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Memorabilia: Inauguration (President), 1941

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THE WHITE HOUSE

Mr. and Mrs. Charles Rollin Larrabee



*The President and Mrs. Roosevelt
will be glad to receive
Mr. and Mrs. Larrabee
on Monday afternoon, January the twentieth
nineteen hundred and forty-one
at five o'clock*

The White House

Admit at East Gate

NOT TRANSFERABLE

January 20, 1941

DISPLAY ON WINDSHIELD OF CAR

*District Building
Washington, D. C.*

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EAST ENTRANCE

Mr. and Mrs. Charles Rollin Larrabee

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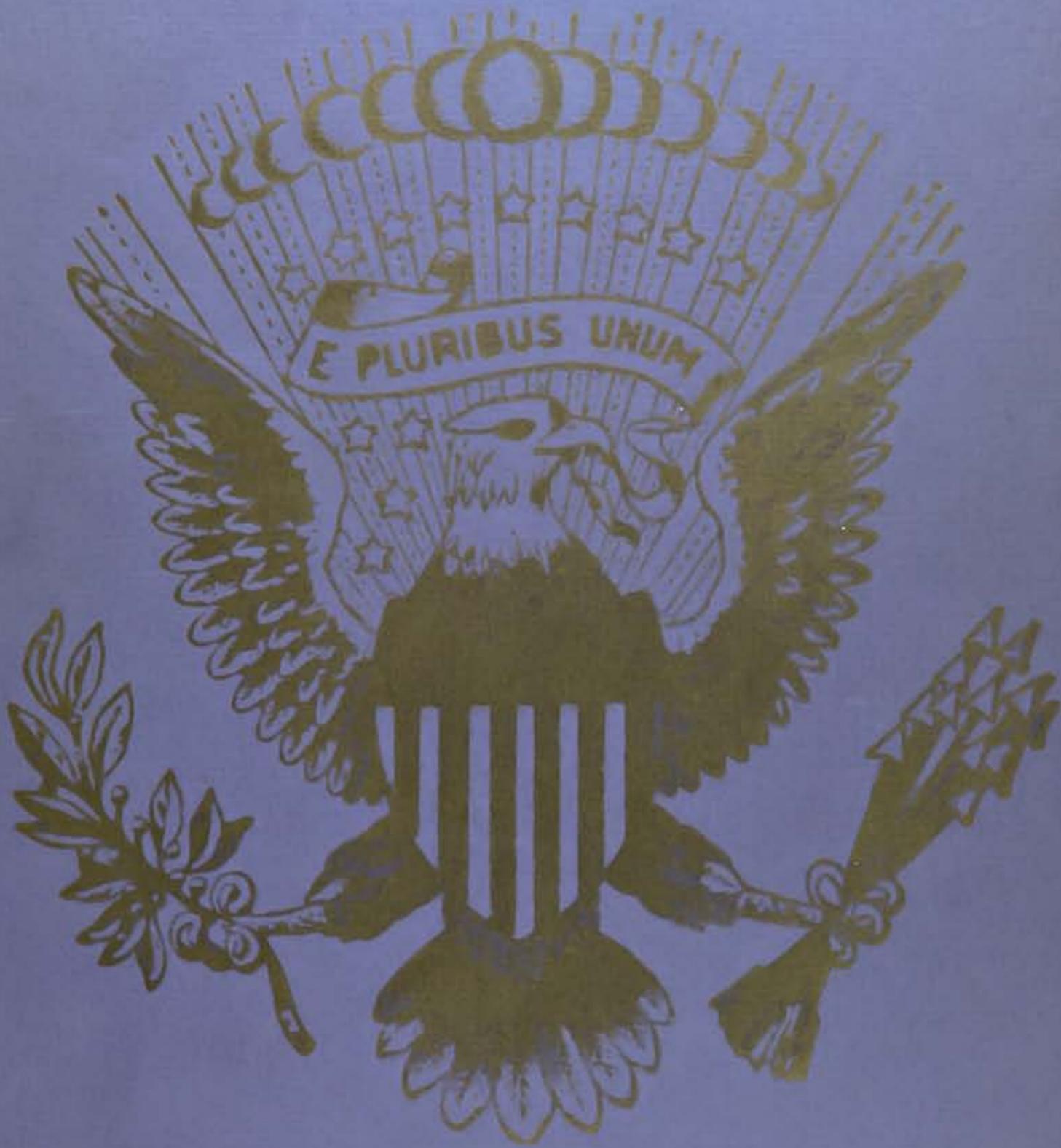
The White House

Monday afternoon, January 20, 1941

at five o'clock

NOT TRANSFERABLE

INAUGURAL GALA



WASHINGTON, D. C., JANUARY 19, 1941

*District Building
Washington, D. C.*

Chairman

Inaugural Gala

In honor of the
Inauguration of

President Franklin D. Roosevelt

Vice-President Henry A. Wallace

Hon. Joseph E. Davies
Chairman, Inaugural Committee

Mrs. Edwin M. Watson
Chairman, Inaugural Gala Committee

Sunday, January 19, 1941

CONSTITUTION HALL

WASHINGTON, D. C.

*District Building
Washington, D. C.*

Chairman

*For Grace - Luer from
Franklin D. Roosevelt*

Not Just Another Inaugural

Inaugurals take their drama from the temper of their times. So the third inauguration of Franklin Delano Roosevelt is one of the most dramatic in history — not merely because Mr. Roosevelt is the first president to be elected to a third term, but, more important, because he symbolizes to our own people and to the whole world, Democracy's strongest hope in Democracy's greatest crisis. The oath he takes to uphold the right of man to live equally with his brother will echo far beyond the borders of the United States, will echo across a world in which such rights are a tragic memory.

Dramatic inaugurals are the Roosevelt tradition. In 1933, when he first assumed the duties of Chief Executive, the nation faced economic collapse. As in the days of Abraham Lincoln's first inaugural, forces within threatened the disintegration of the Republic. In 1861 bitter fratricidal hatreds were the perils of the day; in 1933 grave domestic economic maladjustments were equally perilous. These two inaugurations, marking tense crises in our country's history, give recorded proof that there is an inherent greatness in the spirit of this free people which rises to an emergency and produces leaders as they were needed; we have had a Washington — a Jefferson — a Lincoln — a Wilson; then, in another hour of stress and danger Franklin Delano Roosevelt, to hold high the standard of Democracy in a chaotic world.

Forty-six of the forty-eight states returned the President to office for his second term—surely a dramatic endorsement of his first!

And now this, his third inauguration, occurring under conditions which link it irrevocably with man's eternal search for freedom of soul eclipses all of its predecessors in dramatic significance.

For We the people of the great American Democracy have re-elected the leader who with courage and fortitude will carry on our high resolve that "Government of the people, by the people and for the people shall not perish from the earth."

FRANCES NASH WATSON

Mr. Grace - L. P. Tully



THE VICE-PRESIDENT OF THE UNITED STATES

*In Grace - Lurton
Trustworthy Research*

The Artists Participating In The Inaugural Gala

Mr. Robert E. Sherwood, Master of Ceremonies



ROBERT E. SHERWOOD—There is a legend in the theater that critics cannot write plays, that they are frustrates venting their bitterness on their betters. Endurance of the legend involves two brilliant blind spots on the part of the faithful. One blind spot is that filled by George Bernard Shaw, the other by Robert E. Sherwood.

Both were critics before their disgruntlement with the dramatic literature of their times inspired them to write their own. Both were instantaneous successes in the new form. Mr. Sherwood's began with his elfin comedy "Road to Rome," continued in the comedy vein through "Reunion in Vienna," turned serious in "Idiot's Delight," which repeated that distinction, and most recently in the phenomenally successful, brilliant piece of dramatic journalism, "There Shall Be No Night."

Between plays, Mr. Sherwood has ventured to prove that literacy is far from a handicap to successful screen entertainment.



ETHEL BARRYMORE—The first lady of the theater's "Royal Family," is winning even more acclaim now than she did when she first burst forth as one of Broadway's brightest lights. Long one of the stage's most notable personalities, she has especially endeared herself to audiences in the past few seasons by striking off at a new tangent, by ageing herself into the leading character roles of the grandmother in "Whiteoaks" and the matriarch of "Farm of Three Echoes."

Miss Barrymore made her stage debut in "The Rivals," with her grandmother, Mrs. John Drew, and shortly thereafter appeared on Broadway as one of the theater's most promising young actresses, starring for the first time in "Captain Jinks of the Horse Marines." A long line of successes brought her, in 1928, to the opening of the Ethel Barrymore Theater in New York. This season finds a hit musical there, but Miss Barrymore is once more a Times Square triumph just a few blocks downtown in "The Corn is Green."

For Grace - Luer from
L. H. D.



IRVING BERLIN—What Johann Strauss did for the Viennese waltz, Irving Berlin has done for the modern dance and for popular music in general in this country. The status of Berlin music in American hearts, the general attitude toward it, is aptly described by the title of a ditty he wrote some years ago, "Everybody's Doin' It." Everybody's singing Irving Berlin songs, and has been ever since that day a long time ago when he finally got a publisher for a tune called "Alexander's Ragtime Band." Since that day Berlin has continually shown a flair for simple modern folk music, a flair which makes it quite understandable that one of his tunes, written for a training camp show during World War I, should have now become something of a junior National Anthem, his "God Bless America." The country's best-known and most prolific modern song-writer started his Broadway career by composing scores for various editions of the "Follies" and Music Box Revues and finally went to Hollywood to set the movies to music. Since the advent of radio Mr. Berlin has delighted its listeners with a constant flow of hit tunes. Lately he has returned to Broadway to add another success with the melodic score for the popular "Louisiana Purchase."



EDDIE CANTOR—Once upon a time there were four boys, Eddie Cantor, George Jessel, Walter Winchell and Georgie Price. Young, full of yearning to fill the public heart with joy, they hired themselves out as a singing and dancing quartet to Gus Edwards, a man with a knack for teaching young entertainers how to entertain.

Having learned their lessons, each went on in his own special way. The one who went the farthest in the entertainment world can only have been Cantor, who has starred on the stage, the screen, the radio and even now is waiting for television. Busy as he has been having a career of so many phases, Cantor has yet found time to found a family of five daughters; time, too, to develop a wealth of talent, of which Deanna Durbin is the most notable specimen.

In a profession noted for its generosity, Cantor also has snatched the time from a busy life to earn a reputation as the most generous giver of his talent and his earnings to worthy causes.



CHARLIE CHAPLIN—Fortunate is our generation to which Charlie Chaplin is a reality in entertainment. Fortunate are we who know his shambling waddle, his mustache, his derby—we to whom these are among the most familiar images of the screen—we who have seen his hilarious bouts with fate so beautifully tragic and comic at the same time. For in Chaplin, we have found perhaps the greatest genius of the motion picture—a genius whose personal art is the very essence of the cinematic art.

Chaplin will leave his imprint for a very, very long time to come. The technique he has developed throughout his film career—in those two reels he started making back in 1913, through "The Gold Rush," "The Circus," "City Lights," "Modern Times," and on to his latest "The Great Dictator"—has shown the movie makers clearly the values of pantomime. Not until this latest picture, has Charlie Chaplin actually spoken from the screen, but always has he said what he wanted to say, most effectively. Even when he has been seeming utterly foolish and at his most completely comic, he has been giving us a message of hope in his portrait of a little man befuddled, battling a complex fate—and conquering it.

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*For Grace - Lurton
Trustworthy Research*

Program

ROBERT E. SHERWOOD

Master of Ceremonies

1. NATIONAL SYMPHONY ORCHESTRA

Directed by Dr. Hans Kindler
TOCCATA

Frescobaldi

2. RISE STEVENS

LA HABANERA from Carmen
THE CHOCOLATE SOLDIER

Bizet
Oscar Straus

3. RAYMOND MASSEY

Excerpt from Robert E. Sherwood's
"ABE LINCOLN IN ILLINOIS"

4. NELSON EDDY

Arias from THE PEASANT'S CANTATA

Bach

5. MICKEY ROONEY

IMPERSONATIONS

6. IRVING BERLIN

"GOD BLESS AMERICA"

INTERMISSION

*In Grace - Luer from
Franklin D. Roosevelt*

7. NATIONAL SYMPHONY ORCHESTRA

Directed by Dr. Hans Kindler
"NATCHEZ on the HILL"

John Powell

8. ETHEL BARRYMORE

POEM

9. EDDIE CANTOR

"MAKING WHOOPEE"
"IF YOU KNEW SUSIE"

10. THE GOLDEN GATE QUARTET

"NOAH"
"THE GOSPEL TRAIN"

Original Arrangements

11. NELSON EDDY

"THE CROWN OF THE YEAR"
"THE BLIND PLOUGHMAN"
"THE MILLER'S SONG"
Aria from Roussalka
"HOW DO I LOVE THEE"

*Martin
Clarke
Dargomijsky
Lippe*

12. CHARLIE CHAPLIN

Concluding Speech in
"THE GREAT DICTATOR"

FINALE—NATIONAL SYMPHONY ORCHESTRA

Directed by Dr. Hans Kindler
"THE STAR SPANGLED BANNER"

Frescobaldi

*Bizet
Oscar Straus*

Bach

*To Grace - Luv from
Franklin D. Roosevelt*



NELSON EDDY—Though many of his fans do not suspect it, Nelson Eddy, one of the screen's favorite singers, has had a varied career.

He was born in Providence, Rhode Island, in 1901. He went to Rhode Island Normal School, night school and took correspondence courses. His early years of work found him in the shipping department of an Iron Works concern. Later, as a reporter and a copy reader, he served on a number of Philadelphia newspapers.

He received his musical training gradually and his rich baritone voice gained him the leading roles for the Savoy Opera Company.

With choral organizations he has sung "Parsifal", Verdi's "Requiem" and Beethoven's Ninth Symphony. Under MGM's banner he has starred in such screen plays as "Naughty Marietta", "Maytime", "Rose-Marie", "Girl of the Golden West" and "Bittersweet".



THE GOLDEN GATE QUARTET

Composed of Clyde Reddick, tenor, Willie Johnson, tenor and arranger, Henry Owens, baritone, and Orlandus Wilson, bass, has sung as a unit for the past fifteen years. Originally from Norfolk, Virginia, they began their professional careers as a travelling quartet in the South, where they went from church to church, singing spirituals and earning their living. Several years ago an appearance on a radio program led to an NBC contract. They appeared for Mr. Hammond on his "From Spirituals to Swing" concerts at Carnegie Hall in 1938 and 1939, and for the past two seasons have been singing at New York's Cafe Society and on various radio network

programs. A few weeks ago they gave one of the four concerts on the Library of Congress's Festival of Music. Of their style, Mr. Lomax says, "It has the tempo and feeling of Negro singing at its revivalistic peak."



Dr. HANS KINDLER—Washington music lovers need no introduction to Dr. Hans Kindler in this tenth anniversary year of the National Symphony which he founded and which he has conducted from the beginning. Before coming here to make Washington music and his name synonymous, Dr. Kindler was a noted concert cellist. He came to America in 1914 from Holland. Through friends he was able to arrange an audition with the Philadelphia Symphony's young conductor, a chap just starting to gain a reputation, one Leopold Stokowski. He was made first cellist with the group. After the war Dr. Kindler returned to re-establish his European reputation, but after a season in England, he again came to the United States and his American concert career. Three artists appeared on the program which again started him on his way in this country—Caruso, Rachmaninoff and Dr. Kindler—and this was the beginning of eight years of touring which took the cellist as far east as Java and as far west as California. Finally his desire to establish a Symphony Orchestra in the Nation's Capital brought him to Washington, for which Washington has been duly grateful.

*In Grace - Luer from
Lunt-Plunk Research*



RAYMOND MASSEY—Was born in Toronto, Canada in 1896. He attended Appleby and Baliol Schools and Oxford University. During the last war he attained a brilliant record. Upon his return to private life he was attracted to the stage and established an international reputation as a fine actor and director, appearing in such plays as "The Shining Hour," "Ethan Frome" & "The Hurricane."

Massey has always been a keen interpreter of memorable characters. He insists on roles that have body; as he puts it: "I don't give a rip what it is, as long as it's a good part."

He has given one of the greatest character portrayals of his entire career as Abe Lincoln in "Abe Lincoln In Illinois," Robert E. Sherwood's Pulitzer Prize winning play.

Massey has appeared in many photoplays including "The Old Dark Horse," "The Scarlet Pimpernel," "Things to Come," "Under The Red Robe" and "The Drum."



MICKEY ROONEY—Second only to Clark Gable in the drawing power of his name in the big business of attracting quarters to movie theater box offices is Mickey Rooney, perhaps the most energetic of the film stars. Known principally as the young hero of the popular Andy Hardy series of photoplays, Mickey also has found the time and unbounded enthusiasm lately to appear before the cameras in a couple of mammoth musical films and to impersonate our greatest inventor in his earlier years in "Young Tom Edison." Repeating his history further here is no more necessary than again telling the familiar legends of George Washington to those who know them by heart. Mickey Rooney is one of the major phenomena of our times.



RISÉ STEVENS—Preliminary concert successes at Vienna, Prague, Cairo and Buenos Aires brought the young American soprano, Rise Stevens to the Metropolitan in December 1938, for her operatic debut. Faint echoes of the tumultuous applause on that occasion may be still heard bouncing about the foyer of the Met and resounding from the walls of the offices of New York music critics, for Miss Stevens' "Mignon" and "Der Rosenkavalier" marked her as one of music's most important discoveries in years. Following her first Metropolitan season, Miss Stevens went on to concert successes in England, returned to Buenos Aires, came back then to the Met to win more audiences with the warmth and color of her operatic interpretations. The immediate result was her signing for a third year, this 1940-41 season with the Metropolitan.

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*For Grace - Liverpool
Franklin D. Roosevelt*



The Inaugural Committee
requests the honor of the presence of
Miss Grace Tully
to attend and participate in the Inauguration of
Franklin Delano Roosevelt
as President of the United States of America
and
Henry Agard Wallace
as Vice President of the United States of America
on Monday the twentieth of January
one thousand nine hundred and forty-one
in the City of Washington

Please reply to
The Inaugural Committee
District Building
Washington, D. C.

Joseph E. Davies
Chairman

Inaugural Committee
DISTRICT BUILDING
Washington, D. C.

Miss Grace Tully,
The White House,
Washington, D. C.