

The original documents are located in Box 9, folder “Bicentennial Sound and Light Show” of the Robert T. Hartmann Files at the Gerald R. Ford Presidential Library.

Copyright Notice

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Gerald Ford donated to the United States of America his copyrights in all of his unpublished writings in National Archives collections. Works prepared by U.S. Government employees as part of their official duties are in the public domain. The copyrights to materials written by other individuals or organizations are presumed to remain with them. If you think any of the information displayed in the PDF is subject to a valid copyright claim, please contact the Gerald R. Ford Presidential Library.

10/2/74

THE WHITE HOUSE

WASHINGTON

Schwengel's office

(543-8919)

Lynette Lawson

11 30

SW

Be at Ron Nessen's office
at 11:30 am. Mr. Nessen
will clear her at the SW
gate.

United States Capitol Historical Society

200 MARYLAND AVENUE, N.E.

WASHINGTON, D.C. 20515

(202) 543-8919



"We, the People . . . Son et Lumiere"

The Sound and Light Program for the United States Capitol,
Bicentennial, 1976.

Mr. Fred Schwengel
President
United States Capitol
Historical Society.

Walker Williams



United States Capitol Historical Society

200 MARYLAND AVENUE, N.E.
WASHINGTON, D.C. 20515
(202) 543-8919



TABLE OF CONTENTS

The United States Capitol Historical Society.

"We, the People . . . Son et Lumiere".

The Project Study

Appendix

Board of Consultants

Historical Consultants

Officers of the Society

National Advisory Committee

The History of Sound and Light

Other Sound and Light Productions of
Arnaud and Weil.

* * * * *

The United States Capitol Historical Society.

The United States Capitol Historical Society is a private non profit organization. Since 1962 it has encouraged an understanding and appreciation of the founding, growth and significance of the Capitol Building of the United States as a tangible symbol of our representative form of government. In its twelve-year history, the Society has undertaken research into the history of the Congress and the Capitol, and promoted discussion, publication and dissemination of the results of that research. The Society has provided several pieces of artwork and furniture for the building. USCHS has fostered an informed patriotism through studying the Capitol as a living memorial to the founders of our nation and as a promise to generations of Americans to come.

The responsibilities assumed by USCHS to educate and inform the public of their history may seem quite ambitious in a world in which confusion of identity and lack of credibility in established systems holds sway. But, in twelve years, USCHS has made deep inroads towards the fulfillment of those responsibilities. It has become unique among historical societies, both in its operation and in its efforts to serve the amateur historian, the professional scholar and the general public. The USCHS is a dynamic organization with an impressive record of accomplishments and a vigorous program for future development. Presenting history in a way that will appeal to all the people of our great nation has long been a goal of the Society. It treats the entire spectrum of American history made in the Capitol by the Congress from 1800 to today.

As another contribution to America's Bicentennial Celebration in 1976, the U.S. Capitol Historical Society has commissioned Francis W. Thompson to make a feature length color film on the history of Washington D.C. This film will be shown at the National Visitors Center in the reconstructed Union Station. The USCHS believes the film will have a strong impact in helping people comprehend the meaning, the values and the achievements of our country.

The film chronicles the history of the city beginning with the concept of Pierre L'Enfant; the capital's emergence to its present grandeur; historical events associated with the capital; Washington as a place to live. The film utilizes old prints, daguerreotypes, prints of Matthew Brady and others, as well as current filming including spectacular footage of the Mall area of Washington obtained by helicopter.

"We the People . . . Son et Lumiere".

The most important and unique special project to be undertaken by the U.S. Capitol Historical Society since its inception in 1962 is the proposed evening (Son et Lumiere) sound and light historama. This production will probably be the most enduring program of the nation's 1976 Bicentennial Celebration.

Using the Capitol buildings as the focal point with historical narrative provided through sound and light which will come from and reflect on the Capitol, Son et Lumiere will infuse the viewer's imagination with the development of the Capitol - from the time the first stone was laid, through important historical events, to today. With the annual evening audience being estimated conservatively at 600,000, the Society is taking special care to ensure that the equipment necessary for the production will in no way obstruct the daytime viewing of the building.

The sound and light experience envisioned for the Capitol will be a means by which the minds of those in the audience will be gripped by the real meaning of the Capitol - much more effectively than by the usual scholarly lectures or special tours. There is finally an artistic medium which, through visual effects, captures the essence of our country, our history, and the legacy of our nation.

To plan in detail the construction of this Bicentennial program, the United States Capitol Historical Society retained Andre Weil and Pierre Arnaud to conduct a project study, now completed, at a cost of \$70,000. Since the U.S. Capitol Historical Society is a non-profit, educational organization - utilizing no government funds whatsoever - and because it wants to serve history at its best, the cost of this project study was underwritten entirely from private sources.

The Project Study.

Hon. Gerald R. Ford and Hon. Thomas P. O'Neill, Jr. introduced a Joint Resolution (H.J. Res. 736) to provide for a feasibility study (project study) and to accept a gift from the United States Capitol Historical Society, which resolution was unanimously approved by joint session of Congress on November 13, 1973. (Copy attached).

The Project Study was presented under form of a rather voluminous printed document which included drawings, plans, pictures, etc. It involved, mainly:

- *the full technical study which determined the potentials of expression.
 - *the full artistic study which is a synthesis of the given elements of the show as imposed on us by the monument itself, by history and by the message emanating from the country.
 - * the full operational study, promotion and economical aspects.
- (These three phases are detailed hereunder).

The study implied a certain time being spent gathering all of the information and elements required to do the work, meeting with persons concerned locally

3.

with the realization of the show and creating the necessary "state of mind" and psychological climate which leads to successful team-work.

The dual purpose was to guide in a very precise and demanding way the development of the scenes - letting, at the same time, the country and its representatives express themselves.

Three main areas are covered by the Project Study:

Technical Study: This is where everything started. It was the determination selection, materially, and at the same time the adaptation to a given site of fluctuating elements. It did not only include selection of sound and light sources, their location, their function, location of the control room and wiring constraints, but also brought solution to all subordinate problems such as accommodation of the public and access to the site, etc. This took into account that, by all means, the site and its environment should be preserved and respected.

Artistic Study: This was chiefly the technical story outline of the show which determined in advance its definition. Such a story outline is a synthesis of the three factors which generate the "message" necessary to create the form of expression. These three factors are:

- * The natural environment of the site. Analysis of this environment is the first step in the creation work - as is the contemplation by the painter of what he will transpose on the canvas.

- * Study of the possibilities of evocation and stage effects as can afford jointly the technical installation and the site. It is a similar adaptation to that which a stage director has to face when he takes over a new theater. He has to work with the possibilities of what he is given and extract the gist of it.

- * History, or the events which occurred there; how they are imbricated with the history of the country, history of people who have lived there, i.e. characteristics and features of a particular country, its qualities and weaknesses, all that should be tactfully mingled in the whole picture.

Such a method, obviously linked principally to the site, excluded the classical adaptation of a given script, as would be the case for cinema or the theater.

The three phases of this artistic study performed by the stage director always developed in full cooperation of the local personalities involved. There was

4.

close involvement with historians and memorialists and other specialists who could give at the outset a synopsis of the events in question or a summary of their own feelings and knowledge and what could be retained therefrom.

The story outline determined what the sound and light effects would be, how long each sequence would last, where music should interfere and what sound documents would be used. It also proposed the general style of presentation of the show. It was the most important part of the staging and, therefore, could only be conceived by a specialists.

This outline was then passed on to the Board of Consultants (see Appendix) created for this purpose. This Board is not too numerous but is well representative of the various authorities or sections concerned. The technical story outline was then modified and developed as per their reactions and suggestions and this led to the final test and staging.

The Board of Consultants had a triple purpose:

- * To secure the cooperation of cultural representatives, historical and archeological personalities, political figures and sometimes religious authorities, so that the show can be a collective expression of the whole country (notion of consensus);
- * To correct errors or omissions in time, as once the realization starts, it is too late to make corrections (for obvious reasons of recording, programming, etc.)
- * To avoid future eventual objections by including in the Board of Consultants all notabilities involved who might, subsequently, with reason or not, react against such or such detail and thus compromise the desirable unanimity of such a venture.

The purpose of the Board was exclusively to give advice and express remarks. Though in the course of the study the final script of the show was not given, the exact contents of the show were mentioned without any risk of misinterpretation. Also stated was by whom the final scrip would be made. As this point was of great importance to insure the best possible script quality, the stage director proceeded with the story outline only after consulting the various personalities and the basic sources of information.

Operational study: Two elements were seriously considered:

- * Promotion, the elements of which are not being reviewed here but the importance of which can be imagined easily;

5.

* Side sales and subordinate services, which may help amortize operational and promotional expenses.

Since the Project Study has now been completed, the show virtually exists. Everyone can imagine its means and limits and, when proceeding with the actual realization of the show, the important point will be to follow each data of the project study, which is a synthesis of the efforts and cooperation of all concerned.

Thus, the Project Study for "We, the People . . . Son et Lumiere" concerned itself specifically with the following areas:

- a. Selection of the most suitable spot to place the public.
- b. Description of the general meaning of the show, its basic mood beginning from the building itself and its evident symbolism.
- c. The complete technical study and its implications; exact implementation, location and type of all the light and sound circuits, drawings and planning of the realization based on the imperatives of the architecture.
- d. Definition and description of the electronic control equipment, outlining electrical installations, together with the specifications, quantities and functions of sound and light sources, electronic equipment, with all drawings and draft specifications necessary for the local contractor.
- e. Costs of the control equipment and installation.
- f. All the costs of the artistic production.
- g. A first text including the proposed sequences, special effects and sound and light, and the duration of each sequence, thus giving a precise idea of what the show will be.
- h. Location of central control room for equipment.
- i. Definition of the complete "product", with its various elements such as access, frequency of performance, side-sales and necessary promotion and estimates of operating expenses.

APPENDIX

BOARD OF CONSULTANTS FOR "We, the People . . . Son et Lumiere"
The United States Capitol Sound and Light Program - Bicentennial, 1976

George White
Architect of the Capitol

Russell Dickenson
Director, Regional National Park Service

Paul Perrot, Assistant Secretary for Museum Programs
The Smithsonian Institution

Dr. Letitia Brown, Professor of History
George Washington University

The Honorable Henry Ruess, Member of Congress
Fifth District, Wisconsin

The Honorable Mark O. Hatfield, United States Senator
Oregon

John Stokes, President
Stokes Construction Company
San Marcos, Texas

William Maury, Historian
United States Capitol Historical Society

HISTORICAL CONSULTANTS FOR "We, the People . . . Son et Lumiere"

Dr. Walter Rundell, Jr.
Professor of History
University of Maryland

Dr. Letitia Brown
Professor of History
George Washington University

Constance M. Green
Aurthor, Pulitzer Prize for Washington: Village and Capital
Also author of Washington: The Capital City

David C. Mearnes
Retired Chief of Manuscript Division
Library of Congress

Officers:

PRESIDENT

The Honorable Fred Schwengel

VICE PRESIDENTS

The Honorable Marguerite Stitt Church

Carl Haverlin

Melvin M. Payne

Senator Hubert H. Humphrey

Walter Rundell, Jr.

Mrs. Lillian R. Kessel (Emeritus)

TREASURER

Victor M. Birely

SECRETARY

Mrs. Florian Thayn

ACTIVE TRUSTEES

Mrs. Lonnelle Aikman, Mrs. Robert Low Bacon, Amnon Barness, Ralph E. Becker, James Biddle, Herbert Blunck, John Boles, Hon. Francis P. Bolton, Hon. Robert C. Byrd, Mario E. Campioli, Leslie Dunlap, Robert G. Dunphy, Hon. Arthur S. Flemming, Constance McLaughlin Green, Arthur B. Hanson, Senator Mark O. Hatfield, Hon. Brook Hays, Oliver Jensen, Hon. Walter H. Judd, James Ketchum, Sen. Charles McC. Mathias, Jr., Gene McGreevy, Hon. F. Bradford Morse, Ralph Newman, Rep. Jerry L. Pettis, Rep. J.J. Pickle, Harold T. Pinkett, Dorothy W.S. Ragan, Rep. Robert G. Stephens, Jr., Clement M. Silverstro, Mrs. Adlai Stevenson III, Frank van der Linden, Hon. George M. White, Hon. Ralph Yarborough.

National Advisory Committee.

Douglas Fairbanks, Jr.

William Batten

Goddard Lieberson

Hon. George Romney

L. Berkley Davis

Clare Booth Luce

Senator Daniel K. Inouye

Joseph Allbritton

The History of Sound and Light

The concept of "Son et Lumiere" was begun at a castle in France called Chambord in 1952. This presentation was the result of the collaboration between the Superintendent of the castle who wanted to find a new way to animate the chateau at night, and several innovative members of the research team of French Broadcast. It is a little by chance that the different elements of a "Son et Lumiere" added up to one another; there was a recorded text - why not put it into dialogues and make a kind of radio program to which stereophonic effects would add to their deepness; and why not also modulate the light (dim lights when the mood is sad, more light when the scene is gay).

No one realized at that time that one was witnessing the birth of the new means of expression and which would bring the historical narratives of the great physical structures of the world to life.

By 1953 the Chateaux of Chenanceau and Grosbois had begun sound and light programs. They met with great success with the public. There was a sound of a quality in these productions which nobody could hope for at the time (this was long before Hi-Fi became well known). The synchronized light effects and this new sound coming from the right or the left, front or back astonished the European audiences.

Unfortunately, at the same time some amateurs were often improvising some "Son et Lumiere", which rapidly failed, bringing a definite prejudice to the image. This lasted until the second wave of professional "Son et Lumiere" finally began in France and in other countries to reach first Athens, then Rhodes and the Pyramids. In France, there were the great shows at the Invalides and at Notre-Dame Cathedral in Paris. (The latter was limited to two years because its tremendous success caused such traffic jams in the heart of Paris that the police requested its suspension). Shows were also developed at the Chateau of Azay-le-Rideau, in the Loire Valley, at the Cathedral of Vezelay, at Cannes, at the Castle of Compiègne; all of these drew large crowds. The "Son et Lumiere" at the Chateau of Chenanceau is now in its twenty first year of continuous running, and has played for over 3,000,000 spectators.

Initially, the "Son et Lumiere" was produced through manual equipment, but today is fully automatic. First there was the electromechanic installation. Now, special electronic equipment brings a total reliability through its recordings of light and sound effects in frequency modulation giving tremendous possibilities which could not be obtained by hand operators.

Spain, Italy, Tunisia, Algeria, Switzerland, Belgium, Holland, and Israel, rejoined France in presenting nightly "Son et Lumiere" productions. With the multiplication of the shows, the number of specialists making the shows have dwindled because

"Son et Lumiere" involves a very advanced technique both for the artistic conception, and for the electronic programming.

Two of the most well known and well respected producers of "Son et Lumiere" in the world are Pierre Arnaud and Andre Weil. Their productions have included:

- * Two shows at the Invalides in Paris, which have been in operation for 17 years.
- * The Acropolis in Athens, which in the 14 years of its operation has drawn over 8,000,000 spectators. In its last season, this sound and light production attracted 80% of the visitors who passed through Athens.
- * The spectacular presentation at the Pyramids in Egypt which has been seen by over 2,000,000 men and women.
- * The Persepolis "Son et Lumiere" in Iran was inaugurated in October, 1971 in the presence of fifty-seven sovereigns and heads of state from all over the world.
- * Other sound and light productions by Arnaud and Weil are attached as an appendix to this memorandum.

"Son et Lumiere," having reached its maturity, is now approaching new horizons in technique and production style. All those who have witnessed sound and light performances at one historical site, usually seek out more of them, because they know that the memory of their visit will remain more lively and more meaningful with the remembrance of "Son et Lumiere."

Budget.

Technical Costs.

1. Control equipment: central control room and four satellite spaces; purchase and delivery of both hard and soft ware, installation, travel expenses	\$ 540,000.00
2. Multiplexing system inside Capitol building to accommodate interior lighting and control circuits	84,000.00
3. Spotlights, fixtures, stands, wiring, bunkers, concealment: estimated from current price lists for equipment. (Subject to bids)	520,000.00
4. Installation, excavation, labor, engineering and supervision (a rough estimate to be refined by final report)	2,500,000.00
SUB TOTAL TECHNICAL EXPENSES	\$ <u>3,644,000.00</u>

Artistic Creation Costs.

Conception, supervision, management, production, artists fees including: writers, historians, composers, musicians, narrators	\$ 890,000.00
SUB TOTAL OF SHOW LESS SEATING INSTALLATION	\$ <u>4,534,000.00</u>
Seating Installation	\$ 2,000,000.00
Endowment and Contingencies: Yearly operations, upkeep, and inflationary costs	\$ 3,466,000.00
GRAND TOTAL	\$ <u>10,000,000.00</u>

United States Capitol Historical Society

200 MARYLAND AVENUE, N.E.
WASHINGTON, D.C. 20515
(202) 543-8919



"We, the People . . . Son et Lumiere"
The Sound and Light Program for the United States Capitol,
Bicentennial, 1976.

Mr. Fred Schwengel
President
United States Capitol
Historical Society.

The United States Capitol Historical Society.

The United States Capitol Historical Society is a private non profit organization. Since 1962 it has encouraged an understanding and appreciation of the founding, growth and significance of the Capitol Building of the United States as a tangible symbol of our representative form of government. In its twelve-year history, the Society has undertaken research into the history of the Congress and the Capitol, and promoted discussion, publication and dissemination of the results of that research. The Society has provided several pieces of artwork and furniture for the building. USCHS has fostered an informed patriotism through studying the Capitol as a living memorial to the founders of our nation and as a promise to generations of Americans to come.

The responsibilities assumed by USCHS to educate and inform the public of their history may seem quite ambitious in a world in which confusion of identity and lack of credibility in established systems holds sway. But, in twelve years, USCHS has made deep inroads towards the fulfillment of those responsibilities. It has become unique among historical societies, both in its operation and in its efforts to serve the amateur historian, the professional scholar and the general public. The USCHS is a dynamic organization with an impressive record of accomplishments and a vigorous program for future development. Presenting history in a way that will appeal to all the people of our great nation has long been a goal of the Society. It treats the entire spectrum of American history made in the Capitol by the Congress from 1800 to today.

As another contribution to America's Bicentennial Celebration in 1976, the U.S. Capitol Historical Society has commissioned Francis W. Thompson to make a feature length color film on the history of Washington D.C. This film will be shown at the National Visitors Center in the reconstructed Union Station. The USCHS believes the film will have a strong impact in helping people comprehend the meaning, the values and the achievements of our country.

The film chronicles the history of the city beginning with the concept of Pierre L'Enfant; the capital's emergence to its present grandeur; historical events associated with the capital; Washington as a place to live. The film utilizes old prints, daguerreotypes, prints of Matthew Brady and others, as well as current filming including spectacular footage of the Mall area of Washington obtained by helicopter.

"We the People . . . Son et Lumiere".

The most important and unique special project to be undertaken by the U.S. Capitol Historical Society since its inception in 1962 is the proposed evening (Son et Lumiere) sound and light historama. This production will probably be the most enduring program of the nation's 1976 Bicentennial Celebration.

Using the Capitol buildings as the focal point with historical narrative provided through sound and light which will come from and reflect on the Capitol, Son et Lumiere will infuse the viewer's imagination with the development of the Capitol - from the time the first stone was laid, through important historical events, to today. With the annual evening audience being estimated conservatively at 600,000, the Society is taking special care to ensure that the equipment necessary for the production will in no way obstruct the daytime viewing of the building.

The sound and light experience envisioned for the Capitol will be a means by which the minds of those in the audience will be gripped by the real meaning of the Capitol - much more effectively than by the usual scholarly lectures or special tours. There is finally an artistic medium which, through visual effects, captures the essence of our country, our history, and the legacy of our nation.

To plan in detail the construction of this Bicentennial program, the United States Capitol Historical Society retained Andre Weil and Pierre Arnaud to conduct a project study, now completed, at a cost of \$70,000. Since the U.S. Capitol Historical Society is a non-profit, educational organization - utilizing no government funds whatsoever - and because it wants to serve history at its best, the cost of this project study was underwritten entirely from private sources.

The Project Study.

Hon. Gerald R. Ford and Hon. Thomas P. O'Neill, Jr. introduced a Joint Resolution (H.J. Res. 736) to provide for a feasibility study (project study) and to accept a gift from the United States Capitol Historical Society, which resolution was unanimously approved by joint session of Congress on November 13, 1973. (Copy attached).

The Project Study was presented under form of a rather voluminous printed document which included drawings, plans, pictures, etc. It involved, mainly:

- *the full technical study which determined the potentials of expression.
 - *the full artistic study which is a synthesis of the given elements of the show as imposed on us by the monument itself, by history and by the message emanating from the country.
 - * the full operational study, promotion and economical aspects.
- (These three phases are detailed hereunder).

The study implied a certain time being spent gathering all of the information and elements required to do the work, meeting with persons concerned locally

3.

with the realization of the show and creating the necessary "state of mind" and psychological climate which leads to successful team-work.

The dual purpose was to guide in a very precise and demanding way the development of the scenes - letting, at the same time, the country and its representatives express themselves.

Three main areas are covered by the Project Study:

Technical Study: This is where everything started. It was the determination selection, materially, and at the same time the adaptation to a given site of fluctuating elements. It did not only include selection of sound and light sources, their location, their function, location of the control room and wiring constraints, but also brought solution to all subordinate problems such as accommodation of the public and access to the site, etc. This took into account that, by all means, the site and its environment should be preserved and respected.

Artistic Study: This was chiefly the technical story outline of the show which determined in advance its definition. Such a story outline is a synthesis of the three factors which generate the "message" necessary to create the form of expression. These three factors are:

- * The natural environment of the site. Analysis of this environment is the first step in the creation work - as is the contemplation by the painter of what he will transpose on the canvas.

- * Study of the possibilities of evocation and stage effects as can afford jointly the technical installation and the site. It is a similar adaptation to that which a stage director has to face when he takes over a new theater. He has to work with the possibilities of what he is given and extract the gist of it.

- * History, or the events which occurred there; how they are imbricated with the history of the country, history of people who have lived there, i.e. characteristics and features of a particular country, its qualities and weaknesses, all that should be tactfully mingled in the whole picture.

Such a method, obviously linked principally to the site, excluded the classical adaptation of a given script, as would be the case for cinema or the theater.

The three phases of this artistic study performed by the stage director always developed in full cooperation of the local personalities involved. There was

close involvement with historians and memorialists and other specialists who could give at the outset a synopsis of the events in question or a summary of their own feelings and knowledge and what could be retained therefrom.

The story outline determined what the sound and light effects would be, how long each sequence would last, where music should interfere and what sound documents would be used. It also proposed the general style of presentation of the show. It was the most important part of the staging and, therefore, could only be conceived by a specialists.

This outline was then passed on to the Board of Consultants (see Appendix) created for this purpose. This Board is not too numerous but is well representative of the various authorities or sections concerned. The technical story outline was then modified and developed as per their reactions and suggestions and this led to the final test and staging.

The Board of Consultants had a triple purpose:

- * To secure the cooperation of cultural representatives, historical and archeological personalities, political figures and sometimes religious authorities, so that the show can be a collective expression of the whole country (notion of consensus);
- * To correct errors or omissions in time, as once the realization starts, it is too late to make corrections (for obvious reasons of recording, programming, etc.)
- * To avoid future eventual objections by including in the Board of Consultants all notabilities involved who might, subsequently, with reason or not, react against such or such detail and thus compromise the desirable unanimity of such a venture.

The purpose of the Board was exclusively to give advice and express remarks. Though in the course of the study the final script of the show was not given, the exact contents of the show were mentioned without any risk of misinterpretation. Also stated was by whom the final scrip would be made. As this point was of great importance to insure the best possible script quality, the stage director proceeded with the story outline only after consulting the various personalities and the basic sources of information.

Operational study: Two elements were seriously considered:

- * Promotion, the elements of which are not being reviewed here but the importance of which can be imagined easily;

* Side sales and subordinate services, which may help amortize operational and promotional expenses.

Since the Project Study has now been completed, the show virtually exists. Everyone can imagine its means and limits and, when proceeding with the actual realization of the show, the important point will be to follow each data of the project study, which is a synthesis of the efforts and cooperation of all concerned.

Thus, the Project Study for "We, the People . . . Son et Lumiere" concerned itself specifically with the following areas:

- a. Selection of the most suitable spot to place the public.
- b. Description of the general meaning of the show, its basical mood beginning from the building itself and its evident symbolism.
- c. The complete technical study and its implications; exact implementation, location and type of all the list and sound circuits, drawings and planning of the realization based on the imperatives of the architecture.
- d. Definition and description of the electronic control equipment, outlining electrical installations, together with the specifications, quantities and functions of sound and light sources, electronic equipment, with all drawings and draft specifications necessary for the local contractor.
- e. Costs of the control equipment and installation.
- f. All the costs of the artistic production.
- g. A first text including the proposed sequences, special effects and sound and light, and the duration of each sequence, thus giving a precise idea of what the show will be.
- h. Location of central control room for equipment.
- i. Definition of the complete "product", with its various elements such as access, frequency of performance, side-sales and necessary promotion and estimates of operating expenses.

APPENDIX

BOARD OF CONSULTANTS FOR "We, the People . . . Son et Lumiere"
The United States Capitol Sound and Light Program - Bicentennial, 1976

George White
Architect of the Capitol

Russell Dickenson
Director, Regional National Park Service

Paul Perrot, Assistant Secretary for Museum Programs
The Smithsonian Institution

Dr. Letitia Brown, Professor of History
George Washington University

The Honorable Henry Ruess, Member of Congress
Fifth District, Wisconsin

The Honorable Mark O. Hatfield, United States Senator
Oregon

John Stokes, President
Stokes Construction Company
San Marcos, Texas

William Maury, Historian
United States Capitol Historical Society

HISTORICAL CONSULTANTS FOR "We, the People . . . Son et Lumiere"

Dr. Walter Rundell, Jr.
Professor of History
University of Maryland

Dr. Letitia Brown
Professor of History
George Washington University

Constance M. Green
Aurthor, Pulitzer Prize for Washington: Village and Capital
Also author of Washington: The Capital City

David C. Mearnes
Retired Chief of Manuscript Division
Library of Congress

Officers:

PRESIDENT

The Honorable Fred Schwengel

VICE PRESIDENTS

The Honorable Marguerite Stitt Church

Carl Haverlin

Melvin M. Payne

Senator Hubert H. Humphrey

Walter Rundell, Jr.

Mrs. Lillian R. Kessel (Emeritus)

TREASURER

Victor M. Birely

SECRETARY

Mrs. Florian Thayn

ACTIVE TRUSTEES

Mrs. Lonnelle Aikman, Mrs. Robert Low Bacon, Amnon Barness, Ralph E. Becker, James Biddle, Herbert Blunck, John Boles, Hon. Francis P. Bolton, Hon. Robert C. Byrd, Mario E. Campioli, Leslie Dunlap, Robert G. Dunphy, Hon. Arthur S. Flemming, Constance McLaughlin Green, Arthur B. Hanson, Senator Mark O. Hatfield, Hon. Brook Hays, Oliver Jensen, Hon. Walter H. Judd, James Ketchum, Sen. Charles McC. Mathias, Jr., Gene McGreevy, Hon. F. Bradford Morse, Ralph Newman, Rep. Jerry L. Pettis, Rep. J.J. Pickle, Harold T. Pinkett, Dorothy W.S. Ragan, Rep. Robert G. Stephens, Jr., Clement M. Silverstro, Mrs. Adlai Stevenson III, Frank van der Linden, Hon. George M. White, Hon. Ralph Yarborough.

National Advisory Committee.

Douglas Fairbanks, Jr.

William Batten

Goddard Lieberson

Hon. George Romney

L. Berkley Davis

Clare Booth Luce

Senator Daniel K. Inouye

Joseph Allbritton

The History of Sound and Light

The concept of "Son et Lumiere" was begun at a castle in France called Chambord in 1952. This presentation was the result of the collaboration between the Superintendent of the castle who wanted to find a new way to animate the chateau at night, and several innovative members of the research team of French Broadcast. It is a little by chance that the different elements of a "Son et Lumiere" added up to one another; there was a recorded text - why not put it into dialogues and make a kind of radio program to which stereophonic effects would add to their deepness; and why not also modulate the light (dim lights when the mood is sad, more light when the scene is gay).

No one realized at that time that one was witnessing the birth of the new means of expression and which would bring the historical narratives of the great physical structures of the world to life.

By 1953 the Chateaux of Chenanceau and Grosbois had begun sound and light programs. They met with great success with the public. There was a sound of a quality in these productions which nobody could hope for at the time (this was long before Hi-Fi became well known). The synchronized light effects and this new sound coming from the right or the left, front or back astonished the European audiences.

Unfortunately, at the same time some amateurs were often improvising some "Son et Lumiere", which rapidly failed, bringing a definite prejudice to the image. This lasted until the second wave of professional "Son et Lumiere" finally began in France and in other countries to reach first Athens, then Rhodes and the Pyramids. In France, there were the great shows at the Invalides and at Notre-Dame Cathedral in Paris. (The latter was limited to two years because its tremendous success caused such traffic jams in the heart of Paris that the police requested its suspension). Shows were also developed at the Chateau of Azay-le-Rideau, in the Loire Valley, at the Cathedral of Vezelay, at Cannes, at the Castle of Compiègne; all of these drew large crowds. The "Son et Lumiere" at the Chateau of Chenanceau is now in its twenty first year of continuous running, and has played for over 3,000,000 spectators.

Initially, the "Son et Lumiere" was produced through manual equipment, but today is fully automatic. First there was the electromechanic installation. Now, special electronic equipment brings a total reliability through its recordings of light and sound effects in frequency modulation giving tremendous possibilities which could not be obtained by hand operators.

Spain, Italy, Tunisia, Algeria, Switzerland, Belgium, Holland, and Israel, rejoined France in presenting nightly "Son et Lumiere" productions. With the multiplication of the shows, the number of specialists making the shows have dwindled because

"Son et Lumiere" involves a very advanced technique both for the artistic conception, and for the electronic programming.

Two of the most well known and well respected producers of "Son et Lumiere" in the world are Pierre Arnaud and Andre Weil. Their productions have included:

- * Two shows at the Invalides in Paris, which have been in operation for 17 years.
- * The Acropolis in Athens, which in the 14 years of its operation has drawn over 8,000,000 spectators. In its last season, this sound and light production attracted 80% of the visitors who passed through Athens.
- * The spectacular presentation at the Pyramids in Egypt which has been seen by over 2,000,000 men and women.
- * The Persepolis "Son et Lumiere" in Iran was inaugurated in October, 1971 in the presence of fifty-seven sovereigns and heads of state from all over the world.
- * Other sound and light productions by Arnaud and Weil are attached as an appendix to this memorandum.

"Son et Lumiere," having reached its maturity, is now approaching new horizons in technique and production style. All those who have witnessed sound and light performances at one historical site, usually seek out more of them, because they know that the memory of their visit will remain more lively and more meaningful with the remembrance of "Son et Lumiere."

Budget.

Technical Costs.

1. Control equipment: central control room and four satellite spaces; purchase and delivery of both hard and soft ware, installation, travel expenses	\$ 540,000.00
2. Multiplexing system inside Capitol building to accommodate interior lighting and control circuits	84,000.00
3. Spotlights, fixtures, stands, wiring, bunkers, concealment: estimated from current price lists for equipment. (Subject to bids)	520,000.00
4. Installation, excavation, labor, engineering and supervision (a rough estimate to be refined by final report)	2,500,000.00
SUB TOTAL TECHNICAL EXPENSES	\$ <u>3,644,000.00</u>

Artistic Creation Costs.

Conception, supervision, management, production, artists fees including: writers, historians, composers, musicians, narrators	\$ 890,000.00
SUB TOTAL OF SHOW LESS SEATING INSTALLATION	\$ <u>4,534,000.00</u>
Seating Installation	\$ 2,000,000.00
Endowment and Contingencies: Yearly operations, upkeep, and inflationary costs	\$ 3,466,000.00
GRAND TOTAL	\$ <u>10,000,000.00</u>

SOUND AND LIGHT PERFORMANCE SYSTEM FOR
THE EAST FRONT OF THE NATIONAL CAPITOL

COMMITTEE ON PUBLIC WORKS

(93-23)

HEARING
BEFORE THE
SUBCOMMITTEE ON
PUBLIC BUILDINGS AND GROUNDS
OF THE
COMMITTEE ON PUBLIC WORKS
HOUSE OF REPRESENTATIVES
NINETY-THIRD CONGRESS

FIRST SESSION

ON

H.J. RES. 736

TO PROVIDE FOR A FEASIBILITY STUDY AND TO ACCEPT
A GIFT FROM THE UNITED STATES CAPITOL HISTORICAL
SOCIETY

NOVEMBER 13, 1973

Printed for the use of the Committee on Public Works

OLGA WYKIE
RICHARD C. BARNETT
BRENDA G. JONES
CHERYL MEYERS
JOANNE M. MORROW
SANDY H. NASSON



JOHN A. BATTISTONE
JOHN C. KILGUS
JIM WRIGHT
KENNETH J. GRAY
FRANK M. CLARK
HAROLD T. JOHNSON
W. J. BRYAN
DAVID M. HENDERSON
RAY ROBERTS
JAMES J. HOWARD
GLENN M. ANDERSON
ROBERT A.
TENO ROX
MIKE MCCORMACK
JAMES V. STANTON
BILLY E.
JOHN B.
JOHN M.
GERRY M.
TYONNE
California
BO GINN
DATE MICROFILMED

MURRAY H. BURNETT
JOSEPH A. ITALIANO



COMMITTEE ON PUBLIC WORKS

JOHN A. BLATNIK, Minnesota, *Chairman*

ROBERT E. JONES, Alabama
JOHN C. KLUCZYNSKI, Illinois
JIM WRIGHT, Texas
KENNETH J. GRAY, Illinois
FRANK M. CLARK, Pennsylvania
HAROLD T. JOHNSON, California
W. J. BRYAN DORN, South Carolina
DAVID N. HENDERSON, North Carolina
RAY ROBERTS, Texas
JAMES J. HOWARD, New Jersey
GLENN M. ANDERSON, California
ROBERT A. ROE, New Jersey
TENO RONCALIO, Wyoming
MIKE MCCORMACK, Washington
JAMES V. STANTON, Ohio
BELLA S. ABZUG, New York
JOHN B. BREAU, Louisiana
GERRY E. STUDDS, Massachusetts
YVONNE BRATHWAITE BURKE,
California
BO GINN, Georgia
DALE MILFORD, Texas

PROFESSIONAL STAFF

RICHARD J. SULLIVAN, *Chief Counsel*
LLOYD A. RIVARD, *Engineer-Consultant*
LESTER EDELMAN, *Counsel*
CARL H. SCHWARTZ, Jr., *Consultant—Projects and Programs*
JAMES L. OBERSTAR, *Administrator*
ERROL L. TYLER, *Associate Counsel*
CLIFTON W. ENFIELD, *Minority Counsel*
RICHARD C. PEET, *Associate Minority Counsel*
GORDON E. WOOD, *Assistant Minority Counsel*
SHELDON S. GILBERT, *Assistant Minority Counsel*

STAFF ASSISTANTS

DOROTHY A. BEAM, *Executive Staff Assistant*
ERLA S. YOUNG, *Minority Executive Staff Assistant*
STERLYN B. CARROLL
RUTH S. COSTELLO
PATRICIA C. CROSS
CATHY EVANS
ROGER FUREY
MARY KATHRYN LEONARD
MACHELE MILLER
ROBERT F. SPENCE
PHYLLIS B. STONE
MERIAM R. BUCKLEY, *Calendar Clerk*
JOSEPH A. ITALIANO, *Editorial Assistant*

(II)

CONTENTS

SUBCOMMITTEE ON PUBLIC BUILDINGS AND GROUNDS

KENNETH J. GRAY, Illinois, *Chairman*

ROBERT E. JONES, Alabama
JOHN C. KLUCZYNSKI, Illinois
JIM WRIGHT, Texas
RAY ROBERTS, Texas
GLENN M. ANDERSON, California
ROBERT A. ROE, New Jersey
TENO RONCALIO, Wyoming
MIKE MCCORMACK, Washington
JAMES V. STANTON, Ohio
BELLA S. ABZUG, New York
JOHN B. BREAU, Louisiana
GERRY E. STUDDS, Massachusetts
YVONNE BRATHWAITE BURKE,
California
BO GINN, Georgia
DALE MILFORD, Texas

JAMES R. GROVER, Jr., New York
GENE SNYDER, Kentucky
WILMER D. MIZELL, North Carolina
LAMAR BAKER, Tennessee
E. G. SHUSTER, Pennsylvania
WILLIAM F. WALSH, New York
THAD COCHRAN, Mississippi
L. A. 'SKIP' BAFALIS, Florida
JAMES D. ABDNOR, South Dakota
ROBERT P. HANRAHAN, Illinois
GENE TAYLOR, Missouri

NANCY B. VITALI, *Clerk*

(III)

H. J. RES. 736

IN THE HOUSE OF REPRESENTATIVES

SEPTEMBER 19, 1973

Mr. O'NEILL (for himself, Mr. GERALD R. FORD, Mr. McFALL, Mr. ANDERSON of Illinois, Mr. PICKLE, Mr. STEPHENS, and Mr. PETTIS) introduced the following joint resolution; which was referred to the Committee on Public Works

JOINT RESOLUTION

To provide for a feasibility study and to accept a gift from the United States Capitol Historical Society.

1 *Resolved by the Senate and House of Representatives*
2 *of the United States of America in Congress assembled,*
3 That, notwithstanding any other provision of law, the United
4 States Capitol Historical Society is authorized, under direc-
5 tion of the Architect of the Capitol, to prepare a feasibility
6 study to determine the desirability of installing within the
7 United States Capitol Grounds, at the east front of the
8 United States Capitol, all items of equipment and other
9 facilities required for a sound and light performance, con-
10 sisting of an interplay of light, music, narrative, and sound
11 effects (without the use of live actors), which, when pro-

1 jected onto the imposing facade of the east front of the
2 United States Capitol, will re-create the evolution of Ameri-
3 can history, based on a foundation of thorough historical re-
4 search, subject to the following conditions:

5 (1) Such study and all expenditures connected
6 therewith will be borne by the United States Capitol
7 Historical Society.

8 (2) Upon completion of such study, the United
9 States Capitol Historical Society, at its expense, will
10 furnish the Architect of the Capitol a report detailing
11 the results of such study, installations and programs pro-
12 posed, and estimates of cost required to implement such,
13 project without expense to the United States, including
14 maintenance and operating expenses.

15 (3) The project may not be implemented, beyond
16 the report stage, except as provided in section 2 hereof.

17 SEC. 2. The Architect of the Capitol shall review such
18 report and submit the same, with his recommendations, to the
19 Speaker and majority and minority leaders of the House of
20 Representatives and to the majority and minority leaders of
21 the Senate.

22 If the project, as presented, with or without modifica-
23 tions, meets with the approval of such House and Senate
24 officials, the Architect of the Capitol, notwithstanding any
25 other provision of law, is authorized after such approval—

1 (1) To accept in the name of the United States from
2 the United States Capitol Historical Society, as a gift,
3 such sum or sums as may be required to further imple-
4 ment such project, and such sum or sums when received,
5 shall be credited as an addition to the appropriation
6 account "Capitol Buildings, Architect of the Capitol".

7 (2) Subject to section 3 hereof, to expend such sum
8 or sums for all items of equipment and other facilities
9 required for the sound and light performance, and for any
10 other items in connection therewith.

11 SEC. 3. The Architect of the Capitol, under the direction
12 of the House and Senate officials designated in section 2 here-
13 of, is authorized to enter into contracts and to incur such
14 other obligations and make such expenditures as may be
15 necessary to carry out the provisions of said section 2.

16 SEC. 4. Sums received under this joint resolution, when
17 credited as an addition to the appropriation account "Capitol
18 Buildings, Architect of the Capitol", shall be available for
19 expenditure and shall remain available until expended. Fol-
20 lowing completion of the installation, such sums may there-
21 after be used by the Architect of the Capitol, in whole or
22 part, to defray any expenses which he may incur for main-
23 tenance and operation.

**SOUND AND LIGHT PERFORMANCE SYSTEM FOR THE
EAST FRONT OF THE NATIONAL CAPITOL**

TUESDAY, NOVEMBER 13, 1973

**HOUSE OF REPRESENTATIVES,
SUBCOMMITTEE ON PUBLIC BUILDINGS AND GROUNDS
OF THE COMMITTEE ON PUBLIC WORKS,
Washington, D.C.**

The subcommittee met, pursuant to notice, at 2:07 p.m., in room 2167, Rayburn House Office Building, Hon. Kenneth J. Gray, chairman, presiding.

Mr. GRAY. The Subcommittee on Public Buildings and Grounds will please come to order.

I welcome all of our witnesses, and thank the members for coming. The order of business is H.J. Res. 736, to provide for a feasibility study and to accept a gift from the U.S. Capitol Historical Society.

We have as our first witness our very good friend and distinguished Member of Congress from Texas, Hon. Jake Pickle. We are always delighted to see him.

You may proceed in your own fashion, Mr. Pickle.

Mr. PICKLE. Mr. Chairman, I thank you, and I am pleased to appear before your committee today.

With me is Mr. Fred Schwengel, president of the U.S. Capitol Historical Society.

Mr. GRAY. I might add that Mr. Schwengel was a very distinguished member of this committee and made many valuable contributions to the work of this committee over the years.

Mr. PICKLE. With this particular historical committee is Mr. George White, Architect of the Capitol, and Mr. William Maury, our Chief Historian.

STATEMENT OF HON. J. J. PICKLE, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF TEXAS; ACCOMPANIED BY FRED SCHWENGEL, PRESIDENT, U.S. CAPITOL HISTORICAL SOCIETY; GEORGE WHITE, ARCHITECT OF THE CAPITOL; AND WILLIAM MAURY, CHIEF HISTORIAN, U.S. CAPITOL HISTORICAL SOCIETY

Mr. PICKLE. H.J. Res. 736 would provide for a feasibility study for a sound and light performance system for the east front of our National Capitol.

The resolution would also allow the United States, through the Capitol Buildings, Architect of the Capitol account, to accept gifts from the Historical Society.

Before turning to the details of the legislation, I want to make a strong sales pitch for a Capitol sound and light production by 1976.

All of us could speak for hours on the glories of our Capitol and its meaning, as Daniel Webster did on July 4, 1851, at the occasion of laying the cornerstone for the Capitol extension.

I could speak of the march of pageantry on September 18, 1793, as George Washington led a parade across the Potomac and up to Jenkins' Hill to lay the Capitol's original cornerstone.

Upon bringing the memories to life of our Capitol and its entwinement with the story of the American people, I could then convince you that this story needs to be told, and shown visually in sound and light. I can speak of much pageantry that this Nation has seen and experienced.

Reading over the accounts of those two cornerstone layings in 1793 and 1851, we immediately feel the sense of pride and love people felt for this big white building near the Potomac.

In 1793, the people were still unsure of the future. Europe was being torn by war and revolution, and the new country of North America was still looked upon as a temporary nuisance by some of the leaders of Europe.

But the people were proud. To lay the cornerstone of a new, majestic building in a new capital city was one very meaningful way to swell up their chests and say, "We are something, and we are going to make it."

In 1851, a somewhat different spirit prevailed at the cornerstone ceremonies.

The Nation had grown and proven itself to be a wonderful experiment in civilized government.

Clouds hung over the horizon, however, for the Compromise of 1850 had just been struck.

But, even in these dark hours, the sense of pride and accomplishment pervaded thoughts when turned to the people's Capitol on Jenkins' Hill.

This feeling was eloquently put by B. B. Fench, Grand Master of the Masons, on that day in 1851 when he stated to the people present:

It was doubtless supposed that, when completed according to the plan then adopted, it would be of ample dimensions to accommodate all of the wants of the people by whom it was to be erected for ages then to come.

"To accommodate the wants of the people who erected it," this a beautiful thought and should be cherished by all people for it should describe not only our Capitol but our Government.

Mr. Chairman, a sound and light show can bring all this to a visual and audible experience.

Sound and light shows have been shown for many years in Europe to great advantage. The interplay of sound and light bouncing off an impressive building is a most effective way to show history.

What better place is there for such a show than the East Front?

Imagine the lingering light of twilight, people gathering around the East Front, and the well-balanced, artistic performance of light and sound bouncing and reverberating through the night air, rekindling our past to build our dreams for the future.

We know though that a project such as this must be the best. None of us would ever want to have a part in anything that would not do justice to our beautiful and historical Capitol.

Because this is so, I come before you today urging favorable action on House Joint Resolution 736.

This resolution authorizes the United States Capitol Historical Society, under the direction of the Architect of the Capitol, to prepare a feasibility study for a sound and light show for the East Front.

The study would be of the desirability of such an undertaking and the items of equipment needed.

May I interject here that everyone agrees that during the daylight hours there is to be no appreciable visible sign that sound and light equipment is in place.

Under the resolution, as introduced by our colleagues, Thomas P. O'Neill, Gerald Ford, John McFall, John Anderson, Bob Stephens, Jerry Pettis, and myself, all expenses of the study will be borne by the United States Capitol Historical Society.

Section 2 of the resolution provides that the Architect of the Capitol review the study and submit it, along with his recommendations, to the Speaker, and majority and minority leaders of the House and Senate.

If these House and Senate officials approve of the Architect's report, the Architect can then accept gifts to implement the project.

Section 3 of the legislation allows the Architect, under the direction of the House and Senate leaders, to make expenditures in carrying out the proposal.

Any money left over on the study can be used to defray the expenses of the light and sound show according to section 4, as well as turned over to actual construction of the project.

Mr. Chairman, I want to emphasize strongly that the Congress, through its leaders and the Architect, has the final say-so on the sound and light show.

This legislation does not allow something to be created and placed into operation without congressional guidance.

I also strongly emphasize that this legislation will cost the taxpayer nothing. The study and project is to be funded entirely by gifts. The Historical Society will not be back asking for appropriations.

Thus, Mr. Chairman, House Joint Resolution 736 is a good, sound approach to implementing the idea of a sound and light program.

In conclusion, let me say that we live in a troubled time for our Government. Some say that democracy has been stepped on. Others say fairplay has been thrown out by nay-sayers.

No matter how you or I feel about current strife, the Capitol stands. The Republic endures.

In another time, more troubled than now, work on the majestic dome, connecting the two greatest legislative bodies in the world, continued unabated.

During this time, many said that it was wasteful and wrong to continue the effort during the war.

As the dome neared completion, John Eaton of Ohio brought this up with the great President Lincoln.

Lincoln answered simply, "If people see the Capitol going on, it is a sign we intend the Union shall go on."

Such glory and faith need to be told. H.J. Res. 736 is a mechanism for this.

The sound and light may be seen in a great many cities all over the world, particularly in Europe. We think it can be the culmination of our great bicentennial presentation to the country if we could have such a program in 1976 for the public view.

It has been submitted on a bipartisan basis, and I think that it is an exciting and worthwhile project. And we hope this committee can gather the committee's approval and move through this session of Congress so the feasibility study can get underway and, hopefully, within 3 to 6 months be able to make this study to the Architect of the Capitol.

Mr. GRAY. I thank you, my colleague, for a very important and forthright statement. I certainly want to join you in your sentiment and feelings. This seems to be a worthy cause and I hope to see it moved along as a project as soon as possible.

I want to yield to the very distinguished colleague from Tennessee, who wants to introduce our next witness.

Mr. BAKER. Mr. Chairman, I would like to commend our colleague, Congressman Pickle of Texas, for his interest in this project.

I cannot imagine any objection but, of course, some objection will arise from some corner, but I cannot imagine any substantial objections that anyone would have for a project such as this. But, principally, I would like to welcome back to this committee, Fred Schwengel, our colleague in the House and colleague on this committee, and express the pride which we feel on this side of the aisle, particularly for the work he has done in the Historical Society, the effort that he has made in pursuing the interests of light and sound production, having gone to Europe, not at Government expense, but at the expense of the Historical Society which has provided the principal investigation.

And he is just a tremendous man, and we appreciate him, and are glad to have him testifying before this subcommittee today.

Mr. SCHWENGEL. Thank you very much, Mr. Baker, and members of the committee. And I think I should say, to the members of the committee and to the members of the staff, it is good to be back in this room and in this atmosphere with all of you.

Together we worked for so many, many things for this great Nation.

I recall one of the greatest things we did, we answered one of the great freedoms that I called freedom of movement of men and goods.

Within this committee was born a magnificent plan to build the Interstate highway, and with this we aided and abetted the American economy and help brings about a better way of a more rewarding life for all Americans.

Mr. Chairman, I could go on and on, but I must get to the subject of this hearing. We have statements, Mr. Chairman, from both Congressman Tip O'Neill, or Thomas P., the latter is correct, and Congressman Gerald Ford, soon, hopefully, to be Vice President.

I ask unanimous permission to file their statements and my own statement in the record at this point.

Mr. GRAY. Without objection, we will have those printed in the record at this point.

[The statements referred to follow:]

STATEMENT OF HON. THOMAS P. O'NEILL, JR., A REPRESENTATIVE IN CONGRESS FROM THE STATE OF MASSACHUSETTS

Mr. Chairman, as the Majority Leader of the U.S. House of Representatives, I am very pleased to present this statement of support on behalf of H.J. Res. 736 before the Public Works Subcommittee on Public Buildings and Grounds chaired by the distinguished gentleman from Illinois, Ken Gray.

Those of us who serve in the Congress take great pride in the accomplishments and endeavors of the United States Capitol Historical Society, which, since its inception in 1962, has provided research and information on the historical background and traditions of the legislative branch of government with the Capitol edifice itself as the focus of the Society's programs.

To remind all Americans of their proud and noble heritage, the United States Capitol Historical Society has published a best-selling history of the Capitol, "We the People," read by thousands of Americans who visit the nation's capital each year, and a calendar for members of Congress, as well as a book to educate children about the major monuments and government buildings in Washington, D.C., "Our Nation's Capital Coloring Book".

The United States Capitol Historical Society has promulgated an ambitious program of educating the American populace in the history and meaning of perhaps one of the most extraordinary buildings in the world, the U.S. Capitol—that tangible symbol of America's representative form of government. For, within the walls of the hallowed Capitol, a "free people have expressed their collective will in terms of legislation that has shaken the world and advanced man's march toward individual dignity and material well-being. Here, art and architecture recall the leaders and issues that have shaped the nation's destiny."

Now, the United States Capitol Society has embarked on an important and unique project to contribute to the American Bicentennial Celebration in 1976. The project, called "Son et Lumière", involves a dramatic interplay of light, music, narrative and sound effects without the use of live actors, which, projected onto the imposing facade of the East Front of the U.S. Capitol, will create the evolution of American history.

And it is for this reason that I have sponsored H.J. Res. 736, to provide for a feasibility study to determine the desirability of installing within the United States Capitol grounds all items of equipment necessary for the sound and light production of the evolution of American history, emphasizing the Capitol edifice itself. All expenditures for the study will be borne by the United States Capitol Society, and upon completion of the study, the Society will furnish to the Architect of the Capitol a report detailing the project, who in turn will make recommendations to the Speaker, Majority and Minority Leaders of the House and Senate. Once the project has been approved by these officials, the Architect will accept from the U.S. Capitol Historical Society a gift of whatever sum is necessary for the expenditure of equipment for the light and sound production.

I wish to encourage all my colleagues on this Committee to endorse this resolution. For the light and sound production will be a kind of landmark for America, since very few of these productions have been presented outside Europe. I have seen "The Forum" in Rome which I understand the "Son et Lumière" will model. I can truly say that if "Son et Lumière" is anything at all like "The Forum," then I am all for it, 100%.

It seems to me that a more impressive and beautiful contribution to our Nation's Bicentennial could not be imagined or desired, and I call upon this Committee to report out this resolution without delay.

STATEMENT OF HON. GERALD R. FORD, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF MICHIGAN

Mr. Chairman, I speak as a Member of Congress and as a member of the Board of Trustees of the United States Capitol Historical Society on H.J. Res.

736. First, let me say that I have been aware of the United States Capitol Historical Society since its founding in July of 1962. Since that time the Society has produced some publications that are excellent reminders of our heritage and history. The coloring book for children, the calendar, especially for Members of Congress and the book "We, The People" are praiseworthy publications.

The purpose of the Society is stated in its membership certificate, which reads: "Its program is to encourage a better understanding of American History through the spread of information on the founding growth and significance of the United States Capitol as a symbol of free representative government."

The Society has heeded the admonition of President Kennedy to "Ask not what your Country can do for you, ask what you can do for your Country" and expressed by President Warren Harding, at an earlier time, who said it as follows: "—In this great fulfillment we must have a citizenship less concerned about what the Government can do for them and more anxious about what they can do for the Nation." Eloquent and dramatic evidence that the Society responds to the opportunity to give can be seen daily as we witness the program of the Art work by Allyn Cox in the Capitol. The cost of this work, \$90,000.00, is underwritten by the Society. They have also made other noteworthy contributions.

They seek now, with the passage of H.J. Res. 736, to greatly increase its program to display and tell the story of our Country. And as stated in the Joint Resolution—"To provide for a feasibility study and to accept a gift from the United States Capitol Historical Society."

The Joint Resolution also provides for development and production of a Sound and Light program and—"To accept in the name of the United States Capitol Historical Society, as a gift, such sum or sums as may be required to further implement such project, and such sum or sums when received, shall be credited as an addition to the appropriation account 'Capitol Buildings, Architect of the Capitol'. Further subject to section 3 hereof, to expend such sum or sums for all items of equipment and other facilities required for the sound and light performance, and for any other items in connection therewith.

"The Architect of the Capitol, under the direction of the House and Senate officials designated in section 2 hereof, is authorized to enter into contracts and to incur such other obligations and make such expenditures as may be necessary to carry out the provisions of said section 2."

It is my hope that H.J. Res. 736 will be approved by this Committee, and passed by the Congress, so that the feasibility of this project may be determined at the earliest practicable date.

STATEMENT OF FRED SCHWENGEL, PRESIDENT, U.S. CAPITOL HISTORICAL SOCIETY

Mr. Chairman and Members of the Committee: Thank you for this opportunity you have given me to be back before my former Committee, in the presence of members with whom I served so many years. I have pleasant and intriguing memories of my time here where we served together to serve the people's interest in so many ways.

Thank you also for giving the United States Capitol Historical Society the opportunity to appear in behalf of H.J. Res. 736 and for other purposes.

With me today are Mr. George White, the Architect of the Capitol, and Member of the Board of Consultants for Sound and Light; William Maury, Chief Historian of the Society, Secretary of the Board of Consultants for Sound and Light; Mr. Arthur B. Hanson, a member of the Executive Board and Attorney for the Society; Congressman J. J. Pickle, Member of the Board and a member of the Executive Committee of the Board; Dr. Melvin Payne, the Vice President of the Society and President of the National Geographic Society.

The Society's purpose as stated in its constitution is:

"To encourage in the most comprehensive and enlightened manner an understanding by the people of the founding, growth and significance of the Capitol of the United States of America as the tangible symbol of their representative form of government to undertake research into the history of the Congress and the Capitol and to promote the discussion, publication, and dissemination of the results of such studies; to foster and increase an informed patriotism . . . (by) the study of the living memorial of the founders of this nation and the continuing thread of principles as exemplified by their successors."

The United States Capitol Historical Society is chartered in Washington, D.C. in accordance with the laws of the United States as a nonprofit, educational organization.

Founded in 1962, the U.S. Capitol Historical Society has grown into a dynamic organization with an impressive record of accomplishment and a vigorous program for future development. It is unique among America's historical societies both in its operation and in its efforts to serve the amateur historian, the professional scholar, and the general public. It treats the entire spectrum of American history as it was made in the Capitol by the Congress, its members, and leaders from 1800 to the present.

Abraham Lincoln once said in a message to Congress: "Fellow-citizens, we cannot escape history. We, of this Congress, and this Administration, will be remembered in spite of ourselves. . . . The fiery trail through which we pass will light us down, in honor or dishonor, to the latest generation." It is the fiery trail with which the Capitol Historical Society concerns itself, a promise to Mr. Lincoln, if you will, to light the past to the present generation.

MEMBERSHIP BENEFITS

For each member, the United States Capitol Historical Society provides a beautiful certificate suitable for framing, with the crest of every state embossed on it, and a pocket-size membership card. The Capitol dome, a six-page newsletter filled with society announcements, activities, and historical articles is mailed directly to your home or office quarterly. And once each year the entire membership is invited to attend our annual meeting in Washington, D.C. In addition, members are entitled to receive all publications, with the exception of *We, The People*, and products of the society at reduced prices.

PUBLICATIONS AND PRODUCTS

We, the People: The Story of the United States Capitol, Its Past and Promise was published by the United States Capitol Historical Society in 1963. Winner of a Freedoms Foundation award in 1964, this beautiful book is now in its 9th edition and has been published in five foreign languages: French, German, Italian, Portuguese, and Spanish.

National Capitol Portrait, a collection of three great volumes—*The White House: An Historic Guide*; *We, the People: The Story of the United States Capitol*; *Equal Justice Under Law: The Supreme Court in American Life*—is available as a specially bound set. Profusely illustrated in full color, each title weaves good history into the fabric of official Washington.

A larger set, *National Capitol Profile*, includes the three above mentioned books plus two additional volumes—*The Presidents of the United States of America* and *George Washington: Man and Monument*. All gift books are produced in full color and presented together in a maroon slipcase stamped in gold.

To stimulate interest in the age group where minds are most impressionable, the society has published *Our Nation's Capitol Coloring Book*, an entertaining and educational work that appeals to children of all ages. There are fifty-two illustrations of Washington for coloring, each with a one-page description written in a personal interesting, and informative manner.

A fourth publication that is particularly useful is our "We, the People Calendar," available in September through August or January through December versions. Highlighted by a color photograph of the Capitol at twilight, each date block has a special note of some event of the past . . . a daily record of momentous occasions.

All products made available by the U.S. Capitol Historical Society are prestige items of esthetic value and historical interest. These include greeting and Christmas cards, postal cards, slides and color prints of the Capitol, as well as laminated place mats (set of four), corresponding coasters (set of eight) and a large color poster of the Capitol at twilight.

MEMBERSHIP

The United States Capitol Historical Society is privately financed, patriotically activated and charged with a profound sense of mission. It looks to Congress, the executive and judicial branches of Government and most of all, to the people of the United States for support.

The society provides in its constitution for different membership classifications in order to extend its ranks as widely as possible. Ranging from that of individuals, whether children or adults, to business firms, corporations, and other organizations, these classifications are as follows:

Supporting member-----	\$5
Contribution member-----	\$10
Share member-----	\$100
Patron member-----	\$500
Sustaining member-----	\$1,000
Family membership-----	\$10
Organization membership (schools, libraries, church and civic groups, historical and business association)-----	\$25

Society members, regardless of classification, share equal benefits and are not expected to pay dues or contribute funds for society operations. Money received for membership is deposited in a special fund to finance research, new projects, and additional publications.

The society invited you to join with it in the important work of preserving and interpreting our Capitol's history. Membership is open to anyone who is interested; it is not limited just to Washingtonians, or even to Americans. The minimum membership fee is \$5.00. Other classes of membership are available for those who wish to support—beyond the cost of the benefits they receive—the society's efforts to serve the Capitol and the nation.

Mr. Chairman, I would like at this point to insert in the record a brief outline of the Historical Society's brochure on our Bicentennial programs. This is the material we are using to promote our programs. Also I am attaching a copy of the Report of Sound and Light Trip, that was made to Europe by our Board of Consultants for Sound and Light to investigate those projects and consult with the producers. I believe this information will be of value to you and to members of your committee.

REPORT OF SOUND AND LIGHT TRIP

To gain as much information as possible about the new theatrical form *son et lumière* (known as sound and light in the United States) before sponsoring such a presentation themselves, the United States Capitol Historical Society, with financial help from General Electric Corporation, sent a three man fact finding team to visit productions in Europe and the Middle East in the first week of October 1971.

The team was composed of: George White, the Architect of the Capitol; William Coblenz, the Chairman of the Board of Consultants for Sound and Light of the U.S. Capitol Historical Society; and William Maury, the Historian and Editor of the Society. In an addendum to this report there is background information on the three.

In five days of intensive travel the team was able to observe shows in Strasbourg, France; Jerusalem, Israel; Athens, Greece and Paris, France. All of these productions were under the technical direction of M. Pierre Arnaud. M. Arnaud is recognized as probably the best and certainly the most experienced figure in the sound and light field, and the team considered itself very fortunate in having a chance to converse at length with M. Arnaud about all aspects of sound and light. Not committed to M. Arnaud before the trip, it was part of the group's objective to determine the worthiness of M. Arnaud's productions. In all the sites visited, except Paris, the team was able to make extensive tours around and in those areas featured in the productions. The tours of the areas were extremely helpful in giving to the team an understanding of what elements should be included in making up a production. The team also found that a building, such as our Capitol, while it may be impressive even dramatic, when viewed in the light of day appears an entity whose story is to be found in its entirety. Sound and light on the other hand can draw the attention to one facet of a building and by telling its story increase the understanding and appreciation of the building as a whole.

In two cities, Strasbourg and Jerusalem, the team had the extreme good fortune of talking with the leading citizens about the problems encountered in and the benefits of making a sound and light show. In talking with Pierre Pfimlin, the mayor of Strasbourg, great consideration was given to discussions of what topics should be included in the thirty-two minute show. M. Pfimlin, who is quite knowledgeable about the history of his city, was quite pleased with the

production, despite the great concentration on the history of the Cathedral at the expense of the city as a whole. Mr. Teddy Kolleck, the mayor of Jerusalem, was helpful on two counts. First he was able to talk knowingly about the history of his city, and secondly he brought up the idea of conversing with all the diverse elements of the city of Jerusalem before deciding on the thrust and the elements to be included in the production.

The productions had certain elements which can be considered as central to the development of any sound and light production. In all cases but one, Athens, there was a central figure or concept which tied the widespread story together. In Strasbourg continuity was found primarily in the change and development of the Cathedral. This idea is somewhat abstract, but it is effective in the production. In Jerusalem the thread was carried by a stone from the original wall of the Fortress. By referring back to the stone after each change in direction of the fortress the viewer is always able to know where in history he is. Probably the most effective development of a unifying theme was found in the production at *L'Hotel des Invalides* in Paris. Here, the story was told by "L'Aiglan," Napoleon Bonaparte's son. By allowing this neutral character to carry the production it was possible to focus the viewer's attention on the monument rather than on any of the multitude of famous people who are buried there. The show in Athens, which had no central theme, was the least effective show. It was good in demonstrating that sound and light productions are not capable of being historical narratives, but are in essence a new form of theatre.

The group was impressed by the time limitations which present themselves in this new art form. The length of the show should probably not exceed thirty-five minutes. The one show, Jerusalem, which did exceed this time limit became somewhat wearing to two members of the group. As theatre it is important to note that the placement of the audience area was in an outside court yard and there was a proper distance between audience and monument. In Strasbourg the audience was seated within the exquisite Gothic cathedral and a proper space relationship was established, but in Athens the audience was seated about one and a half miles away from the ruins. (This great distance destroyed the necessary relationship between the monument and the audience. It was generally felt that unless the audience could pick up some of the detail of the monument much of the show would be lost.)

The music, its phasing and its tempo, plays an important part in sound and light productions. Great care should therefore be taken in the selection of the composer of the musical score to ensure the complete effectiveness of the score.

It is probably correct to say that as in most theatre, the most important aspect of the show is the script, the spoken word. Without doubt, it is here that the sound and light show has the greatest chance to impress or offend. It was felt that the scripts while generally good were often too bombastic and too chauvinistic. More subtlety should be used in the presentation of Our Capitol. Since the core of the script is historical it is extremely important to obtain a careful selection of historical facts to be used, a balance between good and unfortunate aspects of historical fact must be obtained for history and truth to be served. In his shows Mr. Arnaud often used relatively insignificant historical points to carry the narrative of the story. Whether this is the best for us is something that must be discussed in some detail before the development of the script for the production of Our Capitol.

On a more technical level, the group found that those shows which were given in more than one language are presented in different languages at different times. Thus, in the show in Jerusalem there were three performances each night; one in English, one in French and one in Hebrew. A member of the Philips production team who accompanied the group on the tour noted that it might be possible to have several languages broadcast at one time to several distinct areas. In passing he noted that the use of headsets to obtain the multilingual show would be disastrous for the effects needed.

In all of the productions seen Philips equipment was used. The Philips Company claims to have most experience in this type of production. However, whether they should, either singly or in conjunction with other companies, be involved in the production of the show on the Capitol is something to be considered with great care. Mr. White, who has great experience in the electronics field, does not feel that Philips equipment is unique as to capabilities. He notes that their equipment is sophisticated but that there are producers of sophisticated electronics equipment in the United States. It should be noted too that there is a close affiliation between M. Arnaud and Philips Company. This relationship needs clarification.

tion before the services of M. Arnaud are requested. Another point of concern is the effect that exposed pieces of equipment have on the appearance of the monument during the day. In all the edifices visited some evidence of the sound and light show could be seen by the daytime visitor. Every daytime evidence of sound and light must be eliminated in Our Capitol.

In summary, the central truth to be derived from the four shows is a religious, almost mystical reverence for the substance of history. It was felt by all members of the team as well as by M. Arnaud that of all the modern buildings in the world none offers better promise for the development of such an emotion than our Capitol. However, to insure that historical truth is not sacrificed to obtain good drama, the society must obtain the services of an excellent historian and or writer. The person selected must not only have impeccable scholarly credentials, but must as well have an artistic eye for selection of detail. Extreme caution should be exercised to insure that the script does not preach. Mayor Teddy Kolleck's idea of showing the script to the many factions of the city before the production of the show is a lesson from which we can benefit. The limitation of time and space must be thoroughly understood. It must also be understood that the production for the Capitol cannot fit into a mold adapted to European shows. Our Capitol is a living monument, not ruin of the past or a mausoleum for time honored heroes. Consideration of this difference must play a critical part in the development of this production. In addition it should be noted that because the history of the Capitol is so relatively short there exist on file and record the images and voices of the people who made history there. Whether advantage can be taken of these should be left to the discretion of the producer of Our Capitol.

In all the shows seen M. Arnaud maintained the inherent dignity of the edifice featured in his production. It is for this reason that the group as a whole felt that M. Arnaud and his company should be involved in our production. To what extent M. Arnaud's involvement exists is a point that deserves a great deal of thought and deliberation. Prior to any commitment a feasibility study as to costs, protection of scenery and crowd control aspects should be initiated and completed. In meeting costs it is important to note that the productions seen on the trip varied mightily as to country and age. Because of this M. Arnaud's partner noted that an effective comparison of costs between the shows viewed and the show at the Capitol is of little value. Other investigations in this area have shown that the productions in the United States are not comparative because they are too old, too small or because they grew by accretion. To insure the effective completion of this task a small group of knowledgeable, talented and responsible people, serving under an effective chairman, should be formed to coordinate all activities.

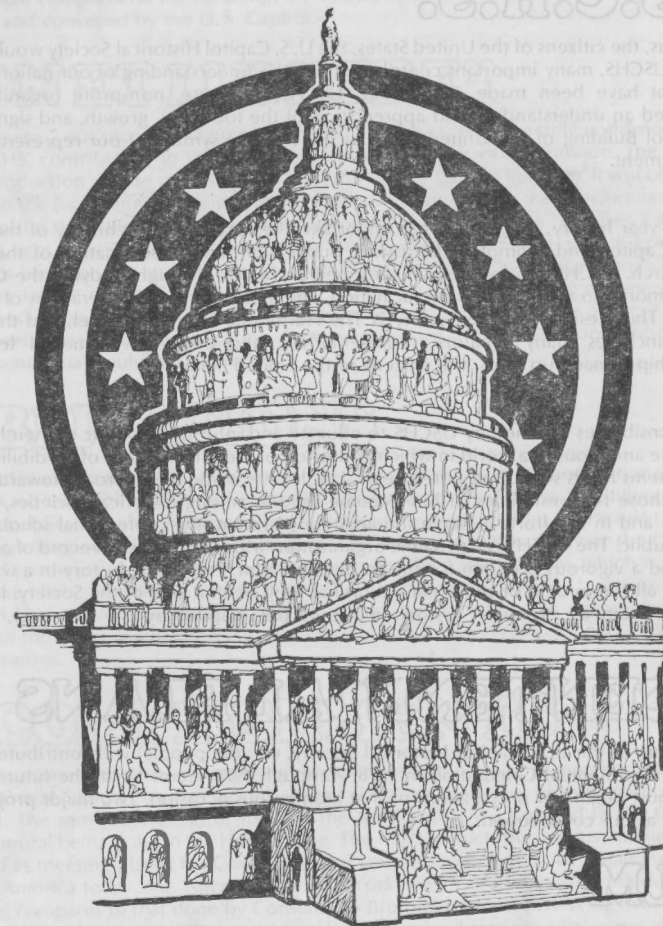
It must be that our production, the script, the music and the lighting maintain the dignity of the Capitol. And while it is impossible to compress the history of the Capitol into a thirty minute show it must be that at all times history is served by the production. It might be wise, even at this early date, to consider scripting future shows that could develop aspects of the Capitol not fully explored in the first production.

After returning from the trip Messrs. White, Coblenz and Maury were able to hear the tape of the sound and light production done by Mr. Dan Klugherz for Independence Hall in Philadelphia. This production, "A Nation Is Born," has been moderately successful. However, it was felt that the production was not up to the caliber of those by M. Arnaud. Fault was found in the length, some fifty-two minutes in the narrative style, it was an attempt at a history lesson, a chronology and in the music, too much use of "Yankee Doodle." It was felt that these failings lead to a script of poor dramatic qualities, there was no central theme to rivet the attention and the history was more or less what could be read in any eighth grade text. Finally the script included many events with full sound effects which occurred quite far away from the building.

A reading of Benjamin Greeberg's proposed script "The Building of America" showed many of the same faults that the Klugherz tapes had. The major fault of both is their tendency to make the show a historical narrative.

Being aware of the pitfalls should enable the producers of Our Capitol to avoid them. And, as Capitol Architect White summed up, "Provided that it is accomplished with the highest possible levels of quality, competence and integrity, I am persuaded that this medium offers a fantastic opportunity to build and enhance the spirit of democracy in the hearts of the millions of people who will have an opportunity to witness the presentation."

We {the people} are the U.S. Capitol...



...Historical Society

U.S.C.H.S.

Without us, the citizens of the United States, the U. S. Capitol Historical Society would not exist. Without USCHS, many important contributions to the understanding of our national heritage would not have been made. Since 1962, USCHS, a private, non-profit organization, has encouraged an understanding and appreciation of the founding, growth, and significance of the Capitol Building of the United States as the tangible symbol of our representative form of government.

In its ten-year history, the Society has undertaken research into the history of the Congress and the Capitol, and promoted discussion, publication, and dissemination of the results of that research. USCHS has fostered an informed patriotism through studying the Capitol as a living memorial to the founders of our nation, and as a promise to generations of Americans to come. The President of the Society is The Honorable Fred Schwengel, and the Board of Trustees includes many senators, representatives, and other governmental leaders—the membership is made up of us, the citizens of the United States.

The responsibilities assumed by USCHS to educate and inform the public of their history may seem quite ambitious in a world in which confusion of identity and lack of credibility in established systems holds sway. But, in ten years, USCHS has made deep inroads toward the fulfillment of those responsibilities. It has become unique among historical societies, both in its operation and in its efforts to serve the amateur historian, the professional scholar, and the general public. The USCHS is a dynamic organization with an impressive record of accomplishments, and a vigorous program for future development. Presenting history in a way that will appeal to all the people of our great nation has long been a goal of the Society. It treats the entire spectrum of American history, made in the Capitol by the Congress, from 1800 to today.

BICENTENNIAL PLANS

As members of the U. S. Capitol Historical Society, we (the people) will contribute greatly to America's Bicentennial Celebration in 1976. Although 1976 seems far in the future, it is now that we must begin our preparation for that momentous occasion. Two major projects are in the offing as our contribution.

FILM

The first is a half-hour film portraying Washington as the hub of the United States, and the Capitol Building as the forum of the nation. The film will show: the city as it exists today; the

grand concept laid out by Pierre l'Enfant; the emergence of the Capitol Building from its modest beginnings to its present grandeur; Washington as a place to live; the Capitol as the heart of our national life. Great care is being taken to make the film historically accurate and to convey the magnificence, the vitality, and dominating influence of our Nation's Capital. This film will be shown at the Visitors' Center being constructed at Washington, D.C.'s Union Station, and will be made available for showing on national television, and at schools and selected theaters across the country. USCHS believes the film will have a strong impact in helping people comprehend the meaning, the values, and the achievements of our country as symbolized and conveyed by the U. S. Capitol.

"SON ET LUMIÈRE"

"Son et Lumiere", our second Bicentennial project, must be seen to be fully understood. This part of USCHS' contribution to the 1976 Bicentennial is important and unique. The "Son et Lumiere" production will be staged on the East Front of the Capitol Building. It will become a focal point in the Bicentennial, immersing the viewer's imagination in the development of the Capitol from the time the first stone was laid to today. "Son et Lumiere" involves a dramatic interplay of light, music, narrative, and sound effects—without the use of live actors. The production is based on a foundation of thorough historical research and when projected onto the imposing facade of the Capitol's East Front, will recreate the evolution of American history. This production will be a kind of landmark for America, since very few of these productions have been presented outside Europe. A more impressive and beautiful contribution to our Nation's Bicentennial could not be desired.

PUBLICATIONS

Through endeavors to provide the citizens of the United States with such educational tools as publications on the history and workings of our government the Society is fulfilling its aims. Among our publication are: the best-selling history of the Capitol, *We, the People* (available in five foreign languages in addition to English), an extensive bibliography of the Capitol, a semi-annual journal, *Capitol Studies*, and a newsletter, *The Capitol Dome*, which is received by USCHS members. In addition to the "more adult" publications provided by our Society, we also publish *Our Nation's Capital Coloring Book*. This book enables our youngsters to learn something of the major monuments and government buildings in Washington, D.C., while enjoying themselves.

ACCOMPLISHMENTS

Some of the many important accomplishments that we (the people, as members of the U. S. Capitol Historical Society) have achieved are the donation of various historic memorabilia to the Capitol. The most substantial of these is the \$90,000 that we donated to the Capitol to pay for the mural being done in the House Wing. The mural depicts the various buildings which have served as meeting places for Congress in the course of our history. By obtaining the best muralist in America today, Mr. Allyn Cox of New York, we ensured that the work done in the House Wing compares to that done by Constantino Brumidi in the Senate Wing over a century ago. The artisan, who in our 200-year history helped make America great, is not dead; and USCHS has been able to provide testimony to that through the efforts of Mr. Cox.

THE FUTURE

In addition to the Society's hope to expand such on-going projects as *Capitol Studies*, we also expect to become involved in updating and enlarging *The Biographical Directory of the American Congress*, establishing an oral history program, preparing a comprehensive study on the origin and development of the Office of the Speakership, a children's book on the Capitol, a film series on great events which have occurred in the Capitol, and a series of pamphlets on historic sites and events in each of our United States. All of what the Society, and we (its members) have achieved, and hope to achieve, is with a view to bringing our government, its history, and the meaning of freedom closer to the people of our great country.



See you in '76!

Fred Schwengel

United States Capitol Historical Society
200 Maryland Avenue, N.E.
Washington, D.C. 20515
(202) 543-8919

The Honorable Fred Schwengel, President; The Honorable Marguerite Stitt Church, Carl Hav-
erlin, Melvin M. Payne, Senator Hubert H. Humphrey, Walter Rundell, Jr., Vice Presidents;
Victor M. Birely, Treasurer; Lillian R. Kessel, Secretary.

ACTIVE TRUSTEES

Lonnelle Aikman, Mrs. Robert Low Bacon, Amnon Barness, Ralph E. Becker, James Biddle,
Hon. Frances P. Bolton, Mario E. Campioli, Josephine Cobb, John Crane, Leslie Dunlap, Robert
G. Dunphy, Arthur S. Flemming, Constance McLaughlin Green, Arthur B. Hanson, Senator
Mark O. Hatfield, John A. Jackson, Oliver Jensen, Hon. B. Everett Jordan, James Ketchum,
Senator Charles McC. Mathias, Jr., Gerald B. McDermott, Gene McGreevy, Ralph Newman,
Rep. Jerry L. Pettis, Rep. J.J. Pickle, Harld T. Pinkett, Dorothy W.S. Ragan, Rep. Robert G.
Stephens, Jr., Clement M. Silverstro, Frank van der Linden, George M. White,
Hon. Ralph Yarborough.

HONORARY TRUSTEES

Richard M. Nixon, Spiro T. Agnew.

Speaker Carl Albert, Chief Justice Warren E. Burger, Hon. Earl Warren, Senator Mike Mans-
field, Senator Hugh Scott, Rep. Gerald R. Ford, Rep. Wayne L. Hays, Mrs. Helen Duprey Bul-
lock, Thomas Cochran, Heinz Eulau, Richard C. Frank, Gordon Gray, L. Quinicy Mumford,
James O'Gorman, James B. Rhoads, S. Dillon Ripley, Homer Rosenberger, Barbara Tuchman,
Ronald Walker, Alexander J. Wall.

Mr. SCHWENGEL. Mr. Chairman, I ask unanimous consent to revise
and extend my remarks and speak off the cuff, so to speak, briefly, and
allow me more time for further discussion that may come in colloquy
or questions that may accur to you members of this committee.

Mr. Chairman, first let me remind my colleagues that the idea for
"son et lumière" or sound and light, as it is known in America, was
first suggested by Congressman Henry Reuss of Wisconsin about 10
years ago.

And Congressman Pickle's statement, as a member of the board,
summarizes very well what this bill is. So it is needless, really, for me
to comment on that. And the statements by Gerald Ford and Mr.
O'Neill are very adequate in explanation of the meaning of this bill,
so I do not think we need to go into that.

In my statement I deal generally with the U.S. Capitol historical
program that I think the committee ought to know about so you can
have a feel of our overall plan to help people who visit this area better
understand their history and heritage.

I say very often to young people when they come here to visit, and
occasionally take them on a tour of the Capitol, that more has hap-
pened here in the shadow of the dome of their Capitol to bring about
the biblical promise of the more abundant life to our people than has
happened anywhere else in all of time.

The unfortunate thing is that not enough Americans understand
and appreciate this, so our purpose is to do something about that with
our program to enhance the study of history that has been made here
and published in books and stories and biographies of the Congress-
men, and in historical programs that we have planned. Underway is
the creation and production of a moving picture for visitors com-
parable to the one you would see at Williamsburg, for people to see
before they go on the tour of the Capitol, and then the sound and light
is the third part of our great program and great challenge.

All of this is explained in the remarks I have submitted so I just
think I will yield at this point after I tell you that we plan that this
show will be presented and shown, without cost, to the visitors to
Washington.

In every place in Europe where we have seen the show, they charge
the public to see it. It has not really been our American tradition to
charge for things like this, so we envision a plan whereby we raise
sufficient funds that will make it possible for us to pay the expenses
of nightly showing without cost to American citizens and foreigners
through appropriate funds who may come here who see the show.

Also, we will follow the pattern of the society in using the very best
talent available in the creation. We have created a board of consultants
of very competent American people in various areas that have experi-
ence and knowledge and understanding and appreciate the problem,
and can make a contribution.

The present board of consultants for the U.S. Capitol Historical
Society are:

Russell Dickenson, Regional Director, National Capital Parks, In-
terior Department; Paul Perrot of the Smithsonian Institution; John
Stokes, contractor from San Marcos, Tex.; Dr. Letitia Brown, his-
torian at George Washington University; Senator Mark Hatfield of
Oregon; Congressman Henry Reuss of Wisconsin; Fred Schwengel,
president, U.S. Capitol Historical Society; George White, Architect
of Capitol; and Bill Maury, chief historian, U.S. Capitol Historical
Society.

Others will be added later. And we will be consulting closely with
them and will counsel with the people who we finally decide will
produce the show. Now I want to introduce one of the great men of
the Capitol area and yield to him. His selection as Architect is one of

the best things that has happened to the Capitol for a long time. George White graciously agreed to serve on the committee, on the board, and he also agreed to take a trip to Europe along with Mr. Maury on my left, and Mr. Coblenz, to find out about this new great art form in Europe, and to consult with and learn from the producer and from people who have now had an opportunity to see this great new art form.

And so I think Mr. George White may have something very worthwhile to tell us.

So I yield to him at this time for this purpose.

Mr. GRAY. Mr. White, we are always delighted to have you before the committee, and it's also refreshing—casting no aspersions on any predecessors—to see an Architect of the Capitol, because great things have happened during your tenure.

Mr. WHITE. Thank you, Mr. Chairman.

When Congressman Schwengel first came to me and broached the subject of instituting a sound and light show using the Capitol as a subject, I was extremely reticent, largely because I was unfamiliar with the concept itself. I explained to the Congressman that I had never witnessed a sound and light show and that I would be unable to make an intelligent response until such time as I had achieved greater familiarity with it.

I said, also, that it would be my position under any circumstances that we ought not to do anything that would in any way diminish the aura of dignity which surrounds the U.S. Capitol. I said that because the Capitol is a symbol of freedom and is referred to as the Temple of Liberty, we certainly would not want to do anything that would purport to be dignified entertainment or a diversion for visitors and tourists, but would actually result in a carnival atmosphere. Congressman Schwengel, of course, assured me that this would not be the case.

We had further discussions with regard to the nature of a sound and light performance. It began to appear that the possibility of achieving an appropriate result was present, but that, without seeing such a result in other instances, it would be difficult to make a responsible judgment.

Sometime thereafter, in about October 1971, the Capitol Historical Society, in order to make a studied investigation, sent two representatives from its organization, including a member of its board of directors, and myself on a short tour of several installations in Europe that were said to be at the highest levels of quality. The tour would, therefore, enable us to decide whether or not it would be an appropriate device for us to use at the Capitol.

We visited a performance at the Invalides in Paris, the Cathedral in Strasbourg, the Acropolis in Athens, and the Tower of David in Jerusalem.

We were each very favorably impressed with the presentations and hence with the possibilities for the Capitol. Further, speaking for myself, I felt that the possibilities were even greater than I had originally thought possible.

The performance in the Strasbourg Cathedral, for example, was virtually a religious experience.

Because the substance of a sound and light show is not simply a dry history lesson, but rather a mood-creating art form, it seemed that we would be able, through the use of this medium, to create a mood of enjoyment and appreciation, not for our national history alone, but for the fundamentals themselves that have enabled this Nation to grow and prosper.

We became convinced that the history of the country and its early founding, as well as its most important achievements, could be told with music in a composition like that of early radio programs by which the listener envisioned the story without actually being able to see the dramatic presentation.

We concluded that, properly done with the advice and counsel of historians and dramatic advisers, as well as musicians, the program could be prepared at the highest levels of artistic achievement and thus yield a truly desirable result.

Technically, it would mean some changes to the building and grounds necessary to accomplish the sound and light features. It was my statement to Congressman Schwengel that any lighting that would be installed, any seating that was necessary, or any control room and electrical apparatus that would be required, would have to be installed in such a way as to be completely concealed, especially in the daytime, so that the appearance of the Capitol to the tourists during the day was not altered in any way.

This requirement may involve such things as disappearing lights, perhaps on telescoping poles, bleachers that would be collapsible and disappearing, or else assembled for each performance. These and other technical features would have to be very carefully considered, but in my opinion, the possible results nevertheless make it worthwhile to examine the proposal in detail.

With 1976 almost upon us, and with the millions of citizens that will come to Washington to see the Capitol, I feel that it would offer a great opportunity to provide an attractive and desirable experience, and at the same time to help enhance the feelings of pride in, and appreciation of, the history of our country.

In the light of all these considerations, Mr. Chairman, I want to offer my support for this bill which will enable a detailed feasibility study to be made at the expense of the U.S. Capitol Historical Society.

At the completion of the study, the Congress then would be able to consider the detail of the proposal and to decide whether it merits approval for further implementation.

Thank you for the opportunity to comment, and I shall be happy to furnish whatever other information I have that the committee may deem desirable.

Thank you.

Mr. GRAY. Thank you, Mr. White.

I have two or three quick questions.

We have a rollcall on the House floor on a conference report on Labor, HEW, so we will have to take a short recess and come back, and hopefully go into executive session and report out this resolution this afternoon, if we possibly can, but I am sure there is some basic question, such as do you have any estimate of the cost, one—

Mr. WHITE. Yes, a very broad estimate, Mr. Chairman, because until the feasibility study is completed it cannot be decided, but we are probably talking in the nature of \$2 to \$3 million for the cost of installation.

Mr. GRAY. The reason I bring that up, and it is no secret, when you bring a resolution like this on the floor, you have those questions. It is all voluntary money, and we wind up as we did with the George Washington Monument, which laid dormant for 60 years before completion.

I want to put on the record very precisely and concisely figures that it would possibly be—the parameters of cost, first, and second, for the record, and I am wondering personally if the taxpayers ought to do this, because this is capital, and I assume all of you are going to go out to try to raise the money.

I want to make it very clear we ought to either say we are going to go with all volunteer contributions, or may have to at some later time come in and supplement it with Federal funds.

This is why I think we need to state somewhere along the line what we think the maximum cost will be.

And, too, do we think, and I can address this to Mr. Schwengel of the society—do we think this is within the capability of raising the capital without going into Federal appropriations?

So you are saying around \$2 to \$3 million?

Mr. WHITE. That is the way it looks at the moment. It could be more.

Mr. GRAY. Mr. Schwengel, do you feel this is within the capabilities of being raised—raising it with private donations?

Mr. PICKLE. The question is, I would think, what I gather it might be in excess of \$3 million, coming near \$4 million, or even \$5 million.

Mr. GRAY. Do you think that is within the capabilities of donations?

Mr. PICKLE. I am the lay person, and I would certainly accede to these estimates, but these things usually go a little more—

Mr. GRAY. You gentlemen know me very well, and know I feel very strongly about this type of program being the author of the visitor center and the civic center, and several other things, and I again think it is a great idea, and I support it 100 percent, and I think that the people ought to take pride in their Capitol, and learn all they can about it through light and sound, and I am merely trying to put down for the record, for those that will follow this when it gets on the floor, as to what our real intentions are.

Do we really intend to authorize this for private solicitation, and if we do, do you gentlemen who have been active and interested in this really feel it is well within our capability of raising such funds.

Mr. PICKLE. I will let Mr. Schwengel speak to that, because we have raised some \$300,000 for preliminary studies in getting ready for this.

Mr. GRAY. Mr. Schwengel, would you, for the record, care to comment, as I am sure you understand why I am asking this question.

Mr. SCHWENGEL. I think it is a very good question, and I am glad you raised the question, because it will give me an opportunity to point out and tell how much the Capitol Historical Society has given. We do not have any tax money for our support, and we are only able to

succeed because we have fine cooperation of every Member of the Congress in what we do.

We have turned back in the neighborhood of \$300,000 toward the history of the Capitol, the art work going on the walls in the hallway leading to the restaurant, and this was approved by the House Administration Committee, and accepted, and it is going without any cost at all to the public. We have donated \$90,000 for this.

Mr. GRAY. We salute you for that work, and I am merely asking the question for the record, and quite obviously for some of the skeptics.

Mr. SCHWENGEL. And we have been in touch with some of the most capable people and some of the most lucrative resources, and we have been encouraged.

We believe the answer to that question is, "Yes, we can raise the money." We have some most important people in the United States alerted to this, especially the communication field, and they are giving us encouragement, and I am looking hopefully to the future on this question. I think it is a good point which ought to be understood that there is neither authorization asked for in this bill nor appropriated funds contemplated.

Mr. GRAY. We have about 7 minutes to get over to the floor.

I want to ask a couple of quick questions, and we will recess.

How long would you envision this performance?

Mr. SCHWENGEL. Well, it also depends somewhat, I would say, but not more than 40 minutes. Mr. White spoke of the Invalides in Paris, and I just saw that recently—

Mr. GRAY. Thirty or forty minutes in time?

Mr. SCHWENGEL. Between 30 and 40 minutes, I think it was, and they do the show three times a night.

Mr. GRAY. Taking into account inclement weather, how many months of the year would you envision this?

Mr. SCHWENGEL. We envision 7 to 8 months.

Mr. GRAY. Seven to eight months.

Mr. SCHWENGEL. Certainly every night that the band is not there, and incidentally, we plan not to interfere with the band. We would want to use the band as an introduction of the proposed sound and light program. This would be an asset that no other sound and light program has.

Mr. GRAY. Very good.

We do have to go to the House floor for the rollcall of the Committee on Labor, HEW, and we will have to recess.

Mr. SCHWENGEL. Mr. Chairman, I would like to have the committee hear the summary of Mr. Maury, who has one of the finest statements on the description of this project.

Mr. GRAY. He will be first when we come back in 10 minutes.

[Short recess.]

Mr. GRAY. The subcommittee will please come to order.

Off the record.

[Discussion off the record.]

Mr. GRAY. Back on the record.

Mr. Maury, we are delighted to see you before the committee, and you may proceed in your own fashion.

Mr. MAURY. Thank you, Mr. Chairman.

The Historical Society, and particularly the history department, that department which I am involved in, is primarily devoted toward scholarship. As a result, we have done quite a lot of work in this area that is discussed in my statement. One of our major projects is oral history which will hopefully redress the imbalance that we feel exists so that Congressmen and Congresswomen may get the same amount of attention devoted to them as State political figures, but we do not feel that scholarship is the only way to explain history.

In fact, we feel the people of the United States will suffer if they do not know what their history is, and as a result of that our "We the People" has sold more than 3 million copies. And, though it is popular history, it has been praised by scholars, because it tells a true story, a humane story, not a story that makes demagogues or makes paragons of virtue of every important person in our past.

As Mr. Schwengel noted, this is the same idea that we are trying to convey in our film dealing with Washington that will be shown to numerous visitors at the Visitors Center. But of all the programs that are designed to excite the interest and inform, son et lumière or sound and light, as it is known in America, is the most important.

It is very difficult to describe sound and light to someone who has never seen it.

It is a new, dramatic technique, a new art form. First, sound and light uses the magic of night to help create a series of illusions. The audience is arranged in the dark some distance, at least 100 yards from the front of the buildings. As lights of different colors and different strength are played on the edifice, a narrative and music are focused on the crowd.

The loudspeakers are placed in such a way as to give complete stereophonic effect.

In some ways sound and light uses the imagination, just as the old radio shows did, but sound and light uses the magic of the night and the advanced technology of lighting to heighten the imagination. It tells the story of the building, and the people who acted out their lives in the building in a way that radio could not.

It does not ruin one's image of a man by showing an actor who is totally different from what one's own view of the man was but instead heightens one's imagination so that one understands the man of the past better than one ever thought possible.

In a sense, sound and light is a time machine that takes the audience through the past. The lights on the building can give the illusion of a partially completed structure—a fire, a ruin, a time of celebration.

When the show is finished, and the audience is suddenly back in the present, the feeling of having been in the past is obvious.

I speak of sound and light from the experience of having seen four such shows during a European tour with Mr. White and Mr. Coblenz to sound and light sites there. As a result of the trip, Mr. White, who was really quite doubtful about the validity, both in historical sense and in a dramatic sense, came away tremendously impressed, as did we all, that if properly done, with properly written scripts, son et lumière is a valuable thing.

It is not just history. It does not try to simplify history because, as we all know, it is impossible to truthfully do that. Instead, it tries to capsule and give a flow—a narrative to history that makes it possible to understand and put things in a relationship that is more easily comprehended.

So, for this reason, and because of the need of explaining what the Capitol Building is, what our history is, and how the Capitol fits into American history, all of us feel that sound and light will be a great benefit.

We also note that at this point Washington has no major bicentennial program underway, and it is our very firm belief that sound and light would be the best bicentennial presentation that would be in the Nation's Capitol.

Mr. GRAY. I know that the Capitol is the largest visitation center in the city of Washington. Last year we had 7½ million visitors, and certainly for the bicentennial that would be elevated even more so, so I agree with your views implicitly.

I have a couple of questions. I am not trying to shorten, but I would want to ask you some questions.

Mr. SCHWENGEL. Mr. Chairman, I think to a general extent he has spoken off the cuff. I offer his prepared statement for the record.

Mr. GRAY. Without objection, the entire statement will be appear in the record at this point.

[The statement referred to follows:]

STATEMENT OF WILLIAM MAURY, CHIEF HISTORIAN, U.S. CAPITOL HISTORICAL SOCIETY

My name is William Maury. I am the chief historian of the U.S. Capitol Historical Society, and I am testifying in behalf of House Joint Resolution 736. As historian it is my job to work to develop programs that fulfill the Society's goal of encouraging an understanding of the Capitol and of undertaking research into the history of the Capitol and Congress. In the past, we of the Society have sought to achieve these ends in a number of ways. Because of the scope of our subject and the size of our potential audience, we have sought to develop some programs that would appeal to scholars and others that would be for the general public.

For scholars we have developed an extensive bibliography of the Capitol. This bibliography, published last spring, is an invaluable tool to students doing research on this most important building. It has about 2,300 separate entries, and is the only book of its kind now available for students of the Capitol. For those interested in the Congress, the Society has begun a journal, *Capitol Studies*, which carries articles devoted strictly to the Capitol and Congress. *Capitol Studies* has received excellent reviews. Reviewers often note the fact that because this journal publishes excellent articles from an historical and political science point of view, it is unique and important. We in the Society feel that the Congress as an institution has not been effectively studied. The gaps in knowledge about our national legislature means that the American people cannot fully understand how and more importantly, why things are done as they are. Because each individual Congressman is only 1 out of 435, he is quite often lost in the shuffle, so to speak, and his actions are forgotten while governors and state speakers of the house are thoroughly investigated. We feel this misplaced emphasis must be corrected. In the same vein we feel that the thoughts and comments of individual congressmen—thoughts that carry extreme weight in the development of the legislation by which this country lives, are often forgotten when a legislator passes from the scene. We are, therefore, developing an oral history program.

Oral history is a new field, it utilizes the recent technology of voice recording to preserve thoughts that in years gone by would have been written in diaries and letters. The press of business and the telephone have dried up these

important research wells. Our oral history program, which is just beginning, will deal with such things as the importance of committee work and the way Congress and the other branches of the government coordinate. This Public Works Committee, for example, is a perfect subject for research. The fact that the face of America and the way of American life have been altered by this committee's work on the development of roads is a story that all Americans should know. Future historians studying this period of our national life would gain invaluable insights by reading the transcripts of in-depth interviews of members of this committee.

Thus in the field of historical scholarship our Society is deeply involved. But history is not only for the historian, it is for all the people, and unless all the people can be offered history that will be both truthful and interesting, our Society, our nation will suffer. And this is what we are here to testify about today. The U.S. Capitol Historical Society knows the need of history for all the people. Our *We, the People* has sold more than 3 million copies. And, though it is "popular history" it has been praised by scholars because it tells a true story—a human story not a story that makes demi-gods or makes paragons of virtue of every important person in our past. The same intense concentration on truthfulness and interest is part and parcel of the film about the city of Washington that we are making. This film, which has taken almost two years to make is being produced for us by the country's foremost documentarist Francis Thompson. It will cost over \$350,000 to produce and the research and care that has gone into making it puts it far above any other movies of its type ever made.

Of all our programs designed to excite the interest and inform, *Son et Lumière* (sound and light as it is known in America) is the most important. It is very difficult to describe sound and light to someone who has never seen it. It is new dramatic technique, a new art form. First, sound and light uses the magic of night to help create a series of illusions. The audience is arranged in the dark some distance (at least 100 yds.) from the front of the building. As lights of different colors and different strength are played on the edifice a narrative and music are focused on the crowd. The loud speakers are placed in such a way as to give a complete stereophonic effect. In some ways sound and light uses the imagination just as the old radio shows did, but sound and light using the magic of the night and the advanced technology of lighting heightens the imagination. It tells the story of a building and the people who acted out their lives in the building, in a way that a radio could not. It does not ruin one's image of a man by showing an actor who is totally different from what one's own view of the man was, but instead, heightens one's imagination so that one understands the man of the past better than one ever thought possible. In a sense sound and light is a time machine that takes the audience through the past. The lights on the building can give the illusion of a partially completed structure—a fire, a ruin, a time of celebration. When the show is finished and the audience is suddenly back in the present, the feeling of having been in the past is obvious. I speak of sound and light from the experience of having seen four such shows during a European tour. The tour, in the fall of 1971, was taken with the sole purpose of determining the feasibility of sound and light for the U.S. Capitol. I feel extremely fortunate to have been able to accompany the late William A. Coblentz, former head of the Legislative Reference Service at the Library of Congress and a man with a brilliant and innovative mind and George M. White, the present Architect of the Capitol, a man whose awards and attainments are truly impressive. The feelings that I gained about the potentialities of sound and light were fully shared with both of my traveling companions.

We were able to observe the sites of each installment in the daylight hours to be certain that the large amount of equipment and wiring necessary for sound and light in no way diminished the daylight appearance of the edifice. I will leave to someone far more practiced in electrical engineering and architecture to say how the various components could be hid, but as an historian and an admirer of historic buildings, I can say that I feel sound and light represents the very best there is in popular history. The well-done show always have scripts that the most meticulous historian could not fault and the interest in history that sound and light arouses in the audience is most gratifying. Sound and light cannot simplify history, because as you all know, to simplify history is to give bad history. But sound and light can capsule history, it can present it in a dramatic way and give it a narrative flow. For the Capitol and the Congress of the United States to

be so explained that all Americans can understand their meaning is something to be sought in these troubled times.

Because of these points, I believe that the Congress should report favorably on House Joint Resolution 736. The feasibility study that this Resolution recommends is an essential first step to the realization of a sound and light show before the bicentennial celebration. The fact is, that at this point very little of real value has been done for the bicentennial. We feel that sound and light would be a major, probably the major bicentennial activity in our nation's Capital. But work must begin now. The feasibility study called for in the Resolution will take seven to nine months to complete. The feasibility study, better called a project study, will describe all aspects of the work necessary to install a sound and light on the east front of the Capitol. Once completed, conferences between the leaders of Congress, the Architect, the Society, and the producers of the show will take at least another month. These conferences are necessary to insure that all parties are completely satisfied with the production. It should be noted that the Society, in seeking to gain the fullest possible perspective has developed a prestigious board of advisors. From an historian viewpoint, probably the most important member of the board is Dr. Letitia Brown, one of the country's leading historians and an expert on the city of Washington, particularly the history of blacks in the city. Since actual installation will take at least one year, the total time needed from start to finish is two years. As it is late in 1973 now, the need for haste is apparent. It is the hope of the U.S. Capitol Historical Society that your committee will quickly and favorably report House Joint Resolution 736.

Mr. GRAY. Mr. Maury, I want to ask you, since you did make the trip to Europe, and have followed this with our distinguished former colleague, Mr. Schwengel, and Architect White, I think you put it in the precise language here when you say that any lighting that would be installed, any seating that was necessary, or any control room and electrical apparatus that would be required would have to be installed in such a way as to be completely concealed, especially in the daytime, so that the appearance of the Capitol to the tourists during the day was not altered in any way.

This requirement may involve such things as disappearing lights, perhaps telescoping poles, bleachers that would be collapsible and disappearing, or else assembled for each performance.

The reason I wanted to ask the question at this point, what are they using in Europe that you visited?

Are they using, might I say, a permanent type seating arrangement, or are they using equipment that would be probably different from our needs since they may not be concerned in some places about esthetics?

What did you find in your visit?

Mr. MAURY. They are using things that are different. There is no question of that.

In some cases, the audience stands.

Since we would have so many people, that would be totally unfeasible. But in the case of Strasbourg, which was certainly one of the best programs that we attended, the audience sat in the pews there in the church.

So it is very difficult to try to make some relationship with that. Strasbourg was also important in that almost all of the visual aspects of the show were hidden. The wires were under the stones, and the lights were carefully hidden so that daytime visitors could not tell that a show was to be held in the evening.

In Jerusalem and Athens the seating arrangements remained stationary. At the Invalides, in Paris, there were no seating arrangements. The audience stood within the courtyard.

Mr. GRAY. Have you come to any conclusion—I realize much of this will be undertaken in the study, but have you come to any conclusion as to whether seating should be provided or would performances of a standup nature be preferable?

Mr. MAURY. I think seating is necessary. Without it there would be much moving and jostling. At the Invalides, with only six or eight people present, this was so. In our show with over one hundred times the number of people present, the difficulties would be greatly amplified.

You have to see the proper lighting. If you do not see it, then you miss something that is very important.

So seating keeps people stationary which is important.

Mr. GRAY. This would require some blocking of traffic would it not, in the plaza area on the east front of the Capitol?

Mr. MAURY. I would imagine so. I would not imagine we would have any traffic.

It would be like the band concerts, for example, where there is no traffic in the plaza area.

Mr. GRAY. Of course, I think this would draw more people than the band concerts.

Is any seating envisioned in those cost figures at all, or is this just the light and sound equipment that you are talking about?

Mr. SCHWENGEL. Yes, Mr. Chairman.

If I may, this envisions some kind of seating arrangement. Of course, until we have the feasibility study, we will not know for sure.

There is a suggestion of some kind of permanent seating arrangement that would hide away in the ground, come up with hydraulic jacks during the night that would be very desirable, and desirable for another reason, that is, they would be there for the inauguration where we spend thousands of dollars now to make seats. And those would be available for that.

So it would serve more than just the purpose of the sound and light program.

The other suggestion we have so far is that every night, tractors would haul in so many bleachers that would unfold.

Mr. GRAY. Of course, that can be rather expensive. We increased the capacity of RFK Stadium, and those are bleacher type seats that are removable. And they gave us an estimate of \$40,000 each time they put them in and take them out.

Of course, I realize it is more permanent.

It is 8,000 seats, although they are removable—they are moved from a permanent seating arrangement because they are put in for the entire, let us say, the football season, and removed for the baseball season.

But the point I am getting at, I do know that it could involve a considerable amount of custodial expenses.

Mr. SCHWENGEL. We are very aware of that.

The reason we need the feasibility study, or we call it the "project" study—we prefer to call it that because we think this program is feasible. So we think it should be entitled "project."

And until that "project" study is completed, we have professionals giving us the estimates, so we do not know.

Mr. GRAY. Right. I think it is very exciting and, as I say, I want to subscribe to everything said here today. And I think we should move forward with it, and certainly we will do everything we can as a committee to help this project along.

Mr. SCHWENGEL. I want to thank the committee for spending the time that you have given us.

Mr. GRAY. Thank you. The subcommittee will proceed with other business.

[Whereupon, the subcommittee proceeded on to other business.]

○

THE WHITE HOUSE

WASHINGTON

August 29, 1974

MEMORANDUM FOR: COUNSELLOR ROBERT HARTMANN
THRU: WILLIAM E. TIMMONS *BT*
FROM: VERN LOEN *VL*
SUBJECT: President's Representative on
U.S. Capitol Historical Society

Former Rep. Fred Schwengel, head of the U.S. Capitol Historical Society, called to ask that the President designate as soon as possible his personal representative on the board of directors.

President Nixon designated his daughter, Tricia; President Johnson, Goldman, and President Kennedy, Schlesinger.

Schwengel can be reached at 543-8919.

Please let us know if we can help in any way further.

United States Capitol Historical Society

200 MARYLAND AVENUE, N.E.
WASHINGTON, D.C. 20515
(202) 543-8919



September 20, 1974

Mr. Robert T. Hartmann
Counsellor to the President
The White House
Washington, D.C. 20500

Dear Bob:

As you suggested, I have enclosed a letter to Mrs. Ford requesting that she be a co-chairperson for Son et Lumiere. There is also enclosed a memo to you regarding this request along with pertinent information.

You also suggested that we write Mr. Rustand for a suitable date to show the film. A copy of that letter is enclosed.

Any help or encouragement that you can give toward a favorable reply in both cases would be greatly appreciated.

Thank you again for your continued support.

Sincerely,

A handwritten signature in dark ink, appearing to read "Fred Schwengel", with a stylized, flowing script.

Fred Schwengel

Enclosures

OFFICERS OF THE SOCIETY

Honorable Fred Schwengel, *President*; Honorable Marguerite Stitt Church, Carl Haverlin, Senator Hubert H. Humphrey, Melvin M. Payne, Walter Rundell, Jr., *Vice Presidents*; Victor M. Birely, *Treasurer*; Florian Thayne, *Recording Secretary*; Lillian R. Kessel, *Recording Secretary Emeritus*

STAFF

Oliver B. Patton, *Executive Secretary*; William M. Maury, *Editor and Historian*; Maier B. Fox, *Assistant Editor*; Florence C. Miller, *Administrative Assistant*

HONORARY BOARD OF TRUSTEES

President Richard M. Nixon, Vice President Gerald R. Ford, Honorable Earl Warren, Chief Justice Warren E. Burger, Speaker Carl Albert, Senator Mike Mansfield, Senator Hugh Scott, Senator Howard W. Cannon, Representative John J. Rhodes, Representative Wayne L. Hays, James B. Rhoads, S. Dillon Ripley II, Honorable George M. White, L. Quincy Mumford, Homer Rosenberger, Helen Duprey Bullock, Gordon Gray, Richard G. Frank, Ronald Walker, and Presidents of: American Historical Association, American Political Science Association, Society of Architectural Historians, Society of American Historians, American Association for State and Local History.

ACTIVE BOARD OF TRUSTEES

Lonnelle Aikman, Mrs. Robert Low Bacon, Amnon Barness, Ralph E. Becker, James Biddle, Herbert Blunck, John Boles, Honorable Frances P. Bolton, Honorable Robert C. Byrd, Mario E. Campioli, Leslie Dunlap, Robert G. Dunphy, Arthur S. Flemming, Dr. Constance McLaughlin Green, Arthur B. Hanson, Senator Mark O. Hatfield, Honorable Brooks Hays, Oliver Jensen, Honorable Walter Judd, James Ketchum, Senator Charles McC. Mathias, Jr., Gene McGreevy, Honorable F. Bradford Morse, Ralph G. Newman, Representative Jerry L. Pettis, Representative J. J. Pickle, Harold T. Pinkett, Dorothy W. S. Ragan, Representative Robert G. Stephens, Jr., Mrs. Adlai E. Stevenson III, Clement M. Silvestro, Frank van de Linden, Honorable George M. White, Honorable Ralph Yarborough

PLEASE REPLY TO:

SECRETARY

Thank you again for your continued support.

Respectfully,

I hope you will find the enclosed letter of interest and support for the Society of American Historians.

is enclosed.

Enclosed is a copy of the letter. A copy of that letter has also been sent to the Mr. [Name] for a

the enclosed along with pertinent information. There is also enclosed a memo to you regarding requesting that you be a co-sponsor for you at the [Name] I have enclosed a letter to Mr. [Name]

Dear Bob:

Washington, D.C. 20000
The White House
Counselor to the President
Mr. Robert L. Hartmann

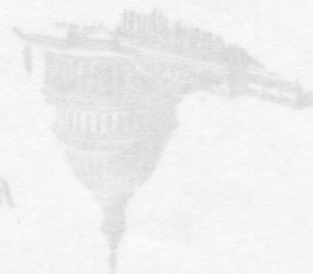
September 30, 1974

(205) 243-6618

WASHINGTON, D.C. 20012

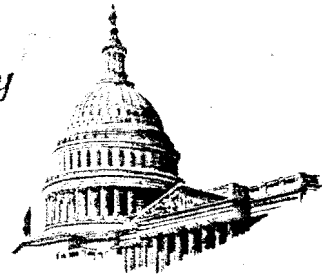
500 MARSHALL AVENUE, N.E.

United States Capitol Historical Society



United States Capitol Historical Society

200 MARYLAND AVENUE, N.E.
WASHINGTON, D.C. 20515
(202) 543-8919



September 20, 1974

Mrs. Gerald R. Ford
The White House
Washington, D.C. 20500

Dear Mrs. Ford:

As president of the United States Capitol Historical Society, I am writing to invite you to serve as a co-chairperson of the National Advisory Board for what, I believe, will be the most enduring of all Bicentennial projects now planned. The Son et Lumiere which will be installed on the East Front of the Capitol Building will carry audiences back in time to the laying of the cornerstone by George Washington through the nation's historical events, to the present day.

I am grateful to the President for his very early endorsement and help in establishing the Society. He has served on our Board since our beginning in 1962, and I am especially encouraged by his endorsement of our Son et Lumiere for the Capitol. He sponsored with the Majority Leader, the Honorable Thomas P. O'Neil, the bill authorizing this project.

Since the Historical Society is a non-profit, educational organization which funds its programs through voluntary contributions and since Congress did not authorize any appropriated funds for the project, it is necessary to organize a nationwide campaign to raise the money for the project.

The Advisory Board will be made up of individuals who represent various phases of the public and private community. Douglas Fairbanks, Jr. and William Batten of J. C. Penney Co. are the two co-chairpersons that have agreed to serve. We would like for you to be the other co-chairperson. The other members of the Advisory Board who have agreed to serve are: Joe Allbritton, L. Berkley Davis, Felix DeWelden, Ernest A. Hayes, Senator Daniel K. Inouye, Goddard Lieberson, Clare Boothe Luce, Jane Marilley, and the Honorable George Romney.

The Sound and Light Program will be viewed by millions of Americans and will become an important permanent part of our nation's Capitol. I believe that this program will be a continuing reminder to all Americans

#2 Mrs. Gerald R. Ford

September 20, 1974

of the greatness of our land, of the strengths of our history and the promise of our future. Today, this is an important story to be told.

I would like the opportunity at your convenience to personally talk with you about this project. Mr. Fairbanks and Mr. Batten especially join me in the hope that you will agree to serve as a co-chairperson.

Sincerely,

A handwritten signature in cursive script, appearing to read "Fred Schwengel".

FRED SCHWENGEL
President

FS:mib

September 20, 1974

Mr. Warren S. Rustand
Appointment Secretary
The White House
Washington, D.C. 20500

Dear Mr. Rustand:

President Ford has been active in the formation of and continuing success of the United States Capitol Historical Society. His support is greatly appreciated.

One of the Society's major undertakings for the nation's birthday is a feature length color film on the history of Washington, D.C., which has been recently completed under the directorship of Francis W. Thompson. The film will reach a mass audience through daily showings at the National Visitors Center in the reconstructed Union Station.

We are planning a premiere showing of the film in Washington, D.C. The Congress will be invited along with the National Park Service and those individuals, corporations and foundations who made financial contributions toward the film. We are hopeful that this premiere showing could be set before the Congress adjourns this fall. We would like to set this date when it would be possible for President Ford to join us. I am well aware that it will be difficult to set a confirmed date. However, I do hope you can give me a suggestion so that we can make plans for this showing.

I do hope that the President can join us as I am sure he would want to if his schedule permits. Thank you for your cooperation.

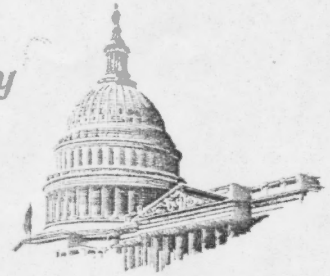
Sincerely,

Fred Schwengel



United States Capitol Historical Society

200 MARYLAND AVENUE, N.E.
WASHINGTON, D.C. 20515
(202) 543-8919



September 20, 1974

MEMORANDUM

To: Robert T. Hartmann
Counsellor to the President

From: Fred Schwengel
President, United States Capitol Historical Society

Subject: Request to Mrs. Gerald Ford

As you know, the United States Capitol Historical Society is a private non-profit organization. Since 1962 it has encouraged an understanding and appreciation of the founding, growth, and significance of the Capitol building of the United States as the tangible symbol of our representative form of government. The recently dedicated artwork by Allen Cox on the House side of the Capitol was a gift to the Capitol from the Society and is symbolic of the quality work that it supports.

The Society's most important project for the Bicentennial is the proposed evening sound and light historama "Son et Lumiere." Authorized by a Joint Resolution of Congress sponsored by Hon. Gerald R. Ford and Hon. Thomas P. O'Neill, the Society retained two of the most eminent specialists in the field of sound and light production, Messrs. Pierre Arnaud and Andrew Weil, of France, to conduct an exhaustive feasibility study on the project, which is now complete.

I am enclosing a letter for Mrs. Ford requesting that she serve as a co-chairperson on the National Advisory Board. The proposal for Son et Lumiere, including the budget, is enclosed along with a copy of the house resolution.

Please pass this information along to Mrs. Ford, hopefully with your endorsement of this project.

