate in *Blithe Spirit*, Calpurnia in *Julius Caesar* and Mrs. Walker in *Once in a Lifetime*.

Cast of Characters

<i>Narrator</i>	David Hunter Weston, Jr.
<i>Thomas Jefferson</i>	James J. Williams
<i>Hugh Taylor</i>	Hugh F. Hill, III
<i>Eileen Gordon</i>	Glenn Wade
<i>Robert Gordon</i>	Gary W. Scherer
<i>Martha Jefferson</i>	Rachael Lindhart
<i>Dr. Camm</i>	Robert W. Toven
<i>William Byrd</i>	Lawrence Greene
<i>Mrs. Dabney Carr</i>	Katherine J. Austin
<i>Lord Dunmore</i>	Craig G. Carlson
<i>Sara Hallam</i>	Heidrun Sichert Robitshek
<i>Dancing Courtier</i>	Donald Schey
<i>Patrick Henry</i>	Thomas P. Spivey
<i>Cephus Sicklemore</i>	John H. Reese
<i>Peter Pelham</i>	Ralph E. Johnston, III
<i>Widow Huzzit</i>	Mamie Ruth Hitchens
<i>Town Crier</i>	William Woody Rolland II
<i>Sergeant Jack</i>	Norman C. Maxwell
<i>Francis Corbin</i>	Harvey B. Credle, III
<i>Benjamin Franklin</i>	James R. Kirkland, III
<i>John Adams</i>	Neil Lerch
<i>Samuel Adams</i>	Wayne T. Dilts
<i>Roger Sherman</i>	James M. Dehls
<i>Robert Livingston</i>	David E. McNeel
<i>1st Man</i>	Robert W. Toven
<i>2nd Man</i>	Lawrence Greene
<i>3rd Man</i>	Craig G. Carlson
<i>George Washington</i>	Ralph E. Johnston, III
<i>Guard</i>	William D. Addison, Jr.





THE COMMON GLORY

Time: The latter part of the 18th Century

Place: Virginia and Philadelphia

THE SCENES—ACT I

Prologue

Scene 1: The terrace at Monticello, Jefferson's home.

Scene 2: Interior of the Governor's Palace, Williamsburg.

Scene 3: St. John's Church, Richmond.

Scene 4: A room in a Williamsburg tavern.

Scene 5: In front of the gaol, Williamsburg.

Scene 6: The terrace at Robert Gordon's town house.

Scene 7: A rooming house in Philadelphia.

Scene 8: The Palace Green, Williamsburg.

ACT II

Scene 1: A Virginia montage.

Scene 2: The Jefferson living room, Williamsburg.

Scene 3: A room in a Williamsburg house.

Scene 4: The ruined churchyard at Jamestown.

Scene 5: A Virginia montage.

Scene 6: A farmhouse near Yorktown.

Scene 7: The battlefield at Yorktown.

Scene 8: Somewhere in Virginia.





THE DANCERS (Women)—Heidrun Sichert Robitshek—Asst. dance director & lead dancer. Catherine J. Cooney, Linda Fischer, Martha S. Ford, Lisa C. Heeschen, Lynn S. Keeton, Paula L. Pence, Jean Ann Wolbier, Donna Jo Wolf, Emily C. Zimmerman. (Men)—Donald Schey—lead male dancer. Harvey B. Credle, III, Lawrence L. Drumm, Bruce E. Falk, Philip J. Parkman, Christopher N. Slack, Samuel J. Tampoya, Bruce A. Taylor, John M. Willis, Jr., Robert S. Yacko.



THE CHOIR (Women)—Lois H. Beckwith, Susan N. Ginn, Mary Elizabeth Gossage, Jane M. Grau, Gail Hackman, Barbara Ann McCulloh, Judith E. Nicholson, Susan E. Peters, Downe S. Rae, Ellen P. Rolland, Donna H. Stoeckel, Carolyn Marie White. (Men)—William Bonner—Asst. Conductor. William D. Addison, Jr., George W. Crenshaw, James M. Dehls, Wayne T. Dilts, Christopher Gernand, Todd A. Haepling, John G. Lehman, Neil Lerch, David E. McNeel, John E. Patterson, William W. Roland, II Steven W. Shrader—Organist.



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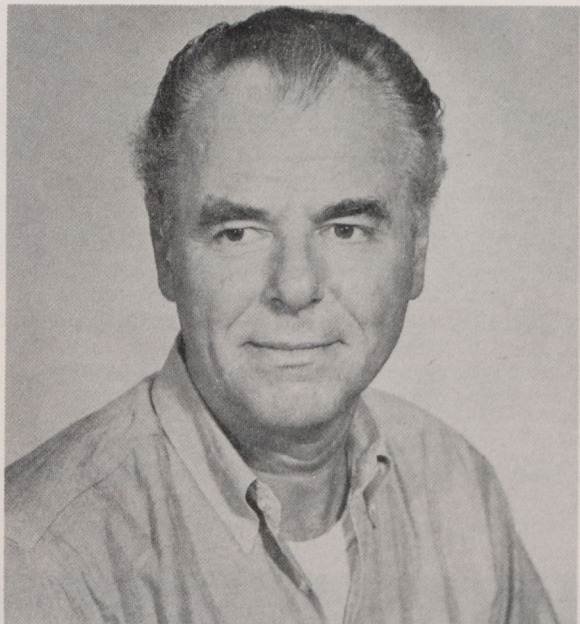
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HOWARD SCAMMON, *Director*, is Chairman of the Department of Theatre and Speech at the College of William and Mary. In addition to the college theatrical productions, he directs the Williamsburg Shakespearean Players. "Mr. Scammon's Company of Young Ladies and Gentlemen" is a selected troupe who perform Eighteenth century dramas under the auspices of Colonial Williamsburg. A charter member and 25-year veteran of *The Common Glory*, Scammon is Coordinating Director for the Institute of the Theatre, a cooperative educational venture between the Jamestown Corporation and the College of William and Mary.



MYRA KINCH, *Dance Director and Choreographer*, is a featured dancer and soloist on two continents. In past seasons she has toured with her own company of dancers, and she has choreographed interpretive dances for *The Common Glory*, *Faith of Our Fathers*, and *The Founders*. For fifteen years she headed the modern dance department at the Jacob's Pillow University of Dance in Lee, Massachusetts, and in 1965 taught at the Accademia Nazionale in Rome as well as in Amsterdam and Rotterdam.



STEPHEN P. PALEDES, *Musical Director*, is an Associate Professor of Music at the College of William and Mary. This is his fifth year as Musical Director, and he directed the orchestra in 1957 and acted as company photographer for two seasons. After attending Julliard School of Music, he earned A.B. and M.A. degrees from American University in Washington, D.C. As a director, composer and musician he has worked extensively in radio, television and theatre both in Washington and Williamsburg.



ALBERT HAAK, *Technical Director*, manages the construction of stage scenery and technical effects for *The Common Glory*. Having earned his B.F.A. at Lawrence College in Wisconsin and his M.A. at William and Mary, Mr. Haak has been associated with the production from the beginning in 1947. He is a Professor at The College of William and Mary and technical director and member of the faculty of the Institute of Theatre.

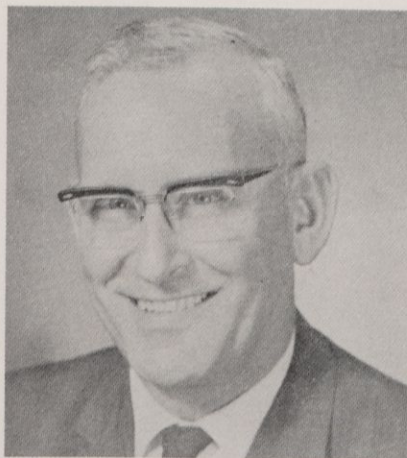
FOREST DONALD GOSSAGE, *Production Manager*, is the producer-director of the Pickwick Players in Baltimore, Md. and is directing drama for the State of Maryland Penal Institution. He previously taught at Shepherd College in West Virginia, University of Baltimore and University of Maryland. He holds a B.A. from Maryland and received a Master's in Theatre from the University of Nebraska.



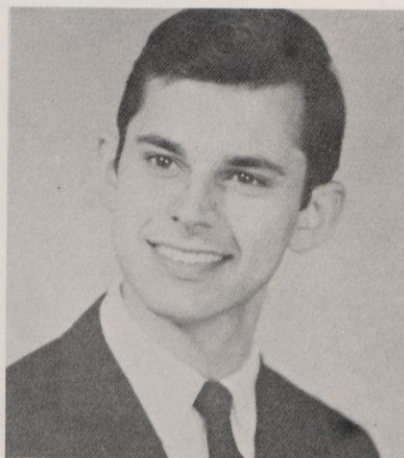
HEIDRUN SICHERT ROBITSHEK, *Assistant Dance Director and Sarah Hallam*, has danced with state opera and state theatres in Heidelberg and Pforzheim, Germany. She performs now with the Richmond, Norfolk and Maryland Ballet Companies, and is director of a Ballet Studio in Williamsburg.



SAMUEL R. HEATWOLE, JR., *Stage Manager*, is a recent graduate of Madison College and is currently teaching Speech and Drama at Hampton High School in Hampton, Va. His past performing roles in *The Common Glory* include Robert Livingston, Patrick Henry and Cephus Sicklemore. At Madison College he directed three major productions and performed roles of Henry II, in *Lion in Winter*, Mercutio in *Romeo & Juliet* and Oscar in *Odd Couple*.

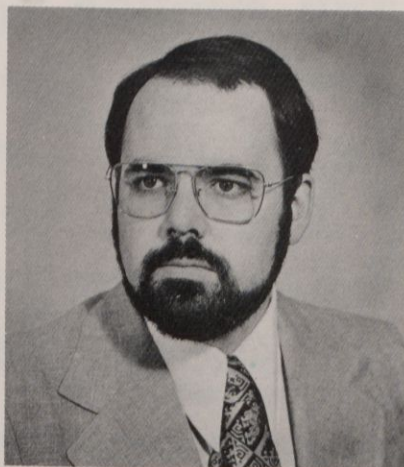


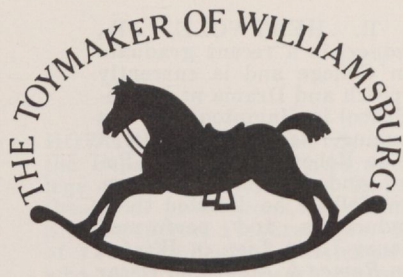
R. BRUCE JOHNSON, *Assistant Technical Director*, is a member of the faculty of Hermitage High School in Richmond, Virginia. There he is director of drama, teaching both drama and government. In the summers since 1947, Mr. Johnson has been a member of the production staff of *The Common Glory*.



WILLIAM THOMAS BONNER, *Assistant Music Director*, is beginning his sixth year with *The Common Glory*, serving in past years in the choir and as Dr. Camm. He is a graduate of William and Mary and is currently enrolled in the Master's of Ed. program and works in the Office of Student Affairs. He will serve as Director of *Patience* for the Sinfonicon Opera Company at the College next fall.

CLIFFORD H. PENCE, JR., *House Manager*, is a graduate of the College of William and Mary and received his Masters in Communication from Temple University. Presently he is director of Radio-TV and Instructor in Theatre and Speech at William and Mary. He is beginning his fifth year with *The Common Glory*, serving in previous years at Asst. Production Manager. His wife, Paula, is also a member of the production performing as a dancer.





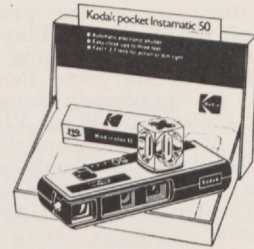
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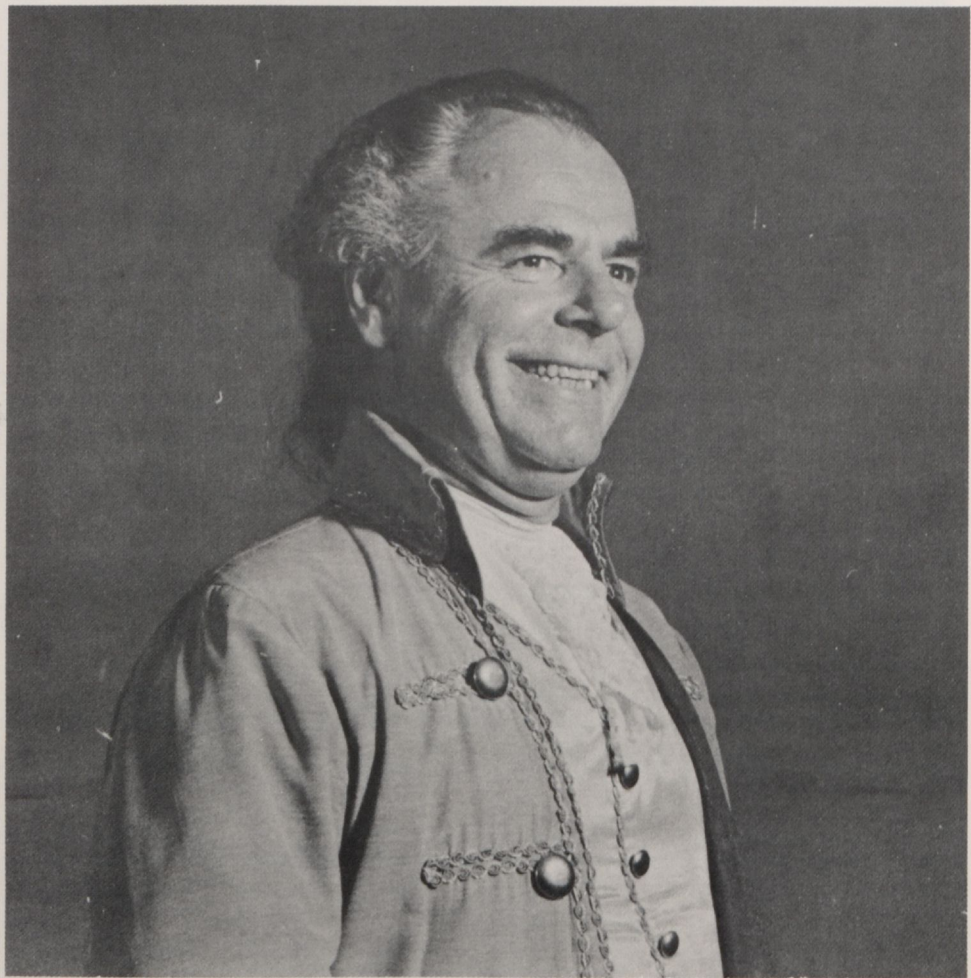
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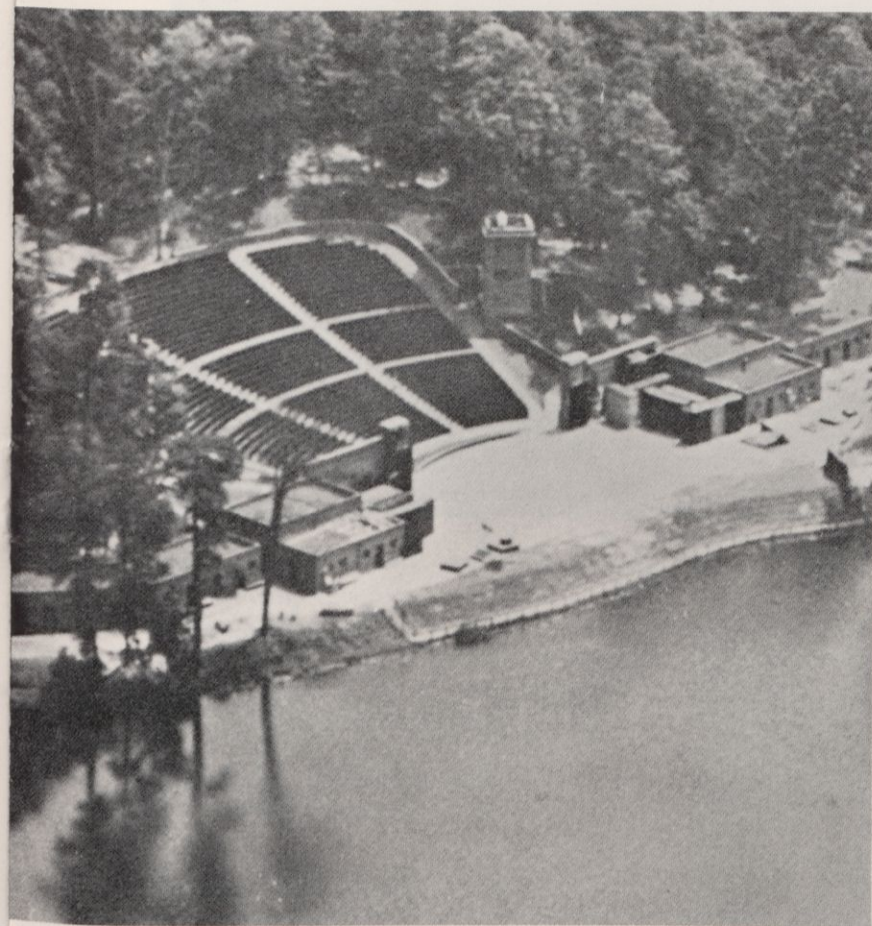
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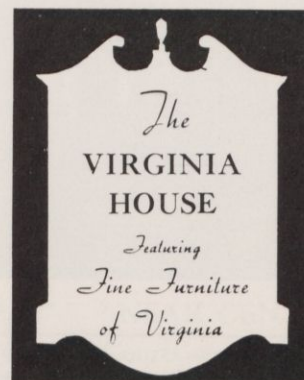
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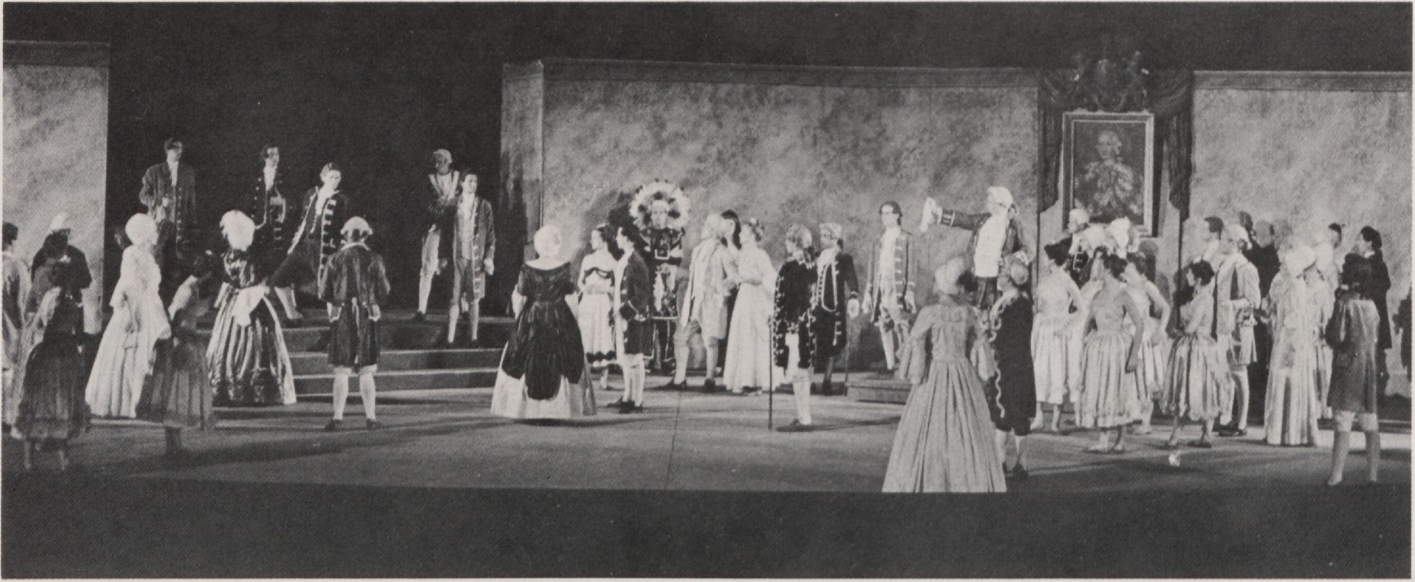


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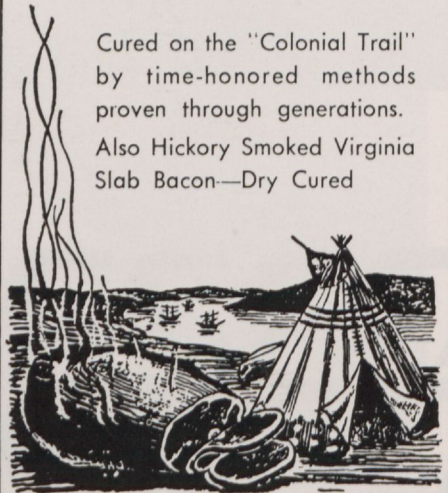
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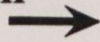
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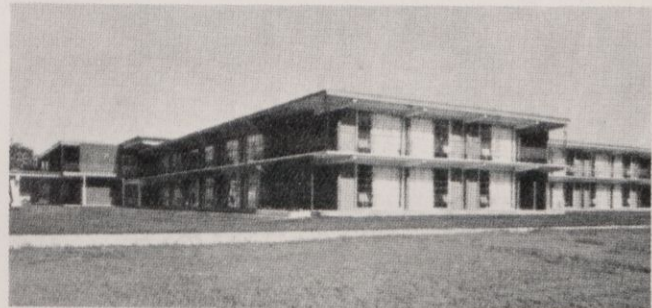
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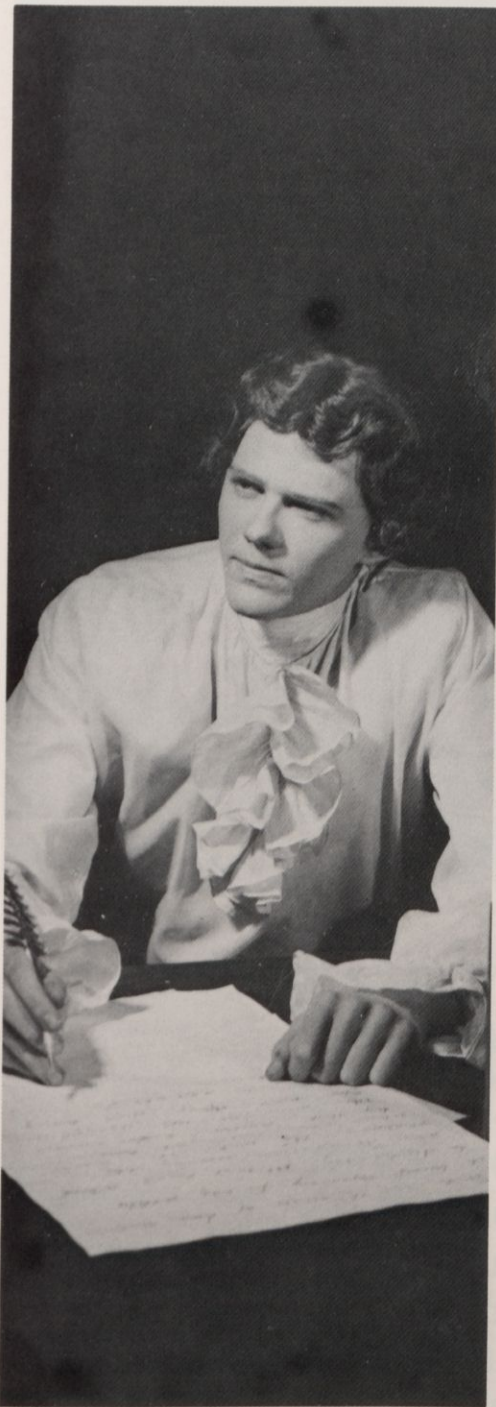
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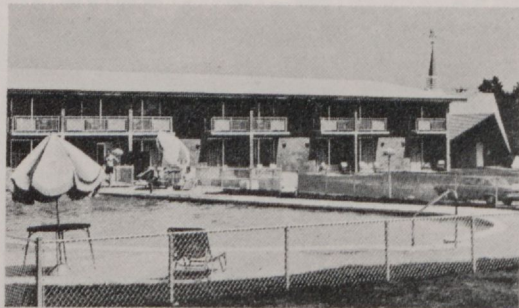
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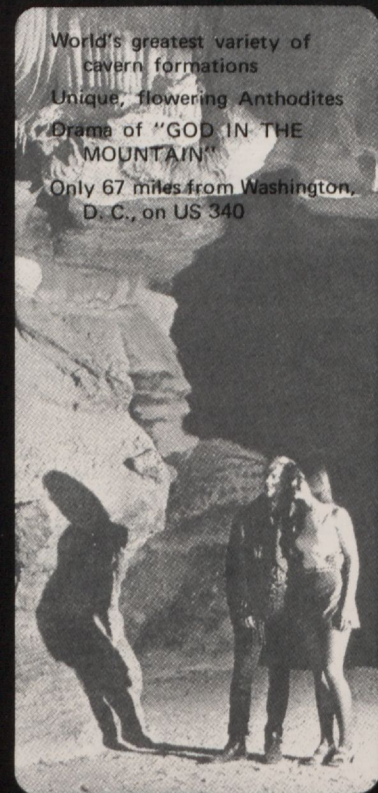
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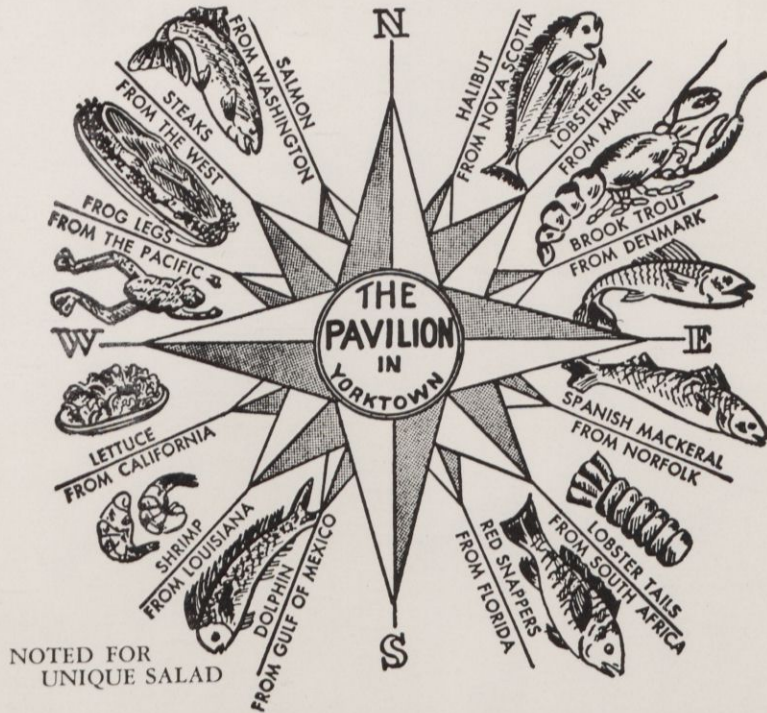
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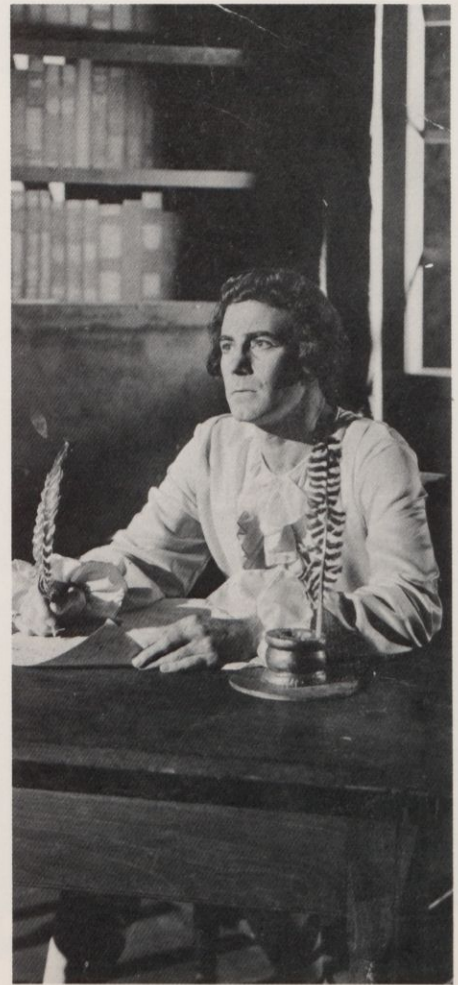
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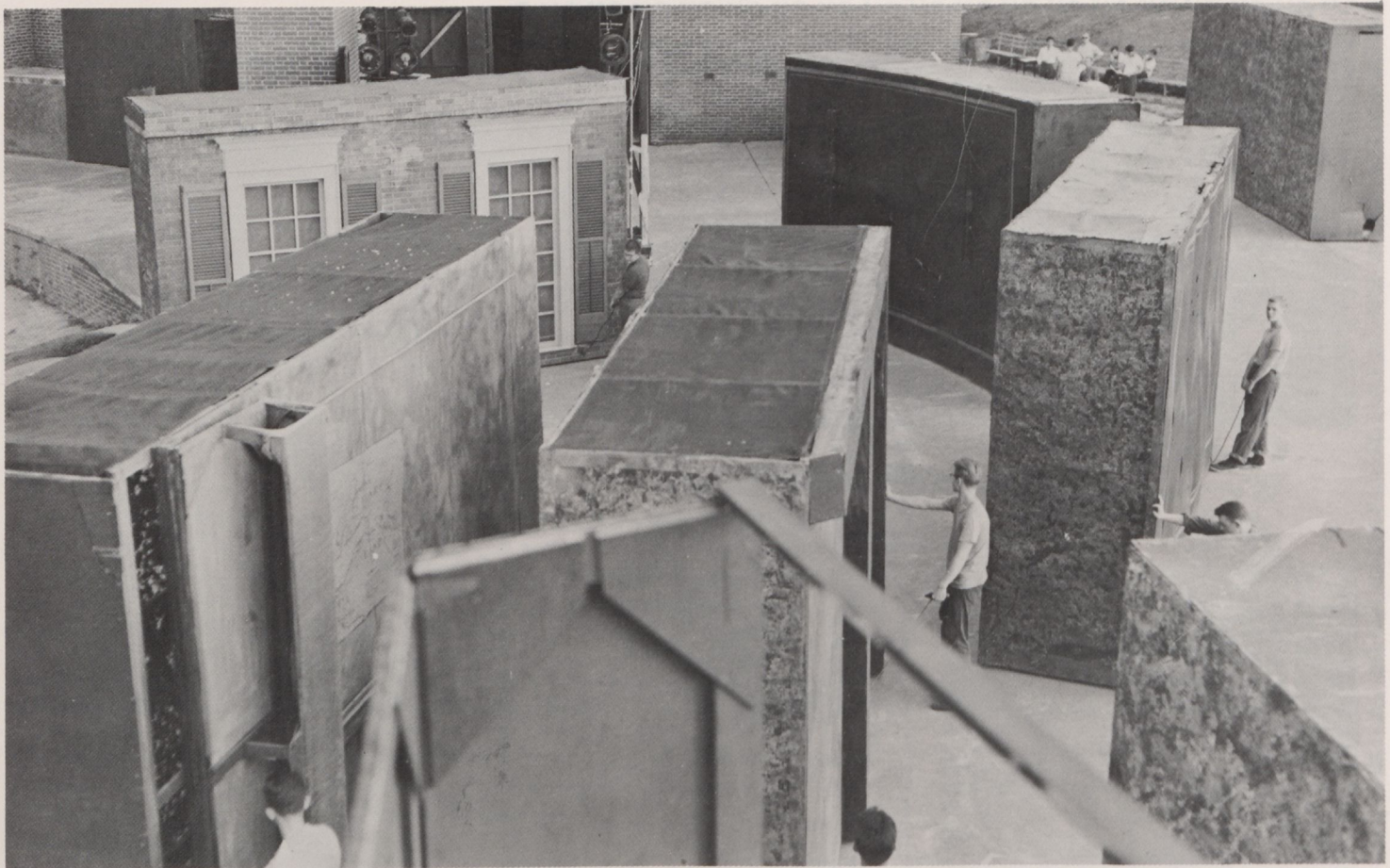
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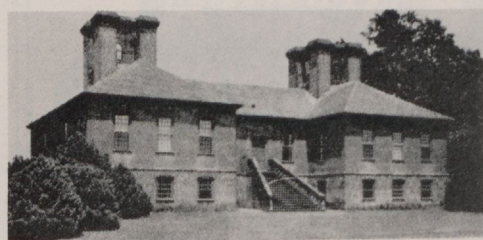
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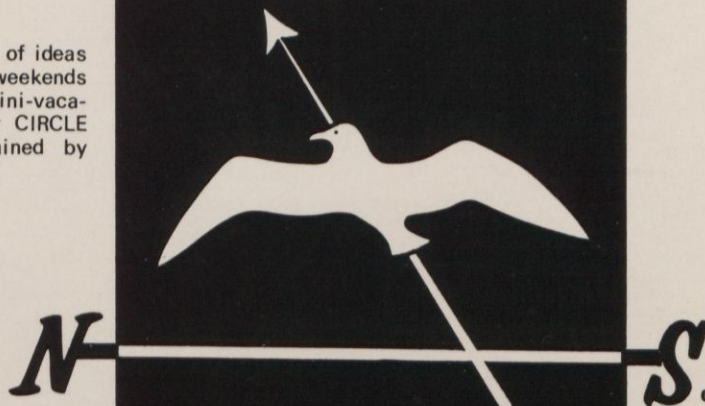
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