

Music Online - American History In Video

- [Home](#)
- [Browse](#)
 - [All Videos](#)
 - [Clips](#)
 - [Newsreel](#)
 - [All Subjects](#)
 - [Historical Eras](#)
 - [Years](#)
 - [Historical Events](#)
 - [People](#)
 - [Places](#)
 - [Topics](#)
- [Advanced Search](#)
- [Playlists](#)
- [What's New](#)
- [Help](#)

Search:

in

All

Go

Welcome! Please note that American History in Video is freely accessible through April 30. For access after April 30, please check with your local public or academic

Transcript

library, or email sales@alexanderstreet.com

- [Sign in](#) to save playlists or clips



Transcript



[Episode 1: The Cause](#) from PBS (Public Broadcasting Service, 1990) 174:26.

transcript

A FLORENTINE FILMS PRODUCTION

Oliver Wendell Holmes We have shared the incommunicable experience of war. We have felt, we still feel, the passion of life to its top. In our youths, our hearts were touched with fire. Oliver Wendell Holmes.

[sil.]

David McCullough By the Summer of 1861, Wilmer McLean had had enough. Two great armies were

converging on his farm, in what would be the first major battle of the Civil War, Bull Run, or Manassas, as the Confederates called it, would soon rage across the aging Virginian's farm. A Union shell going so far as to explode in the summer kitchen. Now, McLean moved his family away from Manassas, far south and west of Richmond, out of harm's way, he prayed, to a dusty little crossroads called Appomattox Courthouse. And it was there, in his living room, three and a half years later, that Lee surrendered to Grant. And Wilmer McLean could rightfully say, "The war began in my front yard, and ended in my front parlor".

THE CIVIL WAR

David McCullough The Civil War was fought in 10,000 places, from Val Verde, New Mexico and Tullahoma, Tennessee, to Saint Albans, Vermont and Fernandina on the Florida coast. More than three million Americans fought in it, and over 600,000 men, two percent of the population, died in it. American homes became headquarters. American churches and schoolhouses sheltered the dying. And huge foraging armies swept across American farms, and burned American towns. Americans slaughtered one another wholesale, here, in America, in their own cornfields and peach orchards, along familiar roads and by waters with old American names. In two days at Shiloh, on the banks of the Tennessee, more American men fell than in all previous American wars combined. At Cold Harbor, seven thousand Americans fell in 20 minutes.

[sil.]

David McCullough Men who had never strayed 20 miles from their own front doors, now found themselves soldiers in great armies, fighting epic battles hundreds of miles from home. They knew they were making history, and it was the greatest adventure of their lives. The war made some rich, ruined others, and changed forever, the lives of all who lived through it. A lackluster clerk from Galena, Illinois, a failure in everything except marriage and war, who in three years would be head of the Union Army, and in seven, President of the United States. An eccentric student of theology and military tactics. A hypochondriac who rode into battle with one hand raised, to keep, he said, the blood balanced. A college professor from Maine, who, on a little hill in Pennsylvania, ordered an unlikely textbook maneuver, that saved the Union Army, and possibly the Union itself. Two ordinary soldiers, one from Providence, Rhode Island, the other from Columbia, Tennessee, who each served four years, and together seemed to have been everywhere during the war, and lived to tell the tale. The courtly unknowable aristocrat, who disapproved of secession and slavery, yet, went on to defend them both at the head of one of the greatest armies of all time. The runaway boy who stole himself from slavery recruited two regiments of Black soldiers, and helped transform the Civil War into a struggle for the freedom of all Americans. And then there was the rough man from Illinois, who would rise to be the greatest president the country has ever seen. Between 1861 and 1865, Americans made war on each other and killed each other in great numbers, if only to become the kind of country that could no longer conceive how that was possible. What began as a bitter dispute over Union and States' rights, ended as a struggle over the meaning of freedom in America. At Gettysburg in 1863, Abraham Lincoln said perhaps, more than he knew. The war was about a new birth of freedom.

[sil.]

1938, 75th Anniversary of the Battle of Gettysburg, President Roosevelt spoke to the remaining few Civil War Veterans.

President Roosevelt Veterans of the Blue and the Gray, on behalf of the people of the United States, I accept this monument, in the spirit of brotherhood and peace.

Year after year, the nation remembered. In 1930, veterans of the Union Army marched in Cincinnati, Ohio. Four years later, in New York City. They and the surviving veterans of the Confederacy were the last link, with the terrible conflict that tore America apart from 1861 to 1865. The last Civil War veteran would die in 1959, and no longer would there be living memories of long ago battles, only history and legends.

SHELBY FOOTE Writer

Shelby Foote Any understanding of this nation has to be based, and I mean really based, on an understanding of the Civil War. I believe that firmly. It defined us. The revolution did what it did. Ah, involvement in European wars began with the First World War, did what it did. But the Civil War defined us as what we are, and it opened us to being what we became, ah, good and bad things. And it, it is very necessary, if you're gonna understand the American character in the 20th century, to learn about this enormous catastrophe of the mid-19th century. It was the, the, the, the crossroads of our being, and it was, ah, hell of a crossroads.

BARBARA FIELDS Historian

Barbara Fields For me, the picture of the Civil War as a historic phenomenon, is not on the battlefield. It's not about weapons. It's not about soldiers, except to the extent that weapons and soldiers, at that crucial moment, joined the discussion about something higher, about humanity, about human dignity, about human freedom.

Abraham Lincoln When shall we expect the approach of danger. Shall some Transatlantic giant stepped the Earth and crush us at a blow? Never! All the armies of Europe and Asia, could not by force, take a drink from the Ohio River, or make a track on the Blue Ridge in the trial of a thousand years. If destruction be our luck, we must ourselves be its author and finisher. As a nation of free men, we will live forever, or die by suicide. Abraham Lincoln, 1837.

1861 The Cause

David McCullough In 1861, most of the nations 31 million people lived peaceably on farms and in small towns. At Sharpsburg, Maryland, a German pacifist sect, the Dunkards, made their home in a sea of wheat and corn. In Gettysburg, Pennsylvania, population 2,400, young men studied Latin and Mathematics at the small college there. Steamboats filled with cotton came and went at Vicksburg on the Mississippi. In Washington D.C., Senator Jefferson Davis reviewed plans for remodeling the capital. In Richmond, the 900 employees of the Tredegar Iron Works turned out gun carriages and cannon for the U.S. Government. At West Point on the Hudson, officers trained and friendships were formed, they thought would last a lifetime.

[sil.]

Frederick Douglass In thinking of America, I sometimes find myself admiring her bright blue sky, her grand old woods, her fertile fields, her beautiful rivers, her mighty lakes and star crowned mountains. But my rapture is soon checked when I remember that all is cursed with the infernal spirit of

slaveholding and wrong, when I remember that with the waters of her noblest rivers, the tears of my brother and I are borne to the ocean, disregarded and forgotten. That her most fertile fields drink daily of the warm blood of my outraged sisters. I am filled with unutterable loathing. Frederick Douglass.

All Night Forever

David McCullough "No day ever dawns for the slave," a free Black man wrote, "nor is it looked for." For the slave, it is all night, all night forever. One White Mississippian was more blunt. "I'd rather be dead," he said, "than be a nigger on one of these big plantations."

[sil.]

David McCullough A slave entered the world in a one-roomed dirt-floored shack, drafty in winter, reeking in summer. Slave cabins spread pneumonia, typhus, cholera, lockjaw, tuberculosis. The child who survived to be sent to the fields at 12 was likely to have rotten teeth, worms, dysentery, malaria. Fewer than four out of a hundred lived to be 60.

[sil.]

David McCullough Work began at sunrise, and continued as long as there was light, 14 hours sometimes, unless there was a full moon, when it went on still longer.

[sil.]

David McCullough On the auction block, Blacks were made to jump and dance to demonstrate their sprightliness, and stripped to show how little whipping they needed. Buyers poked and prodded them, examined their feet, eyes, and teeth. Precisely, one ex-slave recalled, as a jockey examines a horse. A slave could expect to be sold at least once in his lifetime, maybe two times, maybe more. Since slave marriages had no legal status, preachers changed the wedding vows to read, "Until death or distance do you part."

You know what I'd rather do? If I thought that I'd ever be a slave again? I'd take a gun, and just end it all right away, because you're nothing but a dog. You're not a thing but a dog.

[sil.]

David McCullough Some slaves refused to work. Some ran away.

[sil.]

David McCullough Still, Blacks struggled to hold their families together, created their own culture under the worst of conditions, and yearned to be free.

[sil.]

Barbara Fields If there was a single event that caused the war, it was the establishment of the United States, in independence from Great Britain, with slavery still a part of its heritage.

Shelby Foote It was because we failed to do the thing we really have a genius for, which is compromise. Ah, Americans like to think of themselves as uncompromising. Our true genius is from compromise. The whole government is founded on it, and it failed.

John J. Chapman There was never a moment in our history when slavery was not a sleeping serpent. It lay coiled up under the table during the deliberations of the Constitutional Convention. Owing to the cotton gin, it was more than half awake; thereafter, slavery was on everyone's mind, though not always on his tongue. John J. Chapman.

David McCullough By the time the nation was founded, slavery was dying in the North. There were doubts in the South too, but few could conceive of any alternative. Thomas Jefferson of Virginia said, "Maintaining slavery was like holding a wolf by the ears. You didn't like it, but you didn't dare let it go." Then in 1793, a Northerner, Eli Whitney, taught the south how to make slavery pay. Whitney's engine, or gin, made it easier to separate cotton from its seed. Where before, it'd taken one slave 10 hours to produce a single pound of lint, the cotton gin could crank out a thousand pounds a day. Production soared, and with it, the demand for slaves. By 1860, the last year of peace, one out of every seven Americans belonged to another American. Four million men, women, and children were slaves.

Are We Free?

David McCullough In Boston, in 1831, claiming that which is not just is not law, William Lloyd Garrison began publishing a militant anti-slavery newspaper, The Liberator. He called for complete and immediate abolition.

William Lloyd Garrison I am in earnest. I will not equivocate. I will not excuse. I will not retreat a single inch, and I will be heard.

David McCullough He was heard. And his message was clear. Slavery was sin. And those who maintained it, criminals.

[sil.]

David McCullough The abolition movement grew inspired by passionate leaders. Harriet Tubman, called Moses by the slaves who followed her north to freedom. Wendell Phillips, named the Golden Trumpet of Abolitionism, for his oratory, and Frederick Douglass, the son of a slave and a White man.

Frederick Douglass I appear this evening as a thief and robber. I stole this head, these limbs, this body from my master, ran off with them.

David McCullough Douglass was so eloquent that skeptics charged he could never have been a slave. In part to prove them wrong, he wrote an autobiography, purchased his freedom with \$600 obtained from English admirers, and returned to the struggle.

John C. Calhoun The abolitionist would raise the Negroes to a social and political equality with the Whites, and that being affected, we would soon see the present condition of the two races reversed. They and the northern allies would be the masters, and we the slaves. John C. Calhoun.

David McCullough More and more Southerners worried about the growing political, as well as economic power of the North. Northerners were increasingly hostile to slavery. Still, most Southerners refused to acknowledge even the possibility of changing their way of life.

Alexis de Tocqueville At the north bank of the Ohio, everything is activity, industry, laborers honored. There are no slaves. Pass to the south bank, and the scene changes so suddenly that you think yourself on the other side of the world. The enterprising spirit is gone. Alexis de Tocqueville.

Mary Chesnut We are separated because of incompatibility of temper. We are divorced North from South, because we hated each other so. Mary Chesnut.

David McCullough On the clear moonlit night of November 7th, 1837, a mob surrounded the warehouse at Alton, Illinois, intent on destroying an anti-slavery newspaper, run by the Reverend Elijah P. Lovejoy. When one of the mob moved to set the building on fire, Lovejoy, armed with a pistol, came out to stop him. The slavery men shot him dead, and dumped his printing press into the Mississippi. The news stunned the nation. A White man had been killed over Black slavery. Protest meetings were held throughout the North. One abolitionist wrote, "The thousands of our citizens who lately believed that they had nothing to do with slavery, now begin to discover their error." In Hudson, Ohio, a clergyman told a church gathering, "The question now before us is no longer can slaves be made free, but are we free? Or are we slaves under mob law?". In the back of the church, a strange gaunt man rose to his feet, and raised his right hand.

John Brown Here, before God, in the presence of these witnesses, I consecrate my life to the destruction of slavery. John Brown.

A House Divided

David McCullough In 1846, a lawyer from Springfield, Illinois was elected to Congress. He was born in Kentucky, the son of a farmer, who could barely sign his name. He became a legislator at 24, a prosperous attorney. And after a turbulent courtship, the husband of Ms. Mary Todd, the daughter of a slaveholding Kentucky banker. For Abraham Lincoln, the Declaration of Independence was to be taken literally. All men had the right to rise as far as talent would take them, just as he had. He detested slavery, but he called for its restriction, not immediate abolition. By mid-century, the country was deeply divided. Southerners feared the North might forbid slavery. Northerners feared slavery might move west. As each new state was added to the Union, it threatened to upset the delicate equilibrium of power.

Henry Adams There are grave doubts at the hugeness of the land, and whether one government can comprehend the whole. Henry Adams.

David McCullough Now, events accelerated. In 1852, Harriett Beecher Stowe published Uncle Tom's Cabin. Its portrayal of slavery's cruelty moved readers as nothing else had. Queen Victoria wept over it. And within a year, more than a million and a half copies were in print worldwide. In 1854, Congress allowed settlers in the Kansas and Nebraska territories to decide for themselves whether or not to permit slavery. Kansas exploded. Five thousand pro-slavery men invaded the territory. In the next three months, 200 men died in bleeding Kansas. The killing would not stop for 10 years. In 1857, the Supreme Court refused to free a slave, Dred Scott, even though he had lived for many years on free soil. Chief Justice Roger B. Taney said a Black man had no rights a White man was bound to

respect.

Abraham Lincoln As a nation, we began by declaring that all men are created equal. We now practically read it, all men are created equal, except negroes. Soon, it will read, all men are created equal except negroes, and foreigners, and Catholics. When it comes to this, I should prefer emigrating to some country where they make no pretense of loving liberty, to Russia, for instance, where despotism can be taken pure, and without the base alloy of hypocrisy. Abraham Lincoln.

David McCullough Violence reached the floor of the United States Senate, where Congressman Preston Brooks of South Carolina savagely beat abolitionist, Senator Charles Sumner, with his cane. Southern sympathizers sent Brooks new canes. Members began carrying knives and pistols into the chamber. Meanwhile, the nation's Chief Executive, James Buchanan, did nothing.

Abraham Lincoln A house divided against itself cannot stand. I believe this government cannot endure permanently half slave and half free. I do not expect the Union to be dissolved. I do not expect the House to fall. But I do expect it will cease to be divided. It will become all one thing, or all the other.

A. LINCOLN The Meteor

David McCullough On Sunday evening, October 16th, 1859, the radical abolitionist, John Brown, led five Blacks and 13 Whites into Harper's Ferry, Virginia. He brought along a wagon load of guns to arm the slaves he was sure would rally to him. Once they had, he planned to lead them southward, along the crest of the Appalachians and destroy slavery. Brown was an inept businessman who had failed 20 times in six states and defaulted on his debts. Yet, he believed himself God's agent on Earth. In 1856 at Pottawatomie Creek in Kansas, he and his sons had hacked five pro-slavery men to death with broadswords, all in the name of defeating Satan and his legions. Brown and his men quietly seized the armory, arsenal, and engine house, and took up hostages, including George Washington's great grand nephew. After that, nothing went right. The first person killed was the town baggage master, a free Black. The slaves did not rise up. Angry townspeople did. The first of Brown's followers to fall was Dangerfield Newby, a former slave. Someone in the crowd cut off his ears as souvenirs. On Tuesday morning, federal troops arrived from Washington, lead by a U.S. Army Colonel, Robert E. Lee. Lee's men stormed the engine house and nine more of Brown's men were killed, including two of his sons. Brown, severely wounded, was turned over to Virginia, to be tried for treason.

William Lloyd Garrison In firing, he is gone. John Brown has merely told what time of day it is. It is high noon. Thank God. William Lloyd Garrison.

An undivided South says, "Let him hang." Albany, Georgia patriot.

David McCullough Virginia found Brown guilty and sentenced him to death. Among the troops at the scene of his hanging were cadets from the Virginia Military Institute, lead by an eccentric professor, Thomas J. Jackson. Also there, was a private in the Richmond grays, a young actor named John Wilkes Booth.

Abraham Lincoln December 2nd, 1859, old John Brown has been executed for treason against the state. We cannot object, even though he agreed with us in thinking slavery wrong. That cannot excuse violence, bloodshed, and treason. It could avail him nothing that he might think himself right.

Abraham Lincoln.

David McCullough Ralph Waldo Emerson likened Brown to Christ. Nathaniel Hawthorne declared, "No man ever more justly hanged." And Herman Melville called him, "The Meteor of the War." Brown had said nothing from the gallows, but he did hand one of his guards a note.

John Brown I, John Brown, am now quite certain, that the crimes of this guilty land will never be purged away but with blood.

[sil.]

His zeal in the cause of freedom was infinitely superior to mine. Mine was as the taper light. His was as the burning sun. I could lived for the slave. John Brown could die for him.

ED BEARSS Historian

Ed Bearss John Brown, John Brown very important person in history. Important though for only one episode. Failure in everything in life, except he becomes the single most important factor, in my opinion, in bringing on the war. The militia system in the South, which had been a jolt before this, before then, becomes a viable instrument, as the Southern militias began to take a true form, and the South begins to worry about Northerners educating the Blacks to murder them in their beds.

David McCullough It was the beginning of the Confederate Army.

Secessionitis

Alexander Stevens The feeling among the Southern members for dissolution of the Union is becoming more general. Men are now beginning to talk of it seriously, who 12 months ago, hardly permitted themselves to think of it. The crisis is not far ahead. Alexander Stevens.

David McCullough The country was coming apart. In the presidential election of 1860, Buchanan happily stepped aside, but not before his ruling Democratic Party was fatally split over the issue of slavery. The Republicans, a new party, saw their chance, and nominated Abraham Lincoln, a moderate. His platform pledged only to halt slavery's further spread.

Abraham Lincoln On that point, hold firm, as with the chain of steel. Those who deny freedom to others deserve it not for themselves, and under a just God, cannot long retain it.

David McCullough Radical abolitionist in the North complained that Lincoln's opposition to slavery did not go far enough. But to most people in the South, the prospect of Lincoln's election posed a lethal threat. The 1860 campaign had become a referendum on the Southern way of life. On November 6th, 1860, Abraham Lincoln won the presidency with only 40 percent of the vote. He did not even appear on the ballot in 10 Southern states.

Richmond Whig The election of Mr. Lincoln is undoubtedly the greatest evil that has ever befallen this country, but the mischief is done, and the only relief for the American people is to shorten sail, send down the topmast, and prepare for hurricane. Richmond Whig.

David McCullough In the South, Lincoln was burned in effigy, and now, the South Carolina Legislature called for a convention to consider seceding from the Union.

SHELBY FOOTE Writer

Shelby Foote Southerners would have told you that they were fighting for self government. They believed the gathering of power in Washington was against them. When they entered into that federation, they certainly would never have entered into it if they hadn't believe it would be possible to get out. And when the time came that they wanted to get out, they thought they had every right. The Southerners saw the election of Lincoln as a sign that the Union was about to be radicalized, and that they were about to be taken in directions they did not care to go. The abolitionist aspect of it was very strong, and, ah, they figured they were about to lose what they call their property, and face ruin.

David McCullough Yet many Southerners thought secession was madness. South Carolina, one Southern politician wrote, "Is too small for a republic and too large for an insane asylum."

George Templeton Strong November 19th, 1860. The most gloomy day in Wall Street. Everything at a deadlock. First class paper not negotiable. Stocks falling. George Templeton Strong.

David McCullough In New York, emotions were no less explosive. And George Templeton Strong, a conservative lawyer who distrusted Lincoln, began to keep track of events in his diary.

George Templeton Strong The bed of our country is a debilitated chicken, disguised in eagle feathers. We have never been a nation. We are only an aggregate of communities, ready to fall apart at the first serious shock.

David McCullough When Abraham Lincoln was elected president, there were 33 states in the Union, and the 34th, free Kansas, was about to join. By the time of his inauguration, five months later, just 27 states would remain. The suddenness of secession took everyone by surprise. South Carolina led the way on December 20th. A bell in Charleston told the succession of departing states. Mississippi on January 9th, Florida on the 10th, then Alabama, Georgia, Louisiana. In Texas, Governor Sam Houston was deposed, when he tried to stop his state from joining the Confederacy.

Sam Houston Let me tell you what is coming. After the sacrifice of countless millions of treasure and hundreds of thousands of lives, you may win Southern independence, but I doubt it. The North is determined to preserve this Union. They are not a fiery, impulsive people as you are, for they live in colder climates, but when they begin to move in a given direction, they move with a steady momentum and perseverance of a mighty avalanche.

David McCullough Texas left anyway. Even Virginia, the most populous Southern state, birthplace of seven presidents, seemed sure to follow.

George Templeton Strong All the indications are that this treasonable inflammation, secessionitis, keeps on making steady progress, week by week. If this Union becomes an established fact, we have one consolation, the self-amputated members were diseased beyond immediate cure, and their virus will infect our system no longer. George Templeton Strong.

The Charleston Mercury. The tea has been thrown overboard. The revolution of 1860 has been

initiated.

David McCullough After South Carolina seceded, the handful of Federal troops still stationed in Charleston, withdrew to Fort Sumter, far out in the harbor. Their commander, Major Robert Anderson, said he had moved his men in order to prevent the effusion of blood. They were quickly surrounded by rebel batteries.

[sil.]

Lucius Quintus Lamar Thank God, we have a country at last. To live for, to pray for, and if need be, to die for. Lucius Quintus Lamar.

David McCullough On February 18th, a few minutes after noon, Jefferson Davis stood on the steps of the Alabama State House at Montgomery. He took the Oath of Office as president of the Provisional Confederate States of America. The crowds cheered, wept, sang Farewell to the Star Spangled Banner, and Dixie, a minstrel tune written by a Northerner. He was brittle, nervous, often unable to sleep, and partly blind in one eye. Accustomed to being abade, he scorned the bargaining that made Democratic Government work. Sam Houston said he was as cold as a lizard and ambitious as Lucifer. Like Lincoln, he was a Kentuckian, the son of an itinerant farmer, but he had been educated at West Point, fought in Mexico, and served as Secretary of War. As senator from Mississippi, he resisted secession as long as he could. But when his state withdrew from the Union, he headed home to his plantation, Briarfield, south of Vicksburg. He and his wife, Varina, were there, clipping roses in the garden, when word came that he had been elected president.

Varina Davis I'm waiting that telegram, he looked so aggrieved, that I feared some evil had befallen our family. After a few minutes he told me, "As a man not speak of a sentence of death."

Jefferson Davis Upon my head with showered smiles, plaudits, and flowers, but beyond them, I saw troubles innumerable. Jefferson Davis.

David McCullough The Confederate Constitution was almost identical to the United States Constitution, but it gave the president a line item veto, a six-year term, and it outlawed international slave trading.

[sil.]

David McCullough The Confederate Cabinet met for the first time in a hotel room. A sheet of stationery pinned to the door marked the President's office. "Where will I find the State Department?" a visitor asked Robert Toon, Secretary of State. "In my hat sir, and the archives in my coat pocket."

Alexander Stevens Our new government is founded upon the great truth, that the Negro is not equal to the White man. Vice President Alexander Stevens.

Mary Chesnut God forgive us, that ours is a monstrous system. Like the patriarchs of old, our men lived all in one house with their wives and their concubines, and the mulattos, one season every family exactly resembled the White children. All the time, they seem to think themselves patterns, models of husbands and fathers. Mary Chesnut.

David McCullough Mary Chesnut and her husband, James, a former United States Senator from South Carolina, moved among the highest circles of the Confederacy, and were close to Jefferson Davis and his wife. Mary was subject to depressions and nightmares, for which she sometimes took opium. Now, she too began to keep a diary.

Mary Chesnut This journal is intended to be entirely objective. My subjective days are over.

[sil.]

William Russell The impression produced by the size of his extremities and by his slapping and wide-projecting ears, may be removed by the appearance of kindliness, sagacity. The nose itself a prominent organ, stands out from the face with an inquiring anxious air, as though it was sniffing for some good thing in the wind. The eyes, dark, full and deeply set, are penetrating, but full of an expression which almost amounts to tenderness. William Russell, The London Times.

David McCullough Two days after Jefferson Davis left home, Abraham Lincoln set out from Springfield, Illinois, for his capital.

Abraham Lincoln Here, I have lived a quarter of a century, and passed from a young to an old man. Here, my children have been born, and one is buried. I now leave, not knowing when or whether ever I may return, with the task before me, greater than that which rested upon Washington. Without the assistance of that Divine being whoever attended him, I cannot succeed. With that assistance, I cannot fail. To his care commending you, as I hope in your prayers you will commend me, I bid you an affectionate farewell.

David McCullough En route to Washington, the President's train stopped at Cleveland, Buffalo, Albany, and New York. In Philadelphia, warned of plots to kill him, Lincoln declared he would rather be assassinated, than see a single star removed from the American Flag. Two days later, he reluctantly cancelled plans for a grand arrival in Washington, and slipped into the capital by train at dawn, wrapped in a shawl and protected by two-armed guards.

[sil.]

David McCullough Inauguration day in Washington was cloudy and cold. A large, tense crowd gathered beneath the unfinished dome. Cannon guarded the Capitol grounds. Sharpshooters lined the roof. Lincoln promised not to interfere with slavery, but he denied the right of any state to secede, vowed to defend Federal installations, and spoke directly to the South.

Abraham Lincoln In your Hands, my dissatisfied countrymen, and not in mine, is the momentous issue of Civil War. The Government will not assail you. You can have no conflict without being yourselves the aggressors. We are not enemies, but friends. We must not be enemies. Though passion may have strained, it must not break our bonds of affection. The mystic cords of memory, stretching from every battlefield and patriot grave, to every living heart and heart stone all over this broad land, will yet swell the chorus of the Union, when again touched, as surely they will be, by the better angels of our nature.

4:30a.m. April 12, 1861

Mary Chesnut I do not pretend to go to sleep. How can I? If Anderson does not accept terms at 4, the orders are he should be fired upon. I count 4, St. Michael chimes. I began to hope. The heavy booming of a cannon, I sprang out of bed and on my knees prostrate, I prayed as I have never prayed before.

David McCullough The Civil War began at 4:30 a.m. on the 12th of April, 1861. General Pierre Gustave Toutant Beauregard ordered his Confederate gunners to open fire on Fort Sumter, at that hour, only a dark shape out in Charleston Harbor. Confederate Commander Beauregard was a gunner, so skilled as an artillery student at West Point, that his instructor kept him on as an assistant for another year. That instructor was Major Robert Anderson, Union Commander inside Fort Sumter.

[sil.]

All the pent up hatred of the past months and years is voiced in the thunder of these cannon, and the people seem almost beside themselves in the exaltation of a freedom they deem already won.

David McCullough The signal to fire the first shot was given by a civilian, Edmund Ruffin, a Virginia farmer and editor, who had preached secession for 20 years. "Of course," he said, "I was delighted to perform the service."

[sil.]

David McCullough Thirty-four hours later, a white flag over the fort ended the bombardment. The only casualty had been a Confederate horse. It was a bloodless opening to the bloodiest war in American History.

[sil.]

The first gun that was fired at Fort Sumter, sounded the death knell of slavery. They who fired it were the greatest practical abolitionists this nation has produced.

April 13th. So Civil War is inaugurated at last. God defend the right.

[sil.]

14 April. Montgomery Daily Advertiser. The intelligence that Fort Sumter has surrendered to the Confederate forces yesterday sent a thrill of joy to the heart of every true friend of the South. The face of every Southern man was brighter, his step lighter, and his bearing prouder than it had been before.

David McCullough In Boston, jubilant volunteers marched pass Faneuil Hall eager to avenge Fort Sumter. In Baltimore, anti-Lincoln men rampaged through the streets. In Richmond, a mob marched on the state house, tore down the Stars and Stripes, and raised the Stars and Bars. There was no longer any doubt that Virginia would secede. And in New York, a hundred thousand people crowded Union Square, where the Sumter Flag now flew. Walt Whitman, sometime poet and journalist for the Brooklyn Standard, was stunned by the news. "All the past we leave behind with Sumter", he said.

[sil.]

Mary Chesnut Woe to those who began this war, if they were not in bitter earnest. Mary Chesnut.

Traitors and Patriots

Theodore F. Upson Father and I were husking out corn, when William Corey came across the field. He was excited and said, "Jonathan, the rebels have fired upon Fort Sumter." Father got white, and couldn't say a word. Theodore F. Upson.

April 15th. The events multiplied. The President is out with a proclamation calling for 75,000 volunteers. It is said 200,000 more will be called within a few days.

David McCullough On the day Sumter fell, the regular Army of the United States consisted of fewer than 17,000 men, most of whom were stationed in the far west. Only two of its generals had ever commanded an army in the field, and both were long past their prime. Winfield Scott, the hero of the Mexican War, Old Fuss and Feathers, was too fat even to mount a horse.

[sil.]

Hercules Sandert We was treated as good as a company could be at every station. We got kisses from the girls at a good many places, and we returned the same to them. Hercules Sandert(ph).

I've got the best suit of clothes I ever had in my life.

David McCullough In the North, they came by hundreds and by thousands. From Boston, Massachusetts. From Detroit and Ann Arbor, Michigan, and Portsmouth, New Hampshire in the rain. Whole towns signed up. The 10th Michigan Volunteer Infantry was made up of flint boys. Their commander was the mayor. Their regimental doctor, the man who'd been taking care of them since they were young. The 6th New York contained so many bowery toughs, it was said a man had to have done time in prison just to get into the regiment. The Elite 7th on the other hand, set out for Washington with sandwiches from Delmonico's, and a thousand velvet-covered camp stools, on which to sit and eat them. On his way to war, Lt. George Armstrong Custer, just 22, and less than a month out of West Point, where he graduated at the bottom of his class, stopped in New York to have himself fitted out with a splendid new uniform, then went to a photographer. In Pawtucket, Rhode Island, 19-year-old Elisha Hunt Rhodes left his job as a harness maker's clerk, and signed on as a private in the 2nd Rhode Island Volunteers. He would have joined earlier, but his widowed mother begged him to stay home.

Elisha Hunt Rhodes We drilled all day and night, standing before a long mirror, I put many hours of weary work, and soon thought myself quite a soldier. I was elected first sergeant, much to my surprise. Just what a first sergeant's duties might be, I had no idea.

David McCullough After two weeks of drilling, the 2nd Rhode Island moved out.

Elisha Hunt Rhodes Today, we have orders to pack up and be ready to leave for Washington. My knapsack was so heavy that I could scarcely stagger under the load. At the wharf, an immense crowd had gathered and we went on board our steamer with mingled feelings of joy and sorrow.

David McCullough In Baton Rouge, William Tecumseh Sherman resigned as superintendent of the

Louisiana Military Academy and headed North. "You politicians," he told his brother, Senator John Sherman of Ohio, "have got things in a hell of a fix, and you may get them out as best you can. I will have no more to do with it." But when Sumter fell, he put his uniform back on and reluctantly went to war.

William Tecumseh Sherman You might as well attempt to put out the flames of a burning house with a squirt gun. I think this is to be a long war. Very long. Much longer than any politician thinks.

Ulysses S. Grant There are but two parties now, traitors, and patriots, and I want hereafter to be ranked with the latter. Ulysses S. Grant.

David McCullough In Galena, Illinois, 39-year-old Ulysses S. Grant was working in his father's harness shop. Having failed once as a peacetime soldier, and considered by some, a drunk. Now he signed on as a mustering officer, handling the flood of volunteers at \$4.20 a day.

[sil.]

William Nugent New Orleans, 1861. I feel that I would like to shoot a Yankee, and yet I know that this would not be in harmony with the spirit of Christianity. William Nugent.

So impatient that I become for startin' that I felt like a thousand pins were prickin' me in every part of my body and I started off a week in advance than my brothers.

I found Mobile boiling over with enthusiasm. The young merchants had dropped their ledgers and were forming and drilling companies by night and day.

Mary Chesnut Every day regiments marched by. Charleston's proud of its soldiers. These new ones are running in fairly. They fear the war will be over before they get sight of the fun. Every man from every little country precinct wants a place in the picture.

David McCullough The Confederate Government, its capital now in Richmond, called for 100,000 volunteers. So many Southerners volunteered that a third of them had to be sent home. They came from Catahoula and Baton Rouge, Louisiana, Greenville, Mississippi, Moundville, Alabama, and Chattanooga, Tennessee. Tennessee joined the Confederacy; so did Arkansas and North Carolina. In Memphis, Nathan Bedford Forrest, a blacksmith's son, who had made himself a millionaire selling land, cotton, and slaves, put up posters calling on anyone who wanted to kill Yankees to come and ride with him. The Clinch Rifles from Augusta, Georgia, started out in May, 1861. Only the drummer boy would survive. The odds against the Southern victory were long. There were nearly 21 million people in the North, just 9 million in the Confederacy, and 4 million of them were slaves, whom their masters did not dare arm. The value of all the manufactured goods produced in all the Confederate states added up to less than one fourth of those produced in New York State alone. But none of this mattered to the men who joined the Tallapoosa Thrashers, and Chickasaw Desperadoes, and Cherokee Lincoln Killers.

[sil.]

Sam Watkins The histories of the lost cause are all written out by big bugs. Generals and renowned historians. Well, I have much right as any man to write a history. Sam Watkins.

David McCullough One of the first to answer the Southern call was 21-year-old Sam Watkins of Columbia, Tennessee. He joined Company H of the First Tennessee at Nashville. Like most rebel soldiers, he owned no slaves.

Sam Watkins The bugle sounded to strike tense and place everything aboard the cars. We went bowling along at 30 miles an hour, as fast as steam could carry us. At every town and station, citizens and ladies were waving their handkerchiefs in hurraing for Jeff Davis and the Southern Confederacy. It's worth soldiering to receive such a welcome as this.

Winfield Scott If the President of the United States would tell me that a great battle was to be fought for the liberty of slavery of the country, and asked my judgment as to the ability of the commander, I would say with my dying breath, "Let it be Robert E. Lee." General Winfield Scott.

Robert E. Lee I can anticipate no greater calamity for the country, than the dissolution of the Union. It would be an accumulation of all the evils we complain of. And I am willing to sacrifice everything but honor for its preservation. Robert E. Lee.

[sil.]

David McCullough The most promising officer in the regular army was Robert E. Lee of Virginia. On April 18, four days after Sumter, Lee was summoned to Blaire House at Lincoln's behest, and offered field command of the entire Union Army. Lee said he would think about it. Virginia had voted to secede the day before. That night, he paced anxiously in the gardens around his Arlington Mansion, across the Potomac. At midnight, Saturday, the 20th, Lee wrote his letter of resignation from the United States Army. On the 21st, the Governor of Virginia asked Lee to take command of the State Militia.

Shelby Foote When Lee had to choose between the nation and Virginia, there was never any choi, any doubt about what his choice would be. Where would he stay? And he said, "I can't draw my sword against my native state," or, or as he often said, "My country."

David McCullough Lincoln had lost his best soldier.

Mary Chesnut Not by one word or look, can we detect any change in the demeanor of the Negro servants. They make no sign. Are they stupid, or wiser than we are? Silent and strong biding their time? Mary Chestnut.

David McCullough Both sides thought it would be a 90-day war, and both sides agreed it was to be a White man's fight. Blacks who tried to sign up were turned away.

April 19, there has been a serious disturbance in Baltimore. Regiments from Massachusetts assailed by a mob that was repulsed by shock and steel. It's a notable coincidence that the first blood in this great struggle is drawn by Massachusetts's men, on the anniversary of Lexington.

Gun Men

Elisha Hunt Rhodes We are in Washington, and what a city. Mud, pigs, Negroes, palaces, shanties

everywhere. As we passed the White House, I had my first view of Abraham Lincoln. He looks like a good honest man, and I trust that with God's help, he can bring our country safely out of its peril.
Elisha Hunt Rhodes.

David McCullough The Rhode Islanders set up their bunks at the patent office. New Yorkers slept on the carpeted floor of the House Chamber. Massachusetts men camped in the rotunda, and cooked their bacon on furnaces in the basement. Overhead, the Capitol dome remained incomplete. Despite the war, Lincoln insisted that the work go on. "I take it as a sign," he said, "that the Union will continue."

The first thing in the morning is drill, then drill, then drill again, then drill, drill, a little more drill, then drill. Then lastly, drill. Between drills, we drill and sometimes stop to eat a little, and have a roll call.

Edward Hastings Ripley Outskirts of Baltimore, my dear William, I can now march 20 and 25 miles a day, live on short rations of hard packed raw rancid bacon, green roasting ears, and cold water, sleep out in the rain, and have me do with nothing but an Army coat over me, and enjoy myself capitally.
Edward Hastings Ripley.

[sil.]

Shelby Foote Early in the war, there was a Confederate veteran ah, a young country boy on guard duty. He is walking his post in the woods, and there was an owl, unknown to him in a tree nearby, and the owl said, "hoooo", and the boy trembling with fear, said, "It's me sir, John Albert, a friend of yours."

[sil.]

David McCullough In May, Union troops crossed the Potomac by torchlight and took the heights of Arlington. Robert E. Lee's house would be occupied by Union troops for the rest of the war. In late June, the new general in charge of the Union Army, Irvin McDowell, outlined plans for attacking the Confederates in Virginia. But he did not yet want to fight. "This is not an army," he warned the president. "You are green, it is true," Lincoln answered, "But they are green also. You are all green alike."

David McCullough To preserve the Constitution, Lincoln had, for three months, gone beyond it, waging war without congressional consent. Seizing Northern telegraph offices, suspending habeas corpus. To keep the border states from seceding, Lincoln sent troops to occupy Baltimore and clapped the mayor and 19 secessionist legislators in jail without trial. Chief Justice Taney ruled that the President had exceeded his power. Lincoln simply ignored him. "More rogues than honest man find shelter under habeas corpus," he said. And even contemplated arresting the Chief Justice.

Shelby Foote A very mysterious man. He's got so many sides to him. The curious thing about Lincoln to me uh, is that he could remove himself from himself as if he were looking at himself. It's a very strange, very eerie thing, uh and highly intelligent. It's a simple thing to say but, uh Lincoln's been so smothered with stories of his compassion that people forget what a highly intelligent man he was. And almost everything he did, almost everything he did was calculated for effect.

[sil.]

Frederick Douglass Teach the rebels and traitors, that the price they are to pay for the attempt to abolish this government must be the abolition of slavery. Frederick Douglass.

[sil.]

David McCullough From the start of the war, slaves fled their plantations for the Union lines, But Lincoln's policy was clear. Despite pressure from the abolitionist, he insisted he was making war on secession, not slavery, and ordered the army to return fugitives to their owners. But now, an unlikely figure helped to change men's minds. General Benjamin Butler was a Massachusetts politician, with crossed eyes and mixed motives, who had once backed Jefferson Davis for President of the United States. "Returning slaves only aided the enemy," Butler argued, and he got permission to hold fugitive slaves as contraband of war, and employed them as laborers in the Union Army.

Benjamin Butler Major Carey of Virginia asked if I did not feel myself bound by my Constitutional obligations to deliver up fugitives under the Fugitive Slave Act. To this I replied that the Fugitive Slave Act did not affect the foreign country, which Virginia claimed to be, and she must reckon it, one of the infelicities of her position, that in so far at least, she was taken at her word. General Benjamin Butler.

David McCullough The trickle of runaways coming into the northern lines now swelled to a flood. One ex-slave who had recently bought his freedom told a Union soldier, "If I had known you gunmen was a coming, I'd a saved my money."

David McCullough War was breaking out all across the country. There were engagements at Big Bethel, Virginia and Boonville, Missouri. Skirmishes from Maryland to New Mexico territory. At Philippi, in Western Virginia, a young Union General, George McClellan, won a small, highly publicized victory over a tiny Confederate force, but still, there had been no decisive battle.

Manassas

Mary Chesnut July 9, our battle summer. May it be our first and our last so-called. After all, we have not had any of the horrors of war. Mary Chesnut.

[sil.]

Elisha Hunt Rhodes July 16. It begins to look warlike, and we shall probably have a chance to pay our Southern brethren a visit upon the sacred soil of Virginia very soon. I hope we shall be successful and give the rebels a good pounding. Elisha Hunt Rhodes.

David McCullough On July 16th, the Volunteer Union Army of 37,000 men marched into Virginia. Their aim, to cut the railroad at Manassas, then move on at last to Richmond.

Washington Star. The scene from the hills was grand. Regiment after regiment was seen coming along the road and across the long bridge, their arms gleaming in the sun. Cheer after cheer was heard as regiment greeted regiment and with the Marshall music and sharp clear orders of commanding officers, it made the combination of sounds very pleasant to the ear of the Union man.

[sil.]

David McCullough To stop the Union invasion, 22,000 Confederate troops had moved north from Richmond, commanded by General Beauregard, who knew in advanced the Federals were coming. Rose Greenhow, a prominent socialite in Washington, and a Confederate spy, had alerted him. Now, Beauregard made his headquarters in Wilmer McLean's farmhouse.

David McCullough The Confederates form a meandering 8-mile line along one side of the Bull Run creek. They were less than 25 miles from Washington. And there, they waited. Hundreds of Washingtonians in holiday mood rode out to Manassas hoping to see a real battle. Some brought field glasses, picnic baskets, bottles of champagne.

James Tinkham We saw carriages which contained civilians, who had driven out from Washington to witness the operations. The Connecticut boys said, "There's our senator", and some of our men recognize other members of Congress. We thought it wasn't a bad idea to have the great men from Washington come out to see us thrash the Rebs. Private James Tinkham.

[sil.]

David McCullough On the morning of the 21st, McDowell sent his men across Bull Run. They smashed into the left side of the Confederate line driving the rebels from one position after another. The civilian onlookers waved hats and fluttered handkerchiefs. It was not yet noon, and all was going just as they wanted.

On reaching a clearing separated from our left flank by a rail fence, we were saluted by a volley of musketry, which was fired so high, that all the bullets went over our heads. My first sensation was astonishment at the peculiar whirr of the bullets, and that the regiment immediately laid down without waiting for orders.

[sil.]

We fired a volley and saw the rebels running. The boys were saying constantly in great glee, "We've whipped them. We will hang Jeff Davis to a sour apple tree. They're running, the war is over."

David McCullough An onlooker remembered that the advancing Union Army looked like a bristling monster, lifting himself by a slow wavy motion, up to laborious ascent. Union victory seems so sure, that on one part of the battlefield, men stopped to gather souvenirs. But holding a hill at the center of the Southern line was a Virginia brigade led by General Thomas Jackson. While other Southern commands wavered, Jackson's held firm. One Confederate officer trying to rally his own frightened men shouted, "Look, there is Jackson with his Virginians, standing like a stone wall." The name stuck.

Shelby Foote He had a strange combination of religious fanaticism, and a glory in battle. He loved battle. His eyes would light up. They called him Old Blue Light because of the way his eyes would light up in battle. He was totally fearless. He had no thought, whatsoever, of, of danger at anytime when the battle was on. And he could define what he wanted to do. He said, "Once you get them running, you stay right on top of 'em, that way a small force can defeat a large one every time." He knew perfectly well that a reputation for victory would roll and build.

David McCullough It was the turning point. At 4 o'clock, Beauregard ordered a counter attack. Jackson urged his men to yell like furies. The rebel yell first heard that day would echo from a thousand battlefields. Confederate reinforcements began to arrive. The first came on horseback. More arrived by train, something new in war. The Northern Army fell apart. The retreat soon became a rout, as Union guns became entangled with the carriages of fleeing spectators.

We tried to tell them that there was no danger, called on them to stop, implored to stand. We called them cowards. Put out our heavy revolvers and threatened to shoot, but all in vain.

[sil.]

W. W. Blackfoot Along a shaded little valley through which our road lay, the surgeons had been plying their vocation all the morning upon the wounded. Tables, about breast high, had been erected upon which screaming victims who have their legs and arms cut off. The surgeons and their assistants, stripped to the waist, and all were spattered with blood, stood around, some holding the poor fellows, while some others armed with long bloody knives and saws, cut and sawed away with frightful rapidity, throwing the mangled limbs on a pile nearby as soon as removed. Lt. Col. W. W. Blackfoot, First Cavalry of Virginia.

Josiah Fable What a horrible sight it was, if you're a man, grasping his gun firmly in his hands, stone dead. Several with distorted features, all horribly dirty. Many were terribly wounded, some with legs shot off. Others with arms gone. Some, so badly wounded, they could not drag themselves away, slowly bleeding to death. We stopped many times to give some a drink, and soon saw enough to satisfy us with the horrors of war. Lt. Josiah Fable.

[sil.]

I struggled on clinging to my gun and cartridge box. Many times I sat down in the mud determined to go no further, and willing to die and end my misery. But soon a friend would pass and urge me to make another effort and I would stagger a mile further.

At daylight, we could see the spires of Washington and a welcome sight it was. The loss of the regiment in this disastrous affair was 93 killed, wounded, or missing.

Shelby Foote There is ah, ah, ah, a Congressman, I believe, from Alabama, I've forgotten where from, who said there would be no war and he offered to wipe up all the blood that would be shed ah, with a pocket handkerchief. Ah that, that was his prediction. I've always said someone could get a Ph.D. by calculating how many pocket handkerchiefs it would take to wipe up all the blood that was shed. It'd be a lot of handkerchiefs.

David McCullough From the Confederate White House in Richmond, Jefferson Davis rejoiced.

Jefferson Davis My fellow citizens, your little army, derided for its want of arms, derided for its lack of all the essential material of war, has met the grand army of the enemy, routed it at every point, and it now flies inglorious in retreat before our victorious columns. We have taught them a lesson in their invasion of the sacred soil of Virginia.

George Templeton Strong Today will be known as Black Monday. We are utterly and disgracefully

routed, beaten, whipped by secessionists. George Templeton Strong.

William Russell London Times, "The inmates of the White House are in a state of utmost trepidation and Mr. Lincoln in despair. Why Beauregard does not attack Washington, I know not, nor can I well guess.

David McCullough It was remembered as the Great Skedaddle. For days, discouraged troops struggled back into Washington.

I saw a steady stream of men covered with mud, soaked through with rain, who were pouring irregularly up Pennsylvania Avenue toward the Capitol. A dense stream of vapor rose from the multitude. I asked a pale young man who looked exhausted to death whether the whole had been defeated. "That's more than I know", he said. "I know I'm going home. I've had enough of fighting to last my lifetime."

David McCullough The North was appalled at the 5,000 casualties. Both sides now knew it would be no 90 days war. Two days later, canny real estate speculators bought up the battlefield to make a second kind of killing as a tourist attraction.

Frederick Douglass "What up on earth is the matter with the American people? Do they really covet the world's ridicule as well as their own social and political ruin? The national edifice is on fire. Every man who can carry a bucket of water or remove a brick is wanted, yet, government leaders persistently refuse to receive as soldiers the slaves, the very class of men, which has a deeper interest in the defeat and humiliation of the rebels than all others. Such is the pride, the stupid prejudice, and folly that rules the hour." Frederick Douglass.

[sil.]

William Russell Little did I conceive of the greatness of the defeat, the magnitude of the disaster which had entailed upon the United States. So short lived has been the American Union, but men who saw it rise may live to see it fall. William Russell, London Times

A Thousand Mile Front

George McClellan Washington, August. I found no preparations whatever for defense, not a regiment was properly encamped, not a single avenue or approach guarded. All was chaos, and the streets, hotels, and bar rooms were filled with drunken officer and men absent from their regiments without leave, a perfect pandemonium. George McClellan.

[sil.]

David McCullough Five days after the disaster at Bull Run, a new general took over what was now called the Army of the Potomac. George Brinton McClellan, only 34, seemed just what the North needed. He brought with him to the demoralized capital what one aide called "an indescribable air of success".

David McCullough He replaced inept officers with regulars. He laid out tidy camps around Washington to accommodate the 10,000 new volunteers arriving each week, drilled them eight hours a

day, and staged grand reviews to boost morale.

All the attention was upon the young general with the calm eye, with a satisfied air, who moved around followed by an immense staff to the clanking of sabers and the acclamation of the spectators. Regis de Trobriand.

George McClellan I find myself in a new and strange position here, President, Cabinet, General Scott and all deferring to me. By some strange piece of magic, I simply will become the power of the land. I almost think that were I to win some small success now, I could become dictator or anything else that might please me. But nothing of that kind would please me. Therefore, I won't be a dictator. Admirable self-denial.

David McCullough The newspapers called him "Young Napoleon" and he could not help seeing the resemblance himself.

David McCullough But 100,000 untrained volunteers had become an army, McClellan's army. His men who loved him for having made them proud of themselves called him "Little Mac".

Shelby Foote His specialty is preparing troops to fight and he did that superbly. McClellan trained that army. Whatever the Army of the Potomac did in the after years is largely due to the training McClellan gave them in that first year.

David McCullough With Lincoln, McClellan and his staff devised a three-pronged attack on the Confederacy. One army would drive in to Virginia and take Richmond. Another would secure Kentucky and Tennessee, then push into the heartland of the Confederacy, and occupy Mississippi, Alabama, and Georgia. Meanwhile, the Navy would clear the Mississippi, surround the Confederacy by sea, and choke off supplies. The war would be fought along a thousand mile front. That fall, Lincoln elevated McClellan to General-in-Chief replacing the aging Winfield Scott. "I can do it all," McClellan said. But he did nothing. As summer turned to autumn, it became increasingly clear that having made a magnificent army, George McClellan, had no immediate plans to lead it anywhere.

Ulysses S. Grant As we approached the brow of the hill, my heart kept getting higher and higher until it felt to me it was in my throat. I would have given anything then to have been back in Illinois. But I kept ride on. When the valley below was in full view, I halted, "The enemy's troops were gone." My heart resumed its place. And it occurred to me at once that he had been as much afraid of me as I of him. This was a view of the question I had never taken before, but it was one I never forgot afterwards. General Ulysses S. Grant

David McCullough In September, Ulysses S. Grant took Paducah, Kentucky, a strategic city at the mouth of the Tennessee. But two months later, his undisciplined recruits were almost destroyed, looting a captured rebel camp instead of preparing for a counterattack. Grant was returned to desk duty. In November, William Tecumseh Sherman was relieved as Union Commander in Kentucky when he insisted that at least 200,000 men would be needed to suppress the rebellion in the West. No one believed him. He grew melancholic, prone to fits of anxiety and rage. "Sherman," McClellan said, "'is gone in the head". December found him at home in the care of his wife, contemplating suicide.

Shelby Foote No, no one thought it would last long. No one, on either side, thought it would last long. Those few individuals who said that it would, ah, Tecumseh Sherman for instance, ah, were actually

judged to be insane for making predictions about casualties which were actually low.

David McCullough In November, a Union warship stopped a British steamer at gunpoint in international waters and arrested two Confederate diplomats found on board. Britain's Prime Minister, Lord Palmerston, was outraged, demanded their immediate release and dispatched 11,000 troops to Canada. "One war at a time," Lincoln said, and quietly let the two Confederates go.

[sil.]

David McCullough By December, optimists on both sides were disappointed. The Confederacy showed no signs of imminent collapse. The North would not abandon its efforts to reunite the nation by force. By the end of the year, there were 700,000 men in the Union Army. No one knew how many Confederates there were.

[sil.]

George Templeton Strong December 31, poor old 1861 just going. It has been a gloomy year of trouble and disaster. I should be glad of its departure were it not that 1862 is likely to be no better.
George Templeton Strong

Honorable Manhood

David McCullough A week before the Battle of Bull Run, Sullivan Ballou, a major in the second Rhode Island volunteers, wrote home to his wife in Smithfield.

Sullivan Ballou July the 14th, 1861, Washington, D.C. Dear Sarah, the indications are very strong that we shall move in a few days, perhaps tomorrow, and lest I should not be able to write you again, I feel impelled to write a few lines that may fall under your eye when I'm no more. I have no misgivings about or lack of confidence in the cause in which I am engaged and my courage does not halt or falter. I know how American civilization now leans upon the triumph of the government and how great a debt we owe to those who went before us through the blood and suffering of the revolution. And I am willing, perfectly willing, to lay down all my joys in this life to help maintain this government and to pay that debt. Sarah, my love for you is deathless. It seems to bind me with mighty cables that nothing but omnipotence can break and yet my love of country comes over me like a strong wind and bears me irresistibly with all those chains to the battlefield. The memory of all the blissful moments I have enjoyed with you come crowding over me and I feel most deeply grateful to God and you that I've enjoyed them for so long, and how hard it is for me to give them up and burn to ashes the hopes of futures years. When God willing, we might still have lived and loved together and see our boys grown up to honorable manhood around us. If I do not return, my dear Sarah, never forget how much I loved you nor that when my last breath escapes me on the battlefield, it will whisper your name. Forgive my many faults and the many pains I have caused you. How thoughtless, how foolish I have sometimes been, but, oh Sarah, if the dead can come back to this earth and flit unseen around those they love, I shall always be with you in the brightest day and the darkest night always, always. And when the soft breeze fans your cheek, it shall be my breath or the cool air at your throbbing temple, it shall be my spirit passing by. Sarah, do not mourn me dead. Think I am gone and wait for me. For we shall meet again.

[sil.]

David McCullough Sullivan Ballou was killed a week later at the First Battle of Bull Run.

A Film by KEN BURNS Produced by KEN BURNS and RIC BURNS Written by GEOFFREY C. WARD and RIC BURNS with KEN BURNS Edited by PAUL BARNES BRUCE SHAW TRICIA REIDY Narrated by DAVID McCULLOUGH Voices SAM WATERSTON Abraham Lincoln JULIE HARRIS Mary Chestnut JASON ROBARDS Ulysses S. Grant MORGAN FREEMAN Frederick Douglass PAUL ROEBLING Joshua L. Chamberlain, etc. GARRISON KEILLOR Walt Whitman, etc. GEORGE BLACK Robert E. Lee ARTHUR MILLER William T. Sherman CHRIS MURNEY Pvt. Elisha Hunt Rhodes CHARLEY McDOWELL Pvt. Sam Watkins HORTON FOOTE Jefferson Davis GEORGE PLIMPTON George Templeton Strong PHILLIP BOSCO Horace Greely, etc. TERRY COURIER George McClellan JODY POWELL Stonewall Jackson, etc. STUDS TERKEL Benjamin F. Butler With DEREK JACOBI PAMELA REED JEREMY IRONS RONNIE GILBERT KURT VONNEGUT M. EMMET WALSH GENE JONES HOYT AXTON JEROME DEMPSEY JOHN HARTFORD LARRY FISHBURNE WALT MACPHERSON SHELBY FOOTE COLLEEN DEWHURST BETSY APPLE LATANYA RICHARDSON CAROL CRAVEN BRADFORD WASHBURN MARISSA COPELAND JESSE CARR HALO WINES WENDY TILGHMAN DAVID MARKS JOE MATTYS and LIBRARY OF CONGRESS EX-SLAVE RECORDINGS Cinematography KEN BURNS ALLEN MOORE BUDDY SQUIRES Assistant Editors PHOEBE YANTSIOS MEREDITH WOODS Apprentice Editors JOSHUA LEVIN ED BARTESKI Coordinating Producer CATHERINE EISELLE Associate Producer/Post-Production LYNN NOVICK Co-Producers STEPHEN IVES JULIE DUNFEY MIKE HILL Consultants SHELBY FOOTE BARBARA J. FIELDS C. VANN WOODWARD DON FEHRENBACHER STEPHENS SEARS WILLIAM MCFEELY JAMES MCPHERSON RICHARD SNOW MIKE MUSICK BERNARD WEISBERGER ERIC FONER STEPHEN B. OATES ROBERT JOHANSEN DANIEL ARRON WILLIAM E. LEUCHTENBURG TOM LEWIS CHARLES FULLER CHARLEY MCDOWELL IRA BERLIN GENE SMITH ROBERT PENN WARREN JEROME LIEBLING DAYTON DUNCAN AMY STECHLER BURNS Senior Creative Consultant DAVID McCULLOUGH Associate Producers CAMILLA ROCKWELL SUSANNA STEISEL Additional Cinematography FOSTER WYLIE Research Assistant LOVEL RICHARDSON Assistant Camera AMY STECHLER BURNS BRUCE KERN JEFFREY VICTOR Post Production Coordinator PHOEBE YANTSIOS Editing Interns MIKE BALABUCH JONATHAN BARON ROBERT BLUMENFIELD JENNIFER BROWN DAVID CANTOR CHRISTINE COSCIONI VIDA FITZGERALD MICHAEL FOXWORTH ELISA HABER LINDA KONG PATRICK McGUINN DAVID McQUILING ROBERT MOWEN ERIC MORTENSON DAVID NELSON MYRA PACI Animation Stand Photography THE FRAME SHOP EDWARD JOYCE & EDWARD SEARLES CARLOS SANCHEZ Map Animation BALSMEYER & EVERETT, INC. Still Photography ROBERT BURGESS STEPHEN PETEGORSKY Traditional Music JACQUELINE SCHWAB Piano JAY UNGAR Fiddle, Mandolin MATT GLASER Fiddle JESSE CARR Guitar, Recorder, Vocals MOLLY MASON Guitar, Bass PEGGY JAMES Violin YONATAN MALIN Flute PETER AMIDON Banjo PETER ECKLUND Coronet DON BROOKS Guitar, Mandolin RUSS BARENBERG Harmonica And THE OLD BETHPAGE BRASS BAND DR. KIRBY JOLLY, DIRECTOR Musical Direction KEN BURNS JOHN COLBY Engineer DON WERSHBA Music recorded at SOUNDESIGN Brattleboro, Vermont and SOUNDTRACK NY New York City "ASHOKAN FAREWELL" Composed by JAY UNGAR Courtesy of Flying Fish Records "WE ARE CLIMBING JACOB'S LADDER" Arranged & Performed by BERNICE JOHNSON REAGON Songtalk Publishing Co. Courtesy of Flying Fish Records "BATTLE HYMN OF THE REPUBLIC" Performed by THE SANCTUARY CHOIR of THE ABYSSINIAN BAPTIST CHURCH DR. JEWEL T. THOMPSON, DIRECTOR "HAIL TO THE

CHIEF", "LISTEN TO THE MOCKING BIRD", "PALMYRA SCHOTTISCHE", "HAIL COLUMBIA", FREISCHUTZ QUICKSTEP", "PARADE", "DIXIE", "BONNIE BLUE FLAG", "LUTO QUICKSTEP", "CHEER BOYS, CHEER", "WALTZ NO.19", and "MARYLAND, MY MARYLAND" Performed by FREDERICK FENNELL and THE EASTMAN WIND ENSEMBLE Courtesy of PolyGram Special Products A Division of Polygram Records, Inc. "DIXIE" Performed by BOBBY HORTON "THE STAR SPANGLED BANNER" Performed by the UNITED STATES MARINE BAND Courtesy of RCA Records "FUNERAL MARCH NO. 1" and "BATTLE HYMN QUICKSTEP" Performed by THE HERITAGE AMERICANA BRASS BAND ROBERT GAROFALO, CONDUCTOR Additional Sound Effects Courtesy of TURNER ENTERTAINMENT CO. Sound Recording CHARLES MEYER ZACK KRIEGER TOM NELSON ALEX GRISWOLD DENNIS TOWNS FRANK STETNER Negative Matching NOELLE PENRAAT Title Design JAMES MADDEN Titles and Opticals EASTERN OPTICAL EFX INC. Color DU ART FILM LABS Voice-Over Recording A&J RECORDING STUDIOS LOU VERRICO RODELL STUDIOS FULL HOUSE PRODUCTIONS Sound Editors IRA SPIEGEL PAUL BARNES BRUCE SHAW MARJORIE DEUTSCH Sound Post-Production & Sound Effects SOUND DIMENSIONS SOUND ONE Assistant Sound Editors LISA SCHECHTER JOSHUA LEVIN JOAN FRANKLIN Sound Editing Apprentices ED BARTESKI VIDA FITGERALD Rerecoring Mixer LEE DICHTER 2002 Digital Re-Mastering Supervisor PAUL BARNES Spirit Data Cine Film Transfer THE TAPE HOUSE Colorist JOHN COWDELL III On-Line Editing THE TAPE HOUSE GEORGE BUNCE Stereo Re-Mix SOUND ONE, NY Re-recording Mixer LEE DICHTER Sound Editors IRA SPEIGEL MARLENA GRZASLEWICZ MARIUSZ GLABINSKI SEAN HUFF Post-Production Associate DANIE J. WHITE Re-Mastering Special Thanks STEVE WEISS UNIVERSITY OF CALIFORNIA MANUSCRIPTS DEPARTMENT CAROLINE YEAGER DAN WAGNER EASTMAN HOUSE BOB MASTRIONARDI JOHN W. JOHNSTON KODAK RICK ANTHONY IRWIN YOUNG DUART FILM LABORATORIES TRACEY BAUER TIM SPITZER MARK POLYOCAN THE TAPE HOUSE STEVE RUSSELL THOMPSON MULTI-MEDIA JOSEPH EWERS BOB BACCUS Archival Material LIBRARY OF CONGRESS NATIONAL ARCHIVES U.S. ARMY MILITARY HISTORICAL INSTITUTE AMERICAN HERITAGE CHICAGO HISTORICAL SOCIETY & Its Exhibit "A House Divided" and Alabama Department of Archives & History Collection of Jay P. Altmayer John E. Allen Film Archive American Antiquarian Society American National Bank & Trust Company Amon Carter Museum Architect of the Capitol Armed Forces Medical Museum Association of American Railroads Atlanta Historical Society Austin History Center, Austic Public Library Herbert K. Barnett Behringer-Crawford Museum H.H. Bennett Studios Bettmann Archive Boston Athenaeum Boston Public Library Bowdoin College Library Bridgeport Public Library Brooklyn Museum Brown University Library Bob G. Burford Stanley B. Burns, M.D. & The Burns Archive Richard F. Carlile The Joshua L. Chamberlain Museum of the Pejepscot Historical Museum The Chrysler Museum, Norfolk VA Civil War Library & Museum, Philadelphia PA Clarksville-Montgomery Country Historical Museum Robert P. Coggins Collection of Southern American Art Connecticut Historical Society Culver Pictures Deer Isle Stonington Historical Society Dementi-Foster Studios, Richmond VA Dubose Collection Duke University Library Eastern National Park & Monument Association Tom Farish Collection The Forbes Magazine Collection Florida State Archives Joe Fulginti Mr. and Mrs. Franklyn Fulton Grafton Historical Society, Grafton VT The Greenwich Workshop, Inc. & Tom Lovell Henry Groskinski James D. Hall Harvard University Harvard Theatre Collection, Houghton Library, & Peabody Museum Bedford C. Hayes & Janet I. Hayes Collection Rutherford B. Hayes Presidential Center Hearst Metrotone News Robert M. Hicklin Jr., Inc. Historic New Orleans Collection Henry E. Huntington Library & Art Gallery Illinois State Historical Library Indianapolis Museum of Art International Museum of Photography At George Eastman House Stonewall Jackson House Collection Historic Lexington Foundation Ronald H.

Jennings James C. Joplin Kansas State Historical Society Dr. Mark Katz Collection Kean Archive
Lon W. Keim, M.D. Kentucky Historical Society The Kunhardt Collection John Henry Kurtz
Lightfoot Collection Louisiana State University Mariners Museum Maryland Historical Society
Massachusetts Historical Society Collection of Michael G. McAfee James Mellon The Metropolitan
Museum of Art University of Michigan Minnesota Historical Society Mississippi Department of
Archives & History Gary Mortensen Museum of the City of New York Museum of the Confederacy
National Museum of the American History National Park Service National Portrait Gallery New
Jersey Historical Society New York Historical Society New York Public History Astor, Lenox &
Tilden Foundation North Carolina Division of Archives & History Ohio Historical Society Old Court
House Museum, Vicksburg MS The Old Print Gallery, Washington D.C. Lloyd Ostendorf Edward
Owen Ronn Palm The Peabody Museum of Salem Herb Peck, Jr. Petersburg Museums William J.
Prince Rensselaer Polytechnic Institute Robert Rhodes Collection Rhode Island Historical Society
University of Rochester Rochester Museum & Science Center, Rochester NY Rockbridge Historical
Society Benjamin B. Rosenstock Family Collection of T. Scott Sanders The Schlesinger Library
Radcliffe College Seventh Regiment Fund, Inc. Sherman Grinberg Film Libraries Larry Sherer Dale
Snair Soldiers & Sailors Memorial Hall Sotheby's, Inc. South Carolina Historical Society State
Archives of Michigan State Historical Society of Missouri State Historical Society of Wisconsin
James Stokes Stowe-Day Foundation Dr. Thomas P. Sweeney, M.D. Tennessee State Library &
Archives Tennessee Historical Society University of Texas at Austin Barker Texas History Center
Richard Tibbals Time-Life Books, Inc. Tulane University Library Twentieth Century Fox,
Movietonews, Inc. U.S. Military Academy Archives & West Point Museum Collection Union League
Club of New York University of North Carolina University of South Carolina News Film Library
University of Virginia Valentine Museum, Richmond VA Vermont Historical Society Virginia
Historical Society Virginia Military Institute Archives Wadsworth Athenaeum Louis A. Warren
Lincoln Library & Museum Washington & Lee University Washington, D.C. Public Library Western
Reserve Historical Society The White House Collection The White House Historical Collection
Photograph by the National Geographic Society Wichita State University Library Larry B. Williford
Yale University Art Gallery; Beinecke Rare Book & Manuscript Library SPECIAL THANKS
National Park Service Andersonville National Historic Site Antietam National Battlefield Appomattox
Court House National Historical Park Arlington House, The Robert E. Lee Memorial Arlington
National Cemetery The Atlanta Cyclorama Bulloch Hall Carnton Association Carter House Chevrolet
Motor Division Chickamauga & Chattanooga National Military Park Cinergy City of Charleston,
South Carolina Civil War Round Table of New York Ford's Theatre National Historic Site Ft. Monroe,
Virginia Ft. Pulaski National Monument Ft. Sumter National Monument Fountain Bookstore
Fredericksburg Spotsylvania National Military Park Georgia Agrirama Development Authority
Gettysburg National Military Park Kennesaw Mountain National Military Park Lincoln Home
National Historic Site Manassas Battlefield Park Middleton Place Foundation, South Carolina Parky
Hyatt Hotel, Washington D.C. Petersburg National Battlefield Shiloh National Military Park Stagville
Preservation Center, Durham, NC State House, Columbia, South Carolina Stones River National
Military Park Tennessee Valley Railway Museum Town of Beaufort, South Carolina Town of
Clarksville, Tennessee Town of Deer Isle, Maine Westville Agrirama/Westville Historic Handicrafts,
Inc. White House of the Confederacy Jim Blakely Richard Ketchum Hon. Lindy Bogga William
Kirby Jennifer Brown Freda Knight Frank Burke Patricia Kranish Wendy Byrne Eric Ligon Joyce
Campbell Averil Livingston Christian Chapman C.A. Magwood Mary Tyler Cheek Gerry McCauley
Lynne V. Cheney Bill Morluck Gordon Cotton Bill Moyers Robert Crick Anges Mullins Virginius
Dabney Christopher Nelson James Dickey Ann Pincus Wilton Dillon Dorothy Redford Byron Dobel
Bernard Reilly Jim Dougherty Max Rudin Albert Eisele Adele Simmons Madelon Fleminger Wil
Stapp William A. Franssanito Chris Steele Maj. Frank Gabriel Bobby Stein Art Green Tina Tate

Vertamae Grosvenor Dr. Olive Taylor Donald Hall Maria Uberti Sen. Mark O. Hatfield Douglas Turner Ward Mary Ison Sen. John Warner Sydney Kaplan Suzanne Weil Harry Katz John C. Weiser Roger Kennedy Alfred Wertheimer Produced in Association with WETA-TV, Washington WARD CHAMBERLIN, President Project Director for WETA TAMARA ROBINSON Project Development JACK DUVALL Rebroadcast of The Civil War is presented by WETA Washington, D.C. Executive in Charge of Production DALTON DELAN Projection Director DAVID S. THOMPSON Associate Producer KAREN KENTON President & CEO SHARON P. ROCKEFELLER A Production of Florentine Films Executive Producer KEN BURNS ©1989 Kenneth Lauren Burns All Rights Reserved Funding Provided by GENERAL MOTORS NATIONAL ENDOWMENT FOR THE HUMANITIES CORPORATION FOR PUBLIC BROADCASTING ARTHUR VINING DAVIS FOUNDATIONS THE JOHN D. AND CATHERINE T. MACARTHUR FOUNDATION THE CIVIL WAR Reconstruction PAUL BARNES Post-Production Supervisor THE CIVIL WAR

Paul Barnes What we're doing here today with The Civil War is that we are actually re-mastering the whole project onto a digital medium so that we can release it on DVD and also have an anniversary, 12th-year anniversary, rebroadcast on PBS in September of 2002. What makes me excited about the process is technology has advanced so much in the last 12 years that the original film to video transfer back in 1990 that technology was nowhere near as good as it is now.

Original 1990 film transfer 2002 Spirit Datacine transfer

Paul Barnes Also back then, Ken and I were not particularly happy with the overall look of the film, both in the film prints and in the video master and this gives us the opportunity to apply technology that we've used on projects recently all the way up to Jazz working here at Tape House, and with all these new technology advances that had been developed to be able to make The Civil War as gorgeous and as beautiful as, let's say Jazz was, you know last year. Uhm, so we're both very, very excited about the possibilities that we can really make this thing look the way we really want it too as, as we intended to 12 years ago.

Paul Barnes Oh my God.

John J. Dowdell III Yeah, make it a little brighter.

John J. Dowdell Yeah, let's, let's increase the contrast a little bit on that.

JOHN J. DOWDELL III VP/Colorist The Tape House, NY

John J. Dowdell III I was privileged to meet Ansel Adams in 1971 and we remained friends 'til his death in 1984 and he taught me a great deal. Yeah, he became quite a mentor of mine and uhm, one of his great quotes is "The negative is the score and the print is the performance." Well, here's the score. This film 12 years old is our score and on this Spirit Datacine, we are going to create our whole new performance. We are going to give you an image that is greater, better, more textured, more beautiful to your home. Twelve years ago, the technology we're using, the Spirit Datacine, which is gonna scan this movie film, did not exist. In those days, film was transferred on what's called uhm, a telecine meaning television and cinema. So, a telecine was scanning the film only at television resolution. So each frame, there's so much information in one single frame of movie film yet we were costly scanning only about 480 lines to a single frame. The Spirit is scanning the film 5 to 6 times greater than ah, the old telecines. We're actually scanning the film at its film resolution. If, this image that I

have up if I zoom in, we've, we're right down on the absolute grain structure has been captured at 2k resolution. Each film frame is about 14 megabytes of information. So we're scanning it and then in this 14 megabyte file I'm actually changing the contrast, black levels, white levels, color imagery, shop by shop by basis. Twelve years ago, when this film was shot, ah, the film was a bit a grainy. It's improved ah significantly since then. But we have a device on the Spirit, brand new, called Scream. What I'm gonna do is isolate, let me actually give you a split screen to show you what we're doing.

Paul Barnes Yeah.

John J. Dowdell III Here. Let me run the film here. Look on the right side that's corrected. (crosstalk)

Paul Barnes Oh my God!

John J. Dowdell III Is that fabulous? And on the left side is the uncorrected. (crosstalk)

Paul Barnes That's the uncorrected.

John J. Dowdell III So act, yeah we're actually going on. We're not losing any information. Let's try it, let's try it on this one too.

original film image after Scream grain & flicker reduction

John J. Dowdell III You know, this, this, (crosstalk)

Paul Barnes Oh that's unbelievable. Look at that.

John J. Dowdell III this really gonna help us. You see all that activity to a high-frequency information.

Paul Barnes Oh, it's, it's smoothed out. It's almost all done.

John J. Dowdell III I'm also getting worried of the flutter.

Paul Barnes Right.

John J. Dowdell III So, ah, yeah, I think, this is gonna really improve it.

John J. Dowdell III And notice, we're really dealing with this whole grain structure. Oh boy, that, what was that? Oop, that's one hell of a piece of dirt there.

Paul Barnes Right.

John J. Dowdell III Ah, we'll deal with that upstairs. Ah, got the perfect guy. We've got a good George on this project and he can do that in a paint box. He'll clean that right up.

GEORGE BUNCE Henry Artist The Tape House, NY

George Bunce Ah, my name is George Bunce. I'm a Henry artist here at the Tape House in New York and working on a Henry from quantel and today we're gonna be taking away some hair and dirt from

episode five of The Civil War. So for example this hair which would have been very difficult to get rid off the past by taking information from the following frame, putting that frame over the top of it, bring it into the painting side, then we can just zoom way in on the problem, and just paint it away. And that wherever I paint, it's replacing that information from the top frame with the underlying image. So really pretty seamless(ph) then just put it back into the clip. It disappears. Now you can see that hair is gone.

Paul Barnes Ah, The Civil War was not done in stereo. So that was the first big decision was let's make a new stereo-mix for broadcast of The Civil War and then, of course, the, the thought came up ah, that we could also re-release the film on a DVD. And with DVD, we have the opportunity to do a richer mix with a 5.1 stereo surround sound and we decided that we would go ahead with that as well.

LEE DICHTER Re-Recording Mixer Sound One, NY

Lee Dichter So, that's basically what we've done. We've taken the original sound track which is mono, kept all the dialogue now in the center speaker and we have a left, right side of the playlist so we could have more effects surrounding the voice to give you a more powerful feeling of the battle scenes and of course the music now was total surround. There's five music, points of music, and it's a much more interesting experience on the sound level.

In the crowd just a few.

IRA SPIEGEL Sound Editor 701 Sound, NY

Ira Spiegel We will place in the surrounds, this music a little bit. This is like playing ah, a fine game of chest over again for me, going back over the same materials seeing it on a digital screen. You know, computers now have a visual quality. You can see sound looking at a waveform. In the old days, you couldn't see it and you could only listen to one at a time, you know, and the pro-tools and any of these other editing systems, you can listen to 20 or 30 tracks at once. That was just unimaginable in '88, '89.

Paul Barnes I think we should pull(ph) the applause away actually, not swell(ph) it.

Uh hmm.

Hmm.

Paul Barnes Let it, let it drift off.

Paul Barnes But as well as doing a remix, we also wanted to maintain the integrity of the track that was already, already there and Ken and I discussed that, that, that it was very important that. When people first saw the film broadcast, they commented how much they like music. They commented on the effect of this, how effected the sounds effect were. So that we didn't really wanna ah, change a lot in the track. It was really a matter of, of putting everything into stereo as much as we could and to enhance it and to make it a richer experience sound wise.

Ira Spiegel Yeah, you know, some of the high notes are getting in the way.

Paul Barnes Yeah.

Ira Spiegel So, let's, let' go back and redo this.

Paul Barnes Okay.

Paul Barnes And when we first finished the film back in '89, '90, you know, we were struggling with money and time. We were never completely happy with the way it looked and even made certain compromises in the mixing, just in order to keep things within budget and, and time schedules. And this has allowed us a little more freedom to go back and, and improved the color across the board, and to-

Original 1990 film transfer 2002 Spirit Datacine transfer

Paul Barnes -enhance the sound and make the sound better across the board. Ah, so I think that what we're able to achieve here and why the two of us are so happy about doing this is that it's gonna feel like a, a totally new film. I mean for those who have seen it before, the experience will be the same I'm sure but it's gonna uhm, I just-

© 2002 Public Broadcasting Service

Paul Barnes -think visually and orally, it's gonna be a richer experience for folks ah, to take another look at this.

Ken Burns

Ken Burns There is, I guess, in my own life before the Civil War and after the Civil War. When you become a documentary film maker, you take vow of enmity(ph) and poverty. And though the earlier films have achieved a measure of success and the words and nice reviews that surprised me and startled me. Nothing compared to the response to the Civil War and it changed everything. Uhm, if you go to Gettysburg, they'll tell you that attendance is up 200, 300 percent since that film came out and other things, movies, and books about The Civil War. So we've, as a country, we kindled an interest. I have a hard time doing an interview now without someone having in the back of their minds either plainly admitted or as a cloud whether they're the next Shelby Foote. As we go to an archive now, people start coming to that archive in a small town with more material. They wanna share this. I, I think what happened is that for too long the documentary enjoyed a kind of second class status. It wasn't supposed to be as entertaining or as emotional as a featured film. It was castor oil, you know. It was broccoli. Something that was good four you but most people didn't think good tasting and it was something you took by holding your nose. I think what the Civil War and other documentaries remind us is that there is the possibility that we have not used the, the, the full brain of the documentary. We haven't engaged all its parts and that embed(ph) it in, it is the possibility of something as entertaining, as moving, as the so called featured film, the invented film, the fiction film that in the end as Shelby once told to me God is the greatest dramatist, and nothing could be more dramatic than telling things as they happened. Not just done by biographical ways, not just with, you know, the great men of history, but as the Civil War showed us from the bottom up, the grunts who actually did the fighting and the dying, the towns that did the losing and the suffering, the wives and the children who were forever transformed in ways that would alter America's social history and of course the story, the ongoing story of African-American struggles as this war changed who we are. There is not a day that goes by when I do not get a letter from someone about the Civil War series. It's now 12 years out and

people are writing about the Sullivan Ballou letter from Australia and from England as well as the from United States, from Canada, and Mexico. People are sending the photographs of their relatives and they're asking to, if we can help them in certain genealogical questions. People are curious about whether a picture in the film is their great, great grandfather or did I know about the regimental history, or scolding me about leaving a battle out which is exactly what ah should happen. Just as in Jazz, and baseball, and Civil War, I need to be scolded for all the hundreds and, of millions of events that inevitably fall by the wayside. But what it said is that we were starved for a kind of national self definition that the Civil War was no longer going to be the province of the birth of a nation crowd and the gone with the wind crowd. It was not going to be appropriated only from just a sudden point of view but we could see it as the truly symbolic event that re-reunited our country, that made us truly the United States.

Ken Burns You know, before the war when speaking about our country, people would say, "The United States are" plural. They saw us as a Union, a collection of states but after the Civil War we began to speak of a nation, something a word that Abraham Lincoln used, a one thing. And after the Civil War, whether we solved the question of race or not which we clearly didn't do, whether we truly united people based on the cultural differences, north and south, whether the unfinished business of the Civil War is still going on. We now say "The United States is" which is ungrammatical and what that word did was make us a one thing, make us an "is" for better and for worse. And I think the film, the series touched the core about that and it reverberates still and it will reverberate as long as there is a republican. It has nothing really to do with our skill as film makers as much as it does to the power of documentary to remind us of where we've been, and the kind of uhm, strange alchemy that takes place in this country where many things can become one.

The Family

Ken Burns We're pretty much still a family. Uhm, families have people grow up and move on, and start their own film companies. My brother who was the co-producer of this film has gone on to make some extraordinary films on his own. Many of the editors are still around working with us but then we've home grown a lot of other editors who've grown up on Baseball and Jazz and other films and moved on. The nucleus is still the same. Lynn Novick is still a co-producer. Geoff Ward is still writing the scripts. Buddy Squires and Allen Moore are still doing exquisite cinematography. Sussana Steisel is still finding those steal photographs. Pam Baucom and Brenda Heath, and Patty Lawler are still running the office. Ah, Paul Barnes is still editing. Ah, we're pretty much still a family and uhm, everybody's who's worked and moved on is still a friend and we're still consulting and some may come back and, and work for a film or two and then moved on to something else. Uhm, in some ways, we have our own reunions uhm, with each new film that remind us of the Civil War and evening projects before that but, but the kind of effort that went in to the Civil War, ah, I don't we've ah, every equaled the kind of passion and the kind of ah, love or we've equaled it, we've never surpassed it. Uhm, the, the sense of being together and working on a story, and figuring out something so absolutely complex where you just bang your head against the wall for years and years and years, "How am I gonna tell the story, how do we reduce it, how can we do justice to it". And if you work with these extraordinary writers, and musicians, let's, let's not forget that Jay Unger and Molly Mason and Matt Glaser are still playing on our soundtracks as they were 20 years ago. When you work with these craftsmen, ah, crafts people, uhm, the films uhm, last.

History Is

Ken Burns The highest compliment I've ever had is when I gave a speech at Bowden College in Brunswick, Maine. That was the Alma Mater of Joshua Lawrence Chamberlain, one of the heroes of The Civil War film, and the president of Bowden College as Chamberlain later became but the contemporary said, "We're hear tonight on a cold, cold night at the beginning of the gulf war when no one should have been out in their right mind. They should have been glued to the TV set finding out what was going on". Several thousand people were there to talk and think about the Civil War. He said, "Were there, we're here because we wished to continue a conversation with Ken that we already think we've been having". And so my file cabinets are filled with these threads of the conversations, you know. They wanna talk about David McCullough's voices as the narrator. They wanna talk about the superb narration written by Geoff, principally written by Geoff Ward. They wanna talk about the choice of pictures and the magnificent job that the editors did or the musicians who played that. And you bump into people. I was at Catherine Graham's(ph) house uhm, for the, one of the first parties welcoming the governor of Arkansas, William Jefferson Clinton to Washington. And I happened to be standing near the door when the President or the President elect came in and Mrs. Graham introduced me and ah, ah, Bill Clinton said to me, "I know who this is and he grabbed me by both hands" the way two, a way an aunt would talk to you, and he's begun to speak to me about how we used archival photographs, first person voices and music and I have gotten thousands of reviews about this film, and no one had spoken with the same sense of clarity about what our art was, and we've gotten lots of interesting dissections of the film. And here was the man who was about to be president telling me quite accurately how I used old photographs and music, and sound effects, and first person voices together. And then as he was leaving that party, he said to me, "And you know all during the campaign, we listened to the soundtrack including "Ashokan Farewell" and I sort of smiled with that sense of, I'm sure a little bit of smug satisfaction of the effect of the film, and at that moment the secret service guy came over and he said, "Yup, we did. We listened to it everyday." And you just realized that there, it's not about us. There are some event that just through some strange strokes of luck permeate themselves and the culture and become a kind of common bond that we share. And uhm, rich people, famous people, poor people, black people, White people, women, as well as men write, stop me in an airport, or on the street and wanna talk about some aspect of this film that has some relevance to their life now which reminds us as Faulkner said that history is not was but is.

© 2002 Public Broadcasting Service Shelby Foote

Shelby Foote Ken has told me that it was the result of, he's haven't' made film on Huey Long and Robert Penn Warren, of course, was part of that and Warren asked him what he's gonna be doing next and actually he said he thought you're going to the Civil War. And Warren thought that was an idea, a good one, and ah, called him on the telephone afterwards and told him that he should see me and talk to me about it. And ah, and Ken later saw Walker Percy down in Louisiana and Walker called me . He'd say that Ken was there and wanted to come up, "Would it be alright?", I said, "Yeah" and that's how I met him. He, he looks so very young to me. I was surprised by that young could be making a film. I thought he was about 22. I've seen Huey Long and I may have seen Brooklyn Bridge. I think I had and I'd admired his work on that and that was one of the things that make me willing to see him and talk with him.

The Interviews

Shelby Foote They were, I think there were probably two, two or three of them here at the house and we also went to the battlefield at Shiloh.

Shelby Foote in Vicksburg

Shelby Foote We went down to Vicksburg and there was a little filming in both those but most of it was done right here and it was perhaps, I'm guessing, a couple of hours on, on, on film, maybe three hours as much. There was a lot of short segments. None of it was rehearsed. Ken didn't tell me what he's gonna ask me and I didn't make any suggestions about he might ask me or what my answers might be. And I think a certain informality resulted from that in a good way. Ah, it was up to him after having all these snippets and discussions, and things to put them together into order and which he finally wound up with. He might be talking about Stonewall Jackson at one minute and Bedford Forrest the next and they were not necessarily gathered. He put them where they belong in the film.

Getting History Right

Shelby Foote That was the best thing about the film to my mind from the very start. What Ken did was send all maybe twelve historians a prospective narration script and see what we thought of it. Then he asked us to meet in Washington. We all sat around in a large table in some hotel there, and went through the script. And there was curiously, I think, that could come up about the war that there wouldn't be two or three men around that table who knew a great deal about it. And the most encouraging thing, I think, to all of us was the minute that Ken saw there was some doubt historically about a scene, he was willing to drop it no matter how much dramatic value it had. He realized that the closer he got to the truth, the better the film would be. You can't ever really get to the truth; but the closer you come, the better it'll be. I thought that it came off in a good dramatic way. It seemed to me to, perhaps, lean a little heavily on slavery as the biggest problem of the war, which I don't think it was especially to the people who fought it. The dramatic value of pictures had so much to do with the way he told the story. It had the virtue of not neglecting the Western campaigns. He had so much more pictures of the Eastern campaigns that he is still leaned in that way a good deal more than I think it should for a true history of the Civil War. I think the main reason it was so successful is a combination of Ken's skill in making it and the subject itself. Civil War is a subject that will be absolutely fascinating to any American, whether his full bast fought in ended(ph) or not, it is a tremendously, a dramatic thing. And therefore, that part of it carries it over to the public. We expected that it will be well received, but no one including Ken himself, had no idea that it was gonna be the, the big thing it was on PBS. And certainly I don't think he could have made it anywhere but on PBS. I don't think anyone else would have given him the time.

Shelby in the Spotlight

Shelby Foote It affected me enormously. I, I always stayed out of any kind of spotlight. And I went to New York when I knew my novels were published or when the war itself was published. I never hit the road advertising it the way writers do. I've always been a private sort of person. And this thing burst on television, and on one of the sequences I happen to mentioned here in Memphis. And I'm so bull-headed I never would take my name out of the phone book and the phone started ringing. And for the next four to five years, especially, it kept ringing. They revised this thing, revived this thing every now and then; and when it does in various parts of the country, the phone starts ringing again. It's a, it's distracting and damnable at times. And yet it has a pleasant aspect to it of knowing that people like what you are doing. So it's difficult to say, "Well I'm against it or for it." People have a funny reaction to singing someone that they've seen on television. I had it myself. I was walking on 44th Street, walking west from 5th Avenue over to Madison; and I saw this man coming toward me. And I was thoroughly familiar with him I thought he might, I might have roomed with him in college or

something. He was so familiar but I couldn't think of his name. I couldn't think of his name. Here we are facing to meet, and I figured he was going to recognize me since I know him so well. And as we got closer, I was prepared to shake hands and try to remember his name still and never could. And as we got closer, I was looking at him and he looked at me in a sort of annoyed way, and went on pass. That was when I realized it was Chet Huntley; but he is not supposed to be on the street. He is supposed to be in this little box. I get some of that, some of that at the same time.

The Feel of THE CIVIL WAR

Shelby Foote I think that it really did communicate a feeling because of the juice of the old pictures. It, it really did communicate a feeling of what the people at that time went through in that horrendous struggle. You have to remember in a Confederate Army, at least one out of four men was a casualty. In the Northern Army, one out of ten was a casualty. I remembered things like the camera looking at the, at the dead on the field at Cold Harbor and various places, or at Sharpsburg. There was something, uh, very dramatic and powerful about the dead, dead horses as well as men. Something about seeing about the cost of war demonstrated by the obvious agony with those people at the time, and the uselessness of it. There were a million and ninety-five thousand casualties in that war, and it brings it home to you when you see the mangled dead on the field. Ken knew the value of small things, bringing you close to the bone on what's happening. It could be almost nothing, but if it has a certain point, he'd see to it he'd brought it home to you. And Ken has ear and an eye for that kind of thing. His picking of the two places, one up in Maine and the other in Middle Tennessee as being typical of the two sides, was a good choice, for example. It brought out a strong sense of the division and he had to kinship. It was a, a good thing to use those two places. He quoted frequently from one of my favorite books in Civil War, it's Company Aytch: A Side Show of the Big Show by Sam Watkins. That's a, that's a private soldier and a Confederate Army, his reminiscences of the war. The, the little things from that are very very lively. They are very close to a, very close to life in a sense of knowing what was happening. If you were one of a group of, say, twelve men in a squad and you went through four years of war and which you probably lost seven of them, uhm, you brought it home to you in a very strong way. And when you got back home again, those of you who survived had been through things together that meant a great deal to you. There was also whether Northern or Southern. It was a sense of having taking part in something that defined this country. I often said the Civil War is what defined us. The Revolution set us free, but Civil War decided what kind of country we were gonna be, and these men were much aware of the fact that they had been involved in that decision, whether they won or lost; and it was evocative for them. I think that the film will remain a document of considerable value after we are all gone. I think that it was close enough to the war to, to, particularly the authenticity and far enough from the war to allow a level of judgment of what's going on. So it was, 1990 was probably a good time to show that and from, as he did from '85 to '90 was a good time to make it. I don't think that time will come again. I don't think we can get as close to it as it was then, and I am not sure we'll gonna be any more this passionate with more passing of time.

© 2002 Public Broadcasting Service George Will

George Will My initial reaction when I saw Ken Burns' Civil War was that our Iliad had found its Homer, that this is the great monsoon of our history. And indeed, the Civil war is I think the greatest event in world history. It's the greatest event in American history and America is the most important thing, I think, to have happened in human experience. It involves the constitution. It involves slavery. It involves self government and all the issues of modern striving are wrapped up in this one great panorama of justice and it's denial and it's establishment. The Civil War, like a masterpiece of

literature, talks about universal human themes, leaving home, getting back to home, danger, courage, lost, love. Find me a human theme that isn't in this great novel called the Civil War. Brother against brother, families divided, families united. A sense of regret and loss, duty against other impulses. I can't think of a theme of literature that isn't with large, not just in the heroes of the Civil War, but in the letters of the foot soldiers. I think Ken Burns' series had a tremendous impact for several reasons. First, the subject. Americans are obsessed with the Civil War. Someone once said, "If you're writing a book in the United States, Americans like to read about Civil War or animals," and therefore the ideal book could be I was Lincoln's Vet. Well, the Civil Wars are great subject. And then it was the way Ken did it. It was a quite astonishing marriage of pictures and words. Usually in television, words are overwhelmed by pictures. Fortunately, fortunately, it sounds paradoxical to say so, Ken Burns did not have motion pictures. He did not have video tape. He did not have film of Cold Harbor. That would have spoiled everything frankly. It would have been just another newsreel. This was using the evocation of the black and white pictures from the time, and the battlefields as they look century and so on with the words. The magnificent use of the English language. How the people of the common men and women at that time used the English language so well is worth pondering. But it was the symphony of words and still pictures that gave it its special force. I think the, the normally literate 19th Century American had this as entertainment popular novels, Polzak, Dickens, George Eliot. They were, they didn't turn on the television. They didn't, weren't in that passive receiving mode. They were in the active mode which reading is, and was, popular entertainment then was popular novels. Dickens, not bad. So, and I think it translated into what they did. Also, they didn't picked up the phone when they wanted to communicate, they wrote letters. They have the discipline of expressing themselves in complete sentences and rounded paragraphs, and it was something we've lost.

The Winds of History

George Will America was ready to see this, this monsoon of our history. This Civil War has winds that keep blowing through us. We are still trying to settle some of the issues then, race, ah, popular government, equality, our obligations to one another, our readiness to pay the last full measure of devotion, all the rest. They were also ready for what Ken Burns brought to this which is a peculiar understatement. We're bombarded constantly with excess and shrillness and hyperbole. There's a moment in Ken's series where there's a picture, a black and white picture of the back of a slave. The back is scarred, terribly scarred by a lash. The camera passes by it, doesn't dwell on it and the narrative doesn't mention it. Dwelling on it or mentioning it would have spoiled it, would have somehow diminished it. It's this ability to get maximum impact from understatement that sets, I think, the whole tone and makes it a quite distinctive tone in (inaudible) America. I, I think perhaps the most moving scene in it was ah, Shelby Foote, being asked ah, to cite a particular episode of bravery and talking about this stupendous bravery of the Union soldiers assaulting the heights at Fredericksburg. Because there you had astonishing bravery in the ranks, and imbecilic, criminally irresponsible leadership on the part of the officers; and the duty done by those on behalf of officers who didn't deserve it and paying a hideous price for a virtue, which is obedience and loyalty and military discipline.

Shelby Foote More credit of valor is given to Confederate soldiers. They are supposed to had more elan and dash. Ah, actually, I know of no braver man in either army than the Union troops at Fredericksburg, which is a serious defeat; but to keep charging that wall at the foot of Marye's Heights after all the failures they'd been, and they were all failures, ah, is a singular instance of valor.

Defining a Century

George Will The Civil War not only was the culmination of tensions that defined the country from the founding period to the middle of 19th Century. The Civil War, the war itself, pre-figured much of what was to come and defined the 20th Century. In the trenches around Petersburg, we saw the first World War prefigured. In the slaughter of Cold Harbor, something like 7,000 people died in twenty minutes. It's not war, it's murder as was said. Ah, we saw the Psalm. We saw, in other words, the great, next great cataclysm. If the Civil War was not the first modern war, it was oftly close than then the first modern war would have been the first World War, which really just cleared the ground of a good bit of civilization and we paid a hideous price for it. And as I say in, in Petersburg and Cold Harbor, we saw, had we been alert to it, I think the horrible future of the 20th Century. What Ken Burns' great work, Jazz, Baseball, Lewis & Clark, ah, the Civil War, the first thing they say is, "What a tremendously interesting thing America is. "Americans are self-absorbed in any bad way, but they certainly do know that they're living through a tremendous unfolding serial, ah, and ah, they have a, they, they want to live and it is good to live with a crick in their neck from looking backwards to ah, see where they came from. They know that we are the sum of the past. They know that ah, that ah, the nation, this generation stands on the shoulders of great people, some anonymous, some famous; and they have a fortunately insatiable curiosity about it.

© 2002 Public Broadcasting Service Stanley Crouch

Stanley Crouch I was in New York when I first saw the Civil War. I didn't see it all the way through history. I saw it, I saw pieces of it, episodes here and there and because I didn't actually take it seriously quite frankly. But, uhm, I, I became, became mesmerized by it and I was actually shocked at the way in which the human events, the photographs, and the talking hands were woven together so well, because people were able to sit there, ah, you know, hour after hour and looked at that; and wait for the next episode and talked about the episode that they'd already seen. And when they talked about it, they tended to talk about Shelby Foote mostly, that's what I recall. Because he had such an ability to bring a three dimensionality to these figures. Because we always had to remember that Robert E. Lee, Abraham Lincoln, Ulysses Grant, well, all of them are just two-dimensional figures on pieces of paper now or their string of words. So, whenever anybody can start to talk and you actually feel that you get to the circumference of Grant or of Lee, the smell of the battlefield, the feeling of the day that men are getting ready to go out there and fill other men with hope that few of their troops will be fled than those on the other side. Then you've got into something and Foote was always able to bring that, that human quality to whatever he had to say.

Lincoln, Grant & Lee

Stanley Crouch Of course, Lincoln is the greatest figure in the Civil War, always, because he was the greatest mind probably in America at that time. And so his becoming bigger than the conflict is the most extraordinary thing about the Civil War probably. If you have this guy who was already the most brilliant guy in American politics, that's probably Jefferson in terms of the sheer brilliance. Then, you have this guy who was confronted with something that nobody before him had ever been confronted with. Then you have this issue over which the war is being fought. Then you have by, by, by 1863, it all crystallizes in his mind what all this slaughter is about, really. So that you come to see this war as a learning experience, but on a different scale than what people tend to mean when they say people learned from war. Usually when people say people learned from war, they mean that you learned about courage, you learned about power, that you learned about endurance, you learned about will, you learned about a lot of these particular things that you, that people must exhibit or failed to exhibit if a war is to be what it is, which is this ultimate test of a certain kind of engagement. But they don't

necessarily learn during a war the things that Lincoln learned. In fact, I don't know that anybody else in the history of the world ever learned what Lincoln learned. Because the Gettysburg address is such a monumental summing up of what the war had come to mean, and I don't know that anybody up, Churchill didn't learn anything like that during World War II, nor, nor did FDR. And, and during World War I, I don't know if anybody learned anything. And so I'm not sure that there's anything like that anywhere else, and, and I think that that comes very very clearly. Then, the character of Grant. You know, this guy is a bum, essentially he's a failure until the time to not be a failure comes along, and then he commit us to show something. So that's that, so that, that's that other thing that's in there too is that these people who had been underestimated, whom you didn't expect much of in these sup, these surprising ways, turned out to be what they are. See, because the thing is that when you actually see a true rendition of the Civil War, Robert E. Lee's stature always falls. No matter how much you may feel, and he's a guy caught in a tragedy. He always turns out to be overrated if the real story of the Civil War is told. Every time you get the right things like yeah, he was there. You know, I'm glad he was running another thing.

America and THE CIVIL WAR

Stanley Crouch I think Americans were ready for the Civil War because it summed a lot of things up, and it made it possible for you to find the South philosophy absolutely despicable, while respecting the difficulty of being a soldier and being caught in the middle of, of this carnage on a scale that nobody in America had ever known. And the ways in which the Brady photographs and some, and U.N.(ph) reports and so many other things were used, you got the real feeling of the weight that fell on society after Shiloh or, and Tylom, Gettysburg. These, these wheat(ph) grounds in which these people, which is mowed down. I think it learned that ah, great things can come from great slaughter, because great things don't always come from great slaughter. Usually the only thing that comes from great slaughter is the rage that prepares people to commit great slaughter again, or to pass on a certain kind of bitter vision of life, or a sense of disillusion with a lot of species. But the Civil War is unique. It is something extraordinarily important that took place as a result of that, which was the end of channeled slavery in the United States.

Human Stories

Stanley Crouch The things that were most interesting to me about the Civil War were all of the human elements. To me, they are always the most important. The things like how those women in one of the states, Mississippi or something, had this hospital. There were four or five of them and they essentially took care of all these guys. Now, being a guy who is never bothered by the idea of the death of men in the Confederate Army, I was not necessarily sympathetic at the beginning to what they were doing. But just the sheer human achievement of being able to take care of that many soldiers and bring so many guys through was a great moment in American history. I mean, you have at that point, since they lost, you can afford now to be generous and say, "Well, those were what(ph) remarkable." You know, see, whereas if they had won, we would say as bitches like them that are the reason why this North lost the war. And I think that that's always the thing of, that the most serious historians hope to do, is to get people to realize that these people were like to be what you know. I mean, that they, and you know, there's only one difference that they fought in the Civil War and the people you know didn't.

The Partners

Stanley Crouch I think that there are certain partnerships that take place in American art which is what Burns is after. I don't think he's a documentary filmmaker ah, in the most pedestrian sense. And I would say that, that the relationship that Burns and Geoffrey Ward has-

Ken Burns Director Geoffrey Ward Writer

Stanley Crouch -is something that will be recognized at some point. It's major relationship. I mean, you have that, there was certain guys who wrote the best scripts for John Ford. Uhm, there was a relationship between Billy Strayhorn and Duke Ellington that was very very unique. There was a relationship between Charlie Parker and Dizzy Gillespie that was unique. There was a relationship, there, those, those kinds of relationships in which two equals, one plus one equals more than two.

HUEY LONG THOMAS HART BENTON THE CIVIL WAR Empire of the Air The Men Who Made Radio BASEBALL NOT FOR OURSELVES ALONE The Story of Elizabeth Cady Stanton & Susan B. Anthony FRANK LLOYD WRIGHT JAZZ Mark Twain

Stanley Crouch So when you have one plus one equals an epic, that's more than two. And the fact that they can work together repeatedly and he, perfecting the thing that they go after because none of the things were about one thing. There's always a Dagwood sandwich that they're trying to make to taste good. So that nothing, so that all of these different elements that they put in layer after layer after layer, when you actually lanced it down and bite into it and you say, "My, that tastes good." So I think that that's what they're after and I think that ah, we will, someday, see this recognized as a major, as a major partnership. Ah, the degree of documentary is all right. I think that's gonna be recognized.

Mistaken Identities

Stanley Crouch I think Burns is up to something in the Civil War that he is also after another thing, and that is trying to figure out how alienated people are on the basis of skin color and why; and how often there's a real transfer of information from one side to the other, and how often people actually come to, to have their identities changed more by coming in contact with each other than staying apart from each other. So that, I think the, the zest that he has as a writer was very similar to Ralph Ellison's, that is that everybody is a part of something else. And if after all the talk is over, Black people and White people are more like, than they are like anybody else on the face of the earth. Which doesn't mean that there aren't many many variations on the fundamental American Ethos; but, no one, no one outside of the United States ever mistakes a White guy from Boston for, whose got an Irish last name, for being an Irish, except White, other White guys in Boston. But when they go to Ireland, the Irish go, "Oh yes, right, an American." And no Black American is mistaken for an African in Africa by any means. So, whatever it is that stops you from being mistaken due, or due to skin color or last name or something for one of those people when you go back to the land of at least part of your origin let say, is what it seems to be Burns is looking for. It's why that is. And see, the more, the more often we ask that question, the more we investigate it, the closer we'll come of being able to deal with who we actually are.

© 2002 Public Broadcasting Service Jay Ungar & Molly Mason

Molly Mason Jay and I have been playing music together since 1978, and had a band together in the '80s called "Fiddle Fever."

Jay Ungar Some friends of ours, Matt Glacier and Russ Barenberg ah, had played on the Brooklyn Bridge, one of Ken's, probably his second film; and ah, we got involved with, they brought us in, you know, to work on some of the other ones. And our band, Fiddle Fever, had recorded the tune Ashokan Farewell and I think it was Russ ah, who gave Ken Burns a copy of that recording. And when Ken heard the ah, tune Ashokan Farewell, I guess he was deeply moved by it and he wanted to use it in a film, and, and then later of course, we played many versions of it for the Civil War.

Ashokan Farewell

Jay Ungar Ashokan Farewell is a tune that ah, I wrote unintentionally, really. It was a moment of ah, deep emotion after the summer camps at Ashokan that we ran into summer had ended. It was the third summer and it was an experiment every summer, you know, pulling us together. And it had been such a deeply moving experience in the community of people and uhm, the feeling of unity that we had had through music and being away from the regular world ah, was so important to me that when I'd gotten home, I had a sense of loss and longing and I was looking for a Scottish lament, you know, that would express how I felt; and I couldn't think of one, so I just started playing and this tune came out and it real, it brought me to tears. And every time I played the beginning of it for months afterwards, I was brought to tears. So it's difficult to play it for anyone. But after a while, our band Fiddle Fever started performing it and we eventually recorded it.

Molly Mason Ah, I think a lot of people are surprised that Jay wrote the tune because their, of the mindset that it must have come from the 19th Century. Uhm, and then there had been some surprising and funny reactions. We were, uhm, we were at a large event in Cincinnati. There were, there were several hundred people there and there was a string quartet playing for the people; and we edged our way right up to the string quartet and they played Ashokan Farewell. It, it was an event having to do with history, so they played Ashokan Farewell. And ah, when they finished, they took a break and Jay went up to the first violinist, and we all had name tags because of this particular event and he was about to speak to her and she looked at his name tag and she started getting very nervous and sort of. (crosstalk)

Jay Ungar She turned white as a sheep.

Molly Mason Yeah, having a hard time breathing it seemed. So, that was, that was humorous.

Recording The Civil War

Jay Ungar We were asked by Ken to come to ah, Brattleboro, Vermont and record music for the Civil War series. And this would be all the, a lot of the traditional period music. And as it turns out, a lot of that music is music that was in our repertoire, our square dance musicians and string band musicians. And ah, we spent a day, ah, pieces of sheet music were put in front of us. These would be the original arrangements and then together with Ken, we created new arrangements to fit the various scenes that he described. The way he worked at that point ah, was he would sit in the middle of a group of musicians and describe a moment from an emotional point of view in the film, and we would try to express that through the tune that we were being asked to play. So we would reinterpret these tunes and ah, it was really fun and, and exciting day of music. And ah, we just sat, we went through tune after tune, playing in all different ensembles, you know, more instruments, less instruments. Ah, different feels, different moods, different emotions, and ah, it was all just trying to get ideas. But that actually became the final soundtrack. So it was spontaneous and heartfelt in the moment. We didn't

have a chance to sit down and try to refine it and make it perfect. Ah, you know, create a, a galosh over version of it. It's a, a little raw and very honest, and I think that's part of why it works.

Molly Mason I remember uhm, one scene, he wanted Jacqueline Schwab to do a solo piano version of Battle Cry of Freedom,-

JACQUELINE SCHWAB Piano

Molly Mason -and so he described some of the photos that were gonna be in this scene; and he said, "This battle has just finished and there are several photos of the dead just lying, you know, as far as you can see, both sides." And uhm, he went on and described a little more. So, Jacqueline nodded and then she played Battle Cry of Freedom about 60 seconds worth all the way through the tune very slowly, and simply, and sadly. And we were all sitting in the room being quiet, you know, with our instruments. She got done and we couldn't speak and we're all almost in tears because ah, with, with that explanation by Ken, followed by that musical version by Jacqueline, we were just devastated. It was really powerful.

Jay Ungar The first ah, scenes that we saw ah, were at the end of our day of recording in Brattleboro. We went back to Ken's house in Walpole, New Hampshire,-

THE CIVIL WAR

Jay Ungar -and he showed us a, a trailer that used Ashokan Farewell. It was the Fiddle Fever recording and it was basically the opening ten or fifteen minutes of the film. And it was so powerful. We were deeply affected by it and we all knew this film was gonna, you know, affect ah, America in a lot of important ways.

A Life of its Own

Jay Ungar I guess I've played Ashokan Farewell hundreds or thousands of times. People wonder, you know, how can you not tire of it or still play it with feeling; and I feel lucky that this is a tune that I become known for because I love it so much and ah, I receive letters every week still from people who have personal stories of how it's affected them. So, for me, I might not play it for myself now, but I know I'm playing it for somebody who cares about it out there and that's what makes it possible to continue playing it and playing like I mean it. One of the uhm, the most ah, powerful moments in the Civil War series for many people was the reading of Sullivan Ballou's letter...(crosstalk)

Molly Mason Uh hmm.

Jay Ungar with Ashokan Farewell behind it. And when I first heard that, you know, I was just hit right inside. You know, it's, it's an, Ken saw the, the connection and put those together and it's cosmic, I guess, you know. A lot of people are very deeply moved by that. I remember Ken ah, showing us the lyrics or the words ah, in Sullivan Ballou's letter. It was ah, a tattered piece of paper. Of course, not from 150 years ago. It was one that ah, Ken had typed out himself and been carrying in his wallet for probably 10 or 15 years. So, it's a letter that always meant a lot to him and ah, it means a lot to millions of people now.

Molly Mason We just got an email from someone who takes the letter. Ah, they, they live a few miles

from Sullivan Ballou's grave, this is what they wrote to us. And they take the letter and read it periodically over the grave.

Jay Ungar Over the grave.

Molly Mason Yeah. The tune Ashokan Farewell is out there in the world now and it has its own life almost. And we, we hear stories about it every now and then. Somebody will come back from Ireland and say, "Oh, I heard it in a pub in this little town in Western Ireland." Or, you know, it just, it pops up but it's got a life of it's own now.

© 2002 Public Broadcasting Service

Ken Burns Rolling.

[sil.]

Ken Burns Okay. That was a tilt. Ah, medium tilt to doorway.

Ken Burns: Making History Walpole, New Hampshire

Ken Burns We approach our projects with ignorance and curiosity. This, it allows us to have a process of discovery. We don't know until it's over. We have certain biases and sympathies which we try to expose to ourselves, and we allow the consultants, ah, mostly academic historians, to help us route them out. At the same time, we have a kind of joyful relationship to the process of learning something new. That's what I love about this job.

the images

Ken Burns Can you imagine if every ah, filming location you went to, you knew exactly what you wanted to get instead of being open to the possibilities.

Ken Burns Well we actually picked up the reflection in the other side.

Ken Burns The possibilities in the case of live cinematography to light. In the case of still photographs to a new one that's not on your list of what you wanna collect, but a new one nonetheless is gonna take you in a different direction. We shoot, not worried about whether there's a place in our script to illustrate this and we work on a script unafraid of whether there's pictures or not, and that makes it hell in the editing room. We have huge battles.

But, but the fact is he has invested in a certain interpretation of the history. I mean, that's what his career is. (crosstalk)

Everyone we interviewed has invested... (crosstalk)

And you know what?

...in a certain interpretation and I think that's why we have to go back to it. (crosstalk)

He is so highly difficult.

Ken Burns And quite often, a good deal of what you did shoot get set aside and sometimes you have to cut out something from your script, because there's nothing to show. But more often than not, because you filmed with this open manner, you find new ways to tell stories. The script and the filming ah, are two parallel tracks until we, we begin editing.

Paul Barnes EDITOR, LEWIS & CLARK

Ken Burns And so we're constantly developing ah, the script from the very beginning, and we're constantly shooting from the very beginning.

Allen Moore CINEMATOGRAPHER

Ken Burns And research goes on from day one and ends after we finished the film. Research isn't a period and we don't have legions of researchers. We do that heavy lifting.

Ken Burns What we need to do, these are, these are definitely original, so we'll take that.

Ken Burns I can't imagine sending anyone else other than the inner circle to go to an archive and choose photographs. That's terrifying to me.

Ken Burns That is a great shot. We still, I wanna still stay with this guy. Just like that. Yes, I think there's gonna be a few more things to do. (inaudible)

Ken Burns As I'm looking at this photograph, I'm not bound from a requirement of what to film, but I'm free to explore, and I, I think that makes all the difference.

Ken Burns Oh, I have an idea. Okay, two, three. It's not good to have an idea in the middle of a shot.

the voices

Sgt. John Ordway Honored parents, I am now on an expedition-

LEWIS & CLARK VOICE OF Matthew Broderick as Sgt. John Ordway

Sgt. John Ordway -to the westward, through the interior parts of North America.

BASEBALL VOICE OF Amy Madigan

Amy Madigan Great is baseball, the national tonic. The revival of hope. The restorer of confidence.

Ken Burns In some cases you know in the voices that you choose exactly who's gonna play what part. I knew Sam Waterston was gonna play Abraham Lincoln, and I knew that I wanted to give him a chance at Thomas Jefferson and he hit home runs in both cases.

LEWIS & CLARK VOICE OF Sam Waterston as Thomas Jefferson

Sam Waterston Assure all your party that we have our eyes turned on them with anxiety for their safety.

Ken Burns In others, you don't know and in many cases, you bring in a voice that you've worked with or a new voice that you're attracted to and have them read a variety of voices.

BASEBALL VOICE OF Ossie Davis

Ossie Davis When things look dark, void, and all together hopeless of colored youth of America. They will only need to read and reflect upon the remarkable career of Jackie Robinson.

Ken Burns What people don't remember is how much of an iceberg this production is. For every shot they see in the screen, there's 20 or 30 other shots. For every voice they've heard, that's been read five different ways by five different readers, and that we are choosing a subtle-

Lee Ditcher SOUND MIXER

Ken Burns -characterizations and sort of modalities. Ah, all of these have to be listened to, recorded, put together, spaced out, added to ah, a particular photograph which we're constantly changing within a sequence which is always evolving all during editing.

Let us seek their deepest recesses, where unknown to our destroyers. We may hunt deer in the Bighorn and bring gladness back to the hearts of our wives and our children.

Ken Burns That's great.

By(ph) Shoshone.

the music

Ken Burns Film scoring is traditionally a mathematical application of music written after the film is edited. We record 90 percent of our music before we even start editing. And then we go in and from the very beginning of editing start to engage music. So that music becomes not something that you add to amplify an emotion, but something that's organic to the original emotion. And I think that's why music is always one of the first things that people speak about when they react positively to the films because it was there from the beginning and seems to belong.

the promise

Ken Burns It's not so much that I have chosen-

BROOKLYN BRIDGE

Ken Burns -PBS, but PBS has chosen me. There's no other place on the dial-

THE SHAKERS HANDS TO WORK, HEARTS TO GOD

Ken Burns -than public television where you can develop your attention.

THE STATUE OF LIBERTY

Ken Burns And at the end of the day, our attention is all that we have.

THE CONGRESS THE CIVIL WAR BASEBALL THE WEST Thomas Jefferson A FILM BY KEN BURNS

Ken Burns I have not made a film in the last fifteen years that wasn't-

LEWIS & CLARK The Journey of the Corps of Discovery

Ken Burns -first broadcast on public television, and I hope that that's true for the next fifteen years.

A Conversation with Ken Burns

Ken Burns There's a great moment in the opening of the Baseball film when Gerald Early, one of our great essayists and writers right now says, "There's only three things America is gonna be known for."

Gerald Early The constitution, jazz music, and baseball. They're the three most beautifully designed things this culture has ever produced.

Ken Burns And you sort of laugh and go, "Yeah, those are three great American things." And you sort of go on, but then try, I defy, you, to try to find others that are equal to that in, in their true other, inner significance and think about them. Four pieces of parchment paper written at the end of the 18th Century, able to adjudicate the most complicated and thorny problems of the late 20th Century. You got a simple children stick in ball game that has infinite ah, ballet-like combinations. And you've got this music, the only art form ever invented by Americans at whose heart is improvisation. That is the American genius. We do things on the flight. Thomas Jefferson said the pursuit of happiness. He didn't say happiness, he said the pursuit of it. It meant we were always in the process of becoming. That's our genius as a people. To me, I think, that the reason why these are the valuable ah, milestones in human existence is because there's something larger emotional component to them. They aren't just some other parts and that's other emotional part as what we're after. We don't have a history that's like that. We don't have a visual history just like that. We're not be able to hear the words, uhm, as well as read them. We're not be able to see the ah, mincing steps that Babe Ruth took as he rounded the base, his tiny legs on top of this barrel-chested body. Why not look into Jackie Robinson's face and see what he had to experience. Why not talked about what he had ah, to do than just read the statistics on his plaque in the Hall of Fame. This is a different kind of history. But I think it's one that goes beneath the skin and gets into people, and that's the only one for me.

Describe for us, if you will, what that alchemy is that you use.

Ken Burns Well, you know what? There's not a primer and, you know, I've got lots of secrets ah, that I'm willing to share. I mean, ah, how you shoot archives where you just don't hold at an arms length. You just, you, you, you sort of go in and you listen to the old photograph. What's the sound of the cannon? Or the birds chirping? Do the leaves in the trees of that photograph taken in 1863 uhm, have a sound? Do they rustle? What's the dust sound like? And that's the way I look and I do it. You know, I simply look through my camera and shoot and find the close-up in the new stories. My work is not

just interested in the dry dates and facts and events of the past, but in the emotional archeology. And I've called myself an emotional archeologist because, we know that that's the glue that makes these complex, complex past events stick in our minds and in our hearts, and permanently a part of who we are now. The big mistake is that history is back then, the past is gone. History is right now. "History is is, not was," William Faulkner said. And what he's saying is that we're never gonna change what happened on the third day at Gettysburg, when Pickett launched his ill-fated charge. But the way we engage our questions now about it, tell us who we are right now, and that's a great thing.

You're very passionate about this, aren't you?

Ken Burns Well, I don't know what it is. I ah, the, uhm, Harry Truman said, "The only thing that's really new is the history you don't know." And you just sort of just laugh it off. I mean, for most people history is just uhm, another subject in the curriculum and you forget that it is the pageant of everything that has gone before this moment. This moment. Everything before that is history. And that's changes it a bit.

Your pieces can run long. They take their time. This is the age of fast cuts, how do you do that?

Ken Burns Well, you know, you have. (crosstalk)

We're not, we're not trained for that.

Ken Burns No we're not, and I get into a lot of problems and sometimes you got critics who you could just tell and sat down with 18 1/2 hours of baseball and are pissed off. You know. But, you know, (crosstalk)

Eighteen and a half hours?

Ken Burns I'm gonna write the same length column for 18 1/2 hours as I am for the situation comedy that's a half an hour including ad, you know, minus the ad breaks. Uhm, but you know, we realized, I think, in the end that all meaning accrues in duration. The things that we are all proudest of. The work we've done, the relationships we have occur in duration. It's the thing that we've given our best attention to and we realize in the end, the only thing we have is our attention. So, I'm looking to try to create something that reminds people to that. We know that the human eye, the human body, physiologically can re, ah, receive an image and read it in a, you know, a fraction of a second. Ah, and second, MTV tells us that all the time; but what does that mean? What does it mean? Does it have meaning at all and I am suggesting that it doesn't. That sometimes if you say, "Look at this. No, no, no, don't cut. Look. Hold. Hold." The meaning accrues in some sort of duration.

You have stated that your mother's death had a profound effect on you. What was that effect if you could share that?

Ken Burns My mother had cancer. I mean, it's a story that's replayed in millions and millions of American families. Uhm, there wasn't a moment when I wasn't aware as a child ah, that my mother was sick and possibly dying. So that if you can understand a childhood that is colored by that overhanging ah, imminent tragedy. So, from three on, till 11, almost 12 when she died, ah, this was the operating vibe of my family. And a sociologist was interviewing me recently for a book about people who had lost their parents as uhm, children. And at the end of it, she asked me this question

and it surprised me in my answer. She said, uhm, "What is your mother's greatest gift to you?" And I instantaneously said, "dying," and started to cry. And I realized that, that was the truth. That it was for the first time, almost 35 years after she had died, I had come to the very painful but obvious fact that having died made me who I am, in not just bad ways as onw ould say, but in good ways too. So in some ways, amidst all the tragedy, and I don't mean to say I'm glad she died ah, obviously, that that event uhm, was a gift. Ah, a kind of challenge to have a life that would now be inexorably changed by disease and then death. But one, nevertheless, from which certain possibilities would then exist; and how would I take those possibilities and make something out of it.

Were you able to express you emotions? Was it an emotional home life?

Ken Burns Uhm, I think yes and no. Uhm, I certainly find that there is something extraordinarily therapeutic release in the emotionalism of my films. I love the cathartic cleansing that dealing with sadness is, I remember that I used to weep everytime we got to our ninth episode of Baseball in the editing room. Even when it was unformed and pretty bad at Jackie Robinson's funeral.

Uh hmm.

Ken Burns I realized finally after awhile I missed him. I missed him. A, a man I never knew, I had gotten to know him. It's just like Lincoln. There was a moment, the most powerful moment of working on the Civil War, it wasn't done. It was in the mix of the, the last episode of the film and we were doing the assassination scene at Ford's Theater. And we had, we had, we had a very complicated and layered, textured sound effects track. You know, 25 separate tracks that now had to be melded into one in a very complicated and expensive process ah, for us; and it had been going on for weeks and weeks and weeks and finally we are in this last episode, and it was almost Christmas. We were supposed to be done weeks before and we laid in the tiny sound of the play that was going on Our American Cousin.

Oh, you always seem sure of hitting your mark.

Ken Burns The audience laughter that we had in the end. We had our own music going on. We had the narrator describing the inexorable movement towards the presidential box.

Booth swallowed two brandies at a nearby bar then returned to the theater. He waited for the laughter to rise then slips silently into the President's box.

Oh, accosted(ph) you.

He held a dagger in his left hand, a Derringer pistol in his right.

A nasty beast.

Sir, your vulgarity renders you intolerable in polite society.

Ken Burns And the foot falls, the door slams. We laid everything down. Now, it was time to go back and have the gun shots. So, the mixer went back and we're moving towards it and I remember one of my co-workers looked at me and her eyes were bright and I suddenly just realized what was going on. I yelled, "stop," and the mixer of hitting the button, and this thing just slowed down, boom, boom,

boom, just to the moment the gun shots came. And with five or six or seven hundred bucks an hour going through the meter, we just looked at each other and just stopped. And for a moment, with tears streaming down our faces in recognition of all the effort over five and a half years we've put out, but also for the power we had as filmmakers. We kept Abraham Lincoln alive. Alive. And we just looked at each and everybody looked at me and I nodded. He backed up. He killed Lincoln. And then finished the film and went home for Christmas. And I will never forget the power of that moment when, for just a brief second, we all kept him alive, you know. And that's why I'm doing this job.

- Copyright © 2010 by [Alexander Street Press, LLC](#) •
- [About](#)
- [Help](#)
- [Terms of Use](#)