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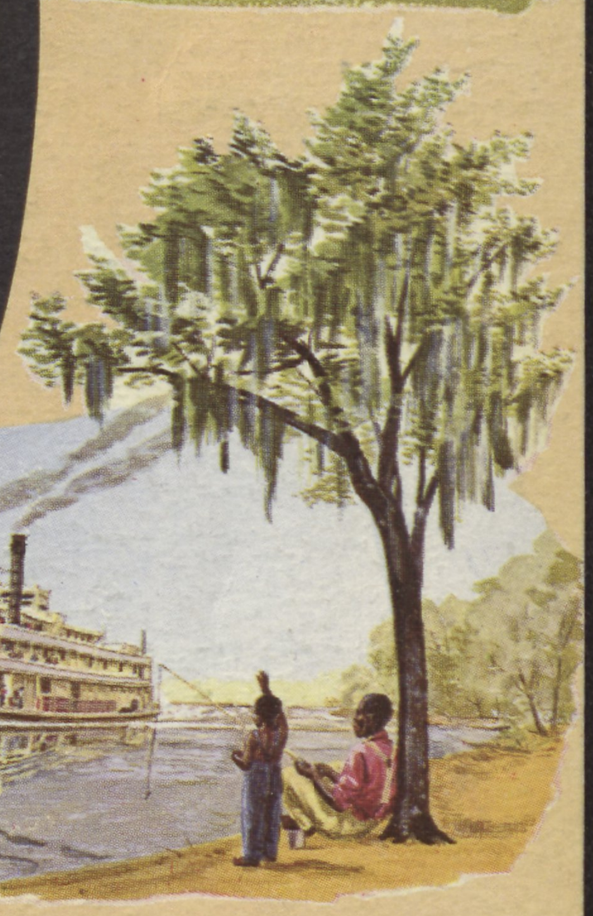


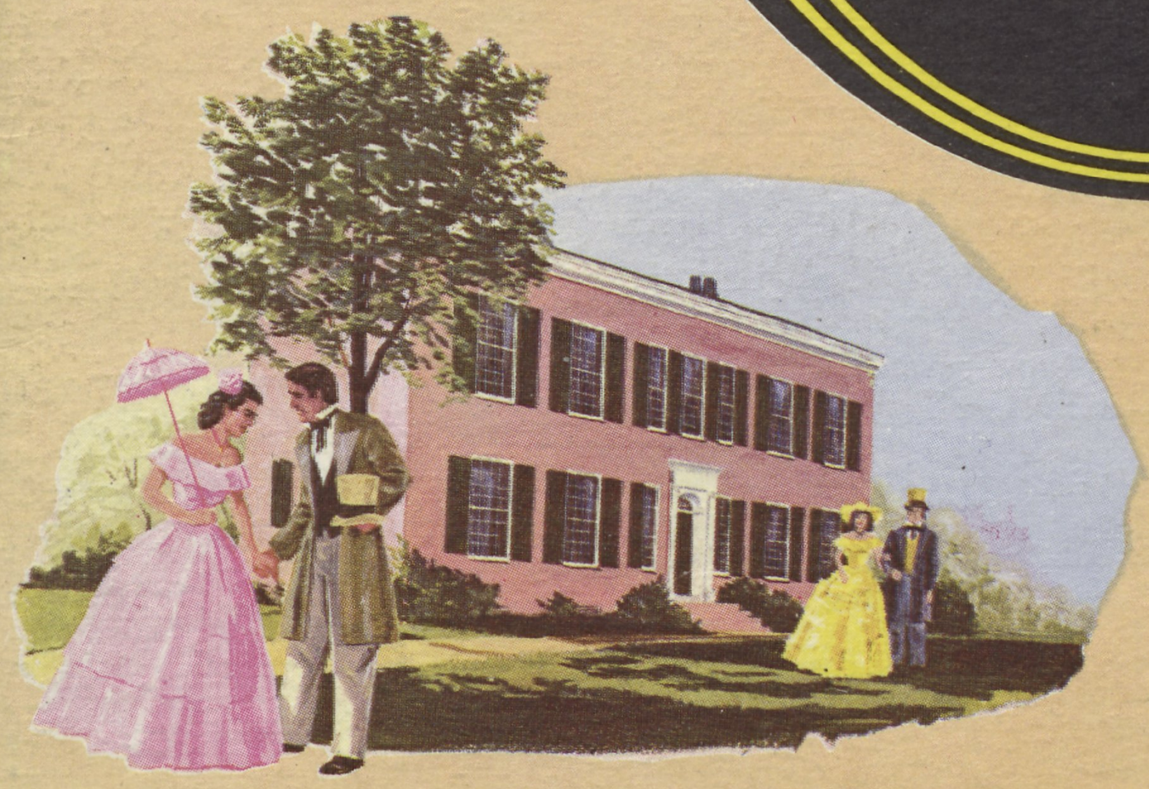
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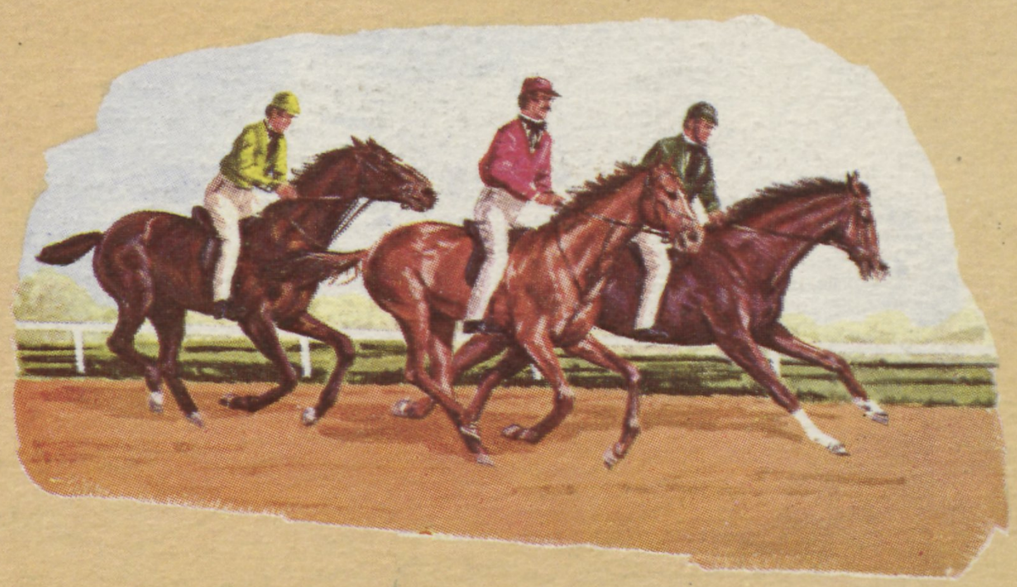
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THE WHITE HOUSE
WASHINGTON

June 30, 1958

Mr.
The
Bard

Dear

Chel
Fost

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ment
that

Through Senator Thruston B. Morton, I have learned of the ceremonies to be held in the Old Kentucky Home Park at Bardstown to perpetuate the memory and spirit of Stephen Foster.

The songs of Stephen Foster have won a special place in the heart of America. They have enriched the culture of our country and they are sung by people throughout the world. It is most fitting that his birthday mark the beginning of a project in honor of his genius, now the possession of mankind.

It is a pleasure to send greetings to all gathered at Bardstown for this purpose on July fourth.

Sincerely,

Dwight D. Eisenhower

Tutela et praesidio Beatissimae Virginis Mariae freti, supplices Deo admovemus preces, ut huiusmodi a te instaurata sollemnia istic uberem et durabilem fructum pariant: utriusque militiae clerus numero et excellentia virtutis augeatur; a quovis periculo tuta, firma stent nuptiarum sacramento rata connubia; gravitas et verecundia domesticum exornent convictum; fides vera, pura conscientia, mens sobria, illabefacta spes Deo vos magis magisque reddat acceptos et hominibus gratos. Haec exoptantes ne tu, Venerabilis Frater, atque Christi oves, quibus moderaris, pignore benevolentiae Nostrae careatis iteunque ut animos vestros huic Petri Sedi obsequentissimos confirmemus, Apostolicam Benedictionem peramanter vobis impertimus.

Datum Romae, apud Sanctum Petrum, die X mensis Martii, anno MDCCCCLVIII, Pontificatus Nostri vicesimo.

Pius P.P. XII

We hope to see you in Kentucky soon!

Bert Combs, Governor

1960

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University of Kentucky



Stephen C Foster.

THE STEPHEN FOSTER STORY

PROGRAM

TIME: July 1849 - July 1850

PLACE: Pittsburgh and Bardstown

ACT I

Scene 1—The back porch and yard of the Foster home, a July day in 1849.
"Ah, May the Red Rose Live Alway" (Stephen with flute)
"Nelly Bly" (Stephen and Lievy)
"Louisiana Belle" (Josh)

Scene 2—On the bank of the Allegheny River, several weeks later.
"Onward And Upward"—(Jeanie and Chorus)
"Oh, Susanna"—(Stephen, Quartet and Chorus)

Scene 3—In and around the McDowell home, Christmas Eve of the same year.
"Open Thy Lattice, Love" (Jeanie, Stephen and Chorus)
"Away Down Souf" (Chorus)
"Oh! Lemuel!" (Chorus)
"Camptown Races" (Joe and Chorus)

Scene 4—A shipping warehouse on the river, some weeks later.
"The Glendy Burke" (Roustabouts)
"Old Folks at Home" (Stephen and Christy)

Scene 5—In and around the Federal Hill mansion at Bardstown, Kentucky, some days later.
"Tioga Waltz" (Dancers)
"Ah, May the Red Rose Live Alway" (Stephen and Lucy)
"Ring, Ring de Banjo" (Stephen, Lucy and Chorus)

ACT II

Scene 1—In and around the McDowell home, an evening in May, 1850.
"Wilt Thou Be True?" (Jeanie)
"If You've Only Got a Moustache" (Dudley)
"Jeanie With the Light Brown Hair" (Stephen)
"De Shanghai Chicken" (Stephen, Josh, Joe)

Scene 2—At a Pittsburgh theatre, night of the same day.
"Old Folks at Home" (Christy and Stephen)

Scene 3—A Series of Mood Actions, some weeks later—
Actions A and B—the Foster home, afternoon.
Action C—Nighttown on the river, a few hours later.
Action D—The McDowell home, a few minutes later.
"Beautiful Dreamer" (Jeanie and Stephen)

Scene 4—A boat landing on the Allegheny River, a July day, 1850.
"My Old Kentucky Home" (Entire Company)

Produced by

THE STEPHEN FOSTER DRAMA ASSOCIATION, INC.

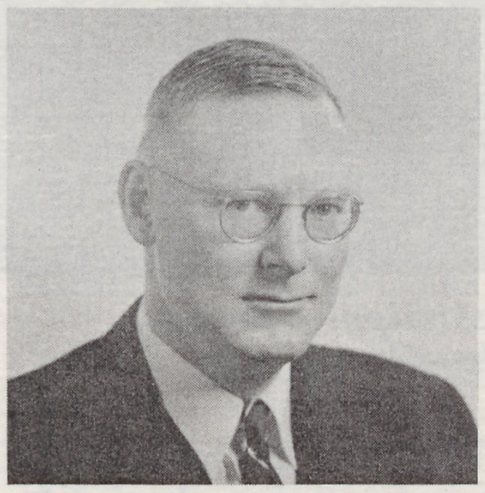
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PROGRAM DEDICATION





STEPHEN COLLINS FOSTER

"a finder of many melodies"

By Fletcher Hodges, Jr.
Curator, Foster Hall Collection
University of Pittsburgh
Pittsburgh, Pennsylvania

As the centennial of the Civil War approaches, Americans recall, with nostalgia, those years which are the most colorful and the most romantic of our country's history. The 1850's and the 1860's form more than a mere physical period of time and action; they are an intrinsic part of American legend and tradition. The recent death of the last surviving Confederate veteran of the Civil War reminds us that another link with those stirring times is broken, and that those decades retreat still further into the sunset of our legend.

Of all the poets who wrote and the composers who sang of those years, none wrote or sang with more deep feeling than did Stephen Collins Foster of Pennsylvania. Here, too, a death brings home to us the fact that another link with the past has been broken. Stephen Foster's granddaughter, one of his two surviving grandchildren, died in Pittsburgh in 1959.

To the best of our knowledge, there is no one alive today who knew Foster personally.

His brief life was a strange combination of success and failure, happiness and tragedy. It was not particularly eventful. The biographical facts of his life are not of special importance; he is remembered today only because of the songs which he wrote. Born near Pittsburgh, Pennsylvania, on July 4, 1826, he lived in Pittsburgh the greater part of his life. Most of his famous songs were written in Pittsburgh, although he also lived in two other cities — Cincinnati and New York — for several years. He died in New York on January 13, 1864, at the age of thirty-seven.

Through his genius, he caught the spirit of a period of our country's history which is gone, never to return. The romance, the sentiment, the tenderness, and the humor of ante-bellum days are reflected in his greatest songs. These songs were sung and loved throughout the entire world. They are as popular today as when Foster wrote them. Stephen Foster made the Swanee River and the Old Kentucky Home imperishable symbols of American thought and feeling. They have become an undying part of the nation's cultural heritage, a part of the world's heritage.

Stephen Foster was among our first genuinely American composers, in that his songs were American in theme, rather than imitations of the English and German music of his time. There were other composers in America during his youth, it is true, but most of them lived in the older seaboard cities of Boston, New York, Philadelphia, or Baltimore, where the influence of European-trained teachers was strong. Such men looked across the Atlantic to England and Germany for their inspiration, with the result that they merely composed transplanted English or German music. Not so with Stephen Foster! Living in Pittsburgh, at that time the meeting place of North and South, East and West, he did not look elsewhere for his inspiration — he found it all about him.

He sang of the America that he knew: the American home, the sentimental emotions underlying the superficial practicality of the American temperament, life on the Ohio and Mississippi Rivers, slavery, the slumberous plantation life, the red-hot political campaigns, and Southern battlefields. Because he generally knew what he was singing about, and felt it deeply, his best music lives and breathes.

In the early years of the decade preceding the Civil War, Stephen Foster's genius was at its height. He found within himself the God-given gift for expressing not only his own feelings, but the fundamental emotions of the human spirit. Like Robert Burns of Scotland and Franz Schubert of Austria, Stephen Foster of Pennsylvania had the ability to sing for all mankind. In Pittsburgh, the growing, dynamic center of heavy industry, there lived a gentle, dreaming poet and composer. There he created songs which could move men's hearts: *Old Folks at Home, My Old Kentucky Home, Massa's in de Cold Ground,* and *Old Black Joe.*

These beloved plantation melodies were simply intended to portray one race of people, one section of our country, and one period in our history. But Foster did more than this. He created songs which have leaped the boundaries of space and time and express universal thoughts and emotions. Love of home, love of family, homesickness and timesickness — these are the themes of Stephen Foster's immortal melodies

The best of his sentimental ballads are still sung today. His hauntingly beautiful *Jeanie with the Light Brown Hair,* his tender *Come Where My Love Lies Dreaming* and *Beautiful Dreamer* recall the charm of an age which is past. *Oh!*



Dare old Massa am a-sleeping,
Sleeping in de cold, cold ground.



Down on de Mississippi floating,
Long time I trabble on de way

Susanna and *Camptown Races* are proof that Foster possessed a sense of humor and could sing in a lighter vein. Other songs still heard today are *Old Dog Tray, Old Uncle Ned, Nelly was a Lady,* and *Nelly Bly.*

Foster was a prolific writer who devoted most of his life to music. During his brief career, he wrote more than two hundred original songs and compositions. He also arranged, adapted, and translated over a hundred other works. About twenty of his best works so combine the qualities of poetry and melody, simplicity and sincerity, that the resulting songs form a remarkable contribution to the music of our nation and of all mankind.

Stephen Foster burst like a shooting star upon American music. He burned with a quick, bright, brief flame for a few spectacular years; then he faded away, in a dim trail, lit by only a few occasional sparks. His tragedy was that he could not maintain the high standards of his early years.

Foster's parents had a family of eleven children. After the death of his youngest brother, in infancy, Stephen was the youngest member of this large family, cherished and protected by parents, brothers, and sisters. This position of youngest child in his much-loved family colored his way of life and is reflected in his songs.

The Fosters were a close-knit family, and Stephen had a bright, happy childhood. The Fosters were interested in music, art, and literature. His mother and sisters sang and played musical instruments, and it was from these members of his family that the young Stephen early acquired an interest in music and poetry. With their encouragement, he learned to sing, compose, and play, with little or no formal training. The cultured atmosphere of the Foster home helped to compensate for Stephen's failure to complete his formal education.

As a boy in Pittsburgh, Stephen showed early that music was his chief interest, whether participating in children's neighborhood theatricals, or singing in his home, or learning to play various musical instruments. While his family encouraged him in his music, they thought of it simply as an interesting hobby, rather than as a possible life career. There was little opportunity for the serious study of music in the Pittsburgh of Foster's youth. Whatever he learned was largely through his own efforts.

The composer's biographers usually refer to him as Stephen, rather than as Foster. This is because of the youthful qualities in his personality, which he kept through all his short life. As a boy, he was kind, modest, unassuming, sympathetic, and impractical. His personality did not seem to change with the passing of the years. He remained an immature boy, in many ways, to the end of his life.

Stephen's education was obtained from private tutors, and from academies in Pittsburgh and Bradford County, Pennsylvania. In July, 1841, at the age of fifteen, he entered Jefferson College, at Canonsburg, Pennsylvania. His experience with higher education lasted only a week. After a brief struggle with homesickness, he returned to his family in Pittsburgh. This lack of stability and of stamina was characteristic of much of his life.

The next five years, from 1841 through 1846, were spent in Pittsburgh. Stephen studied with private teachers. He learned French and German. He acquired some ability as an artist. He had occasional work in an office or warehouse. He devoted his leisure hours to music, for which, his father said, "he possesses a strange talent." He began to compose songs, and had the satisfaction of seeing some of his early efforts appear in published form.

Late in 1846, Stephen left Pittsburgh and went to Cincinnati, to become a bookkeeper in a steamboat agency, Irwin & Foster. One of his brothers was a partner in this firm. Stephen was now twenty years old.

He spent the next three years in Cincinnati. They were among the happiest and most formative years of his life. Cincinnati was a vigorous and growing young city of the West, populated by New Englanders, Pennsylvanians, Virginians, and Kentuckians. The traditions of the old South played an important part in the life of the city. To this mingling of the streams of several American cultures, a strong German element added an Old World flavor, and an interest in the arts, notably music. Cincinnati's levees were washed by the waters of the Ohio River; she was an important shipping point for both passengers and freight. Southern planters, river men, soldiers bound for the Mexican War, gold-seekers bound for California, Negro roustabouts, all formed a colorful and ever-changing panorama of humanity along her water front. She carried on a thriving trade in pork, wheat, and cotton. Cincinnati well deserved her title of Queen City of the West.

From his office on the levee, Stephen could observe, first-hand, all this activity. His new life

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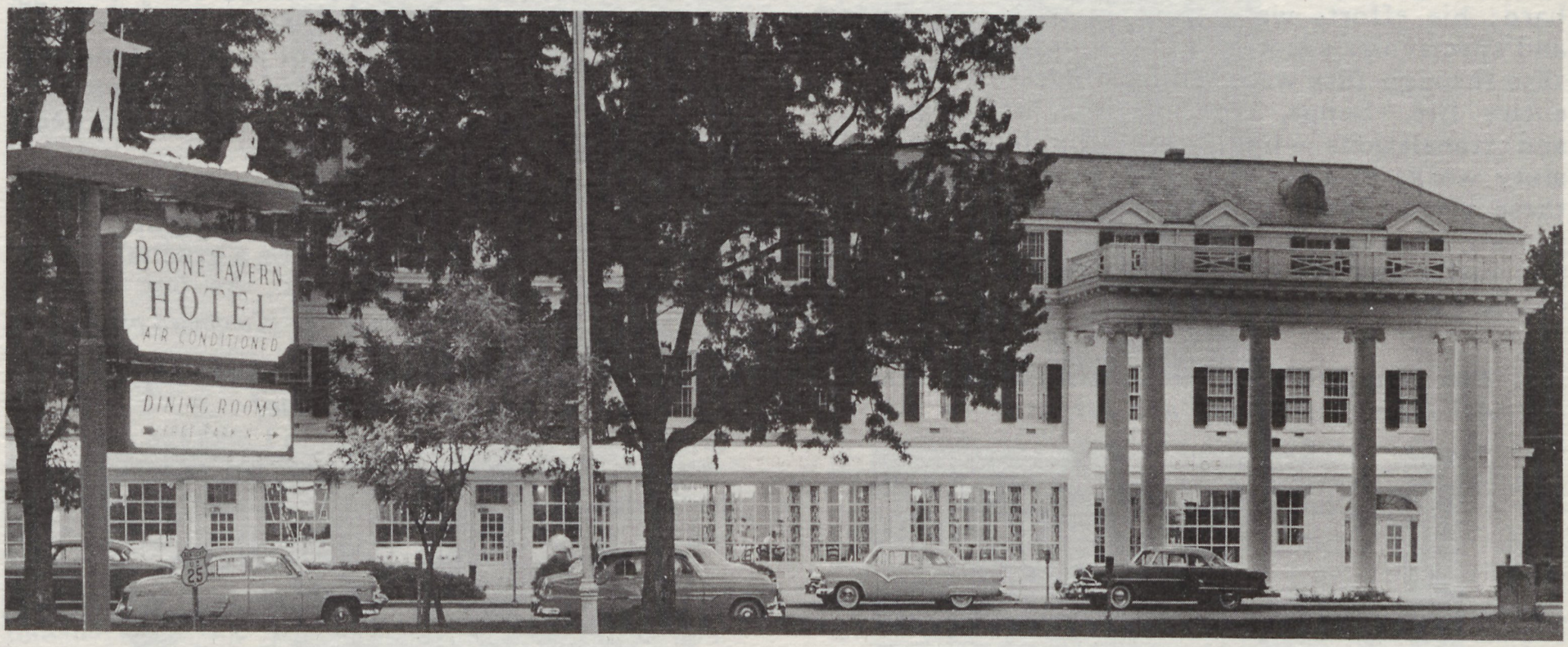


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was interesting and stimulating. In the friendly environment of Cincinnati, both fresh and mellow, Stephen's genius blossomed. It was in Cincinnati that he began to write songs in earnest, and it was there that he decided to abandon a business career and to become a professional composer.

While Stephen was interested in the steamboats and the picturesque life along the water front, his heart was never in the actual business of the steamboat agency. He was more interested in other phases of Cincinnati life. He made friendships among the musicians, writers, minstrels, and publishers of the city, which vitally affected his later career. He continued to write songs. Slowly but surely, the number of his published works began to increase, and the minstrel bands began to make use of them, in their concerts.

Oh! Susanna was published in 1848, just after gold was discovered in California. By 1849, thousands of Americans had started for the West, to seek their fortunes. These Forty-Niners took unto themselves Stephen's hearty *Oh! Susanna,* made it their marching song across the continent to the gold fields of California, and eventually transformed it into that young state's unofficial anthem. The song spread all over the world. *Oh! Susanna* and *Old Uncle Ned,* which was also published in 1848, became national and international successes. Their composer, who had simply been writing songs for the amusement of himself and his friends, found himself famous.

Early in 1850, Stephen returned to Pittsburgh, as a professional composer, to devote himself completely and intensely to his music. He was no longer an amateur; he intended to earn his living by writing songs. He was ambitious; he worked hard; his efforts were crowned with immediate and spectacular success. The six years from early 1850 through 1855 were the most successful of his entire life. Songs, compositions, arrangements, and translations — more than one hundred and sixty works in all — poured from his pen during these years. Many of these works were of only passing interest; they enjoyed a brief period of popularity and then were forgotten, just as most of the popular songs of the present are soon forgotten. But his genius was now at its height. In addition to his many works of only moderate quality, he was composing songs which would never die. Each year, at least one new song was published which added to his permanent fame.

In this part of his life, he knew happiness, success, and fame. He came of a good family. He enjoyed recognition on a world-wide scale. He had many advantages of education and background. He had gaiety and humor. He was known for his kindness, his friendliness, his gentleness, and his generosity. He married a pretty Pittsburgh girl. Life seemed to offer everything that could be desired.

Two of the greatest years of Stephen Foster's life were 1850 and 1851. He became a successful professional composer; he fell in love; he married; his daughter was born; his finest song was composed.

Just about the time his child was born, in 1851, he was working on *Old Folks at Home,* or *Way Down Upon the Swanee River,* as the song is often known. Perhaps the great events of love, marriage, and the birth of his daughter which he had recently experienced gave him the inspiration to create his masterpiece. This wonderful song is among the best-loved melodies in the history of the world. Although Stephen never saw the Suwannee River of Georgia and Florida, he immortalized it in song. It has become a half-legendary stream, encircling the earth. It flows through the soul of humanity. It has become the symbol of all mankind's vague, lost, wordless dreams, of joys that have vanished, of unattainable longings, of homesickness and timesickness.

The following year he composed *My Old Kentucky Home.* It was published early in 1853.

This great song is another flawless creation of Stephen's genius. It is a gem of poetry, of melody, and of sentiment. The soul of the person who sings it is released of emotions almost too deep, too intense to be borne.

"The day goes by like a shadow o'er the heart,
With sorrow, where all was delight."

With the passing of the years, a gradual change took place in his personality. As our country

(Continued on page 26)

The young folks roll on the little cabin floor,
All merry, all happy and bright;



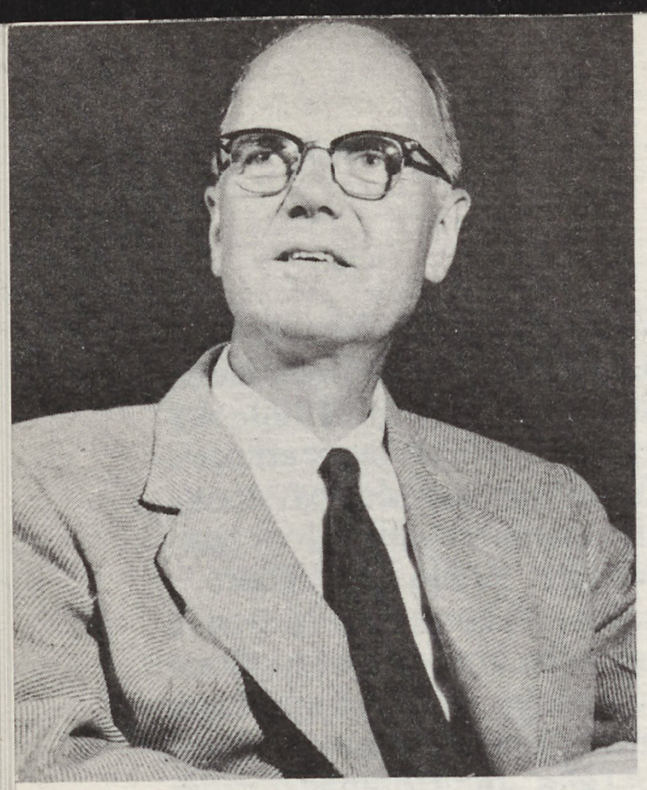
When will I hear de banjo tumming,
Down in my good old home!



JAY WILLOUGHBY, *Stephen Foster*, a recent graduate of Washington University in St. Louis, is now a graduate student in music at Indiana University. While in St. Louis, he was active in the Community Playhouse both in dramatic and operatic productions, working with Edwin McArthur, musical director of the St. Louis Municipal Theatre. Last summer he was featured vocalist for the "Band Concert in the Park" series which was broadcast over KMOX. His St. Louis career also included appearances with the St. Louis Symphony, three years with "Summer in St. Louis" broadcast over KMOX and three years as featured vocalist on "The Protestant Hour." Last November, Willoughby was called to New York to record four solos for an L/P stereo record by Epic Record Company. "Remember When" includes songs from the years 1860-1900. In the field of television, his most notable appearances are as featured soloist on the Raymond Massey stereo TV Christmas show and the premiere television performance of the Beeson-Saroyan "Hello Out There." As a recipient of both the Award from the National Society of Arts and Letters and the famed Metropolitan Opera Award for 1959, Willoughby was well received at Indiana University and has appeared in productions of "Most Happy Fella," "Tales of Hoffman," and "Rigoletto" during his first year there.



BARBARA ALLEYN LOCKARD, *Jane McDowell,* returns for a second season to create the role of "Jeanie With the Light Brown Hair." She was originally discovered while appearing in The Judy Garland Show in New York City. Prior to her work in New York, Barbara received her Masters Degree from the University of Indiana where she was President of Theta Alpha Phi, the honorary theatrical fraternity. Also as a student, she toured the Far East and Caribbean Commands with the world-renowned "Belles of Indiana." Since her appearance with the original cast of this show last summer, Barbara has been pursuing her career in New York City, being seen Coast to Coast on the NBC-TV productions of "Cavelleria Rusticanna," "Amahl and the Night Visitors," and "Don Giovanni." On March 31st, she appeared in "Talent 60," as a winner of the 1960 Broadway Show League's search for new talent discoveries. She travelled out of New York with the Manhattan Soloists, a trio of violin, piano and soprano and also made a guest solo appearance with the Chattanooga Opera Association in November. She received rave reviews for her performance in "The Beggar's Opera." Her latest appearance was at the General Assembly of the Eighth National Dramatics Arts Conference at Indiana University during rehearsals for this show.



THE STEPHEN FOSTER STORY—
A Synopsis

Edited by SAMUEL SELDEN

Dr. Selden, who directed THE STEPHEN FOSTER STORY in its premiere season, has a long history of success in the field of outdoor drama having brought into being the first of the great symphonic dramas, THE LOST COLONY and followed it with his direction of WILDERNESS ROAD and THE CONFEDERACY. He is now the chairman of the Department of Theater Arts at the University of California in Los Angeles.

The "Stephen Foster Story" tells in dramatic form the events of one year in the life of America's first full-time ballad maker, and presents to us in a new setting a number of his most beloved songs. Since this is a play and not a biographical account the author, Paul Green, has adapted parts of the story. He has not done this with a view to creating a new character, but to making Foster and his compositions a little more understandable to an audience of a different century from that in which the song writer lived and worked. Says Mr. Green: "For dramatic clarity I have in certain instances in this play freely interpreted the facts of Stephen Foster's life, but the main course of action is authentic."

ACT I

In place of the usual instrumental overture, THE STEPHEN FOSTER STORY opens with a chorus. The great singing company, standing on stage, lifts its voices in a special rendering of a group of Foster's songs. The voices fade, the lights dim, and we catch a glimpse of young Stephen in the woods picking out a tune on his flute. He is sitting on a pile of half-cut logs while beside him is the axe which he has brought with him for a chore of chopping now forgotten.

Below, on the other side of the stage is the Foster family's faithful servant, Lievy Pise. Standing on the porch of the Foster home she is calling loudly to Stephen to bring her some stove wood. We see clearly that Stephen's slowness in doing his chores is a great trial to her. But she loves him, and when he brings down the hill a pitifully small armful of kindling, she forgives him. Doesn't he joke and make up wonderful songs, songs that always make her laugh and feel good? Stephen says he will make up a song about her and she is very happy.

Their merriment is interrupted by Dudley Morton, a young lawyer who enters briskly down the street. He brings the news that William B. Foster, Stephen's father, has lost his suit for recovery of personal funds used to finance Andrew Jackson's New Orleans campaign. Stephen's brothers, William Jr., Morrison, and Dunning are with their father. When the group returns after losing the suit to Dudley, the brothers reproach Stephen for not having accompanied them. They have little patience with his doodling music, and he has little interest in their preoccupation with commercial matters.

Left alone by the family, Stephen is joined by his good friend and music teacher, Henry Kleber. Kleber is one of the few people in town who understands the young man's restlessness and has faith in his talent. Stephen is writing a song for Jane McDowell to sing at the groundbreaking for the new factory which is being built by Mr. Igoe. Everyone says the groundbreaking will be a big event. Kleber reminds Stephen that he has also promised a song to Gussie Jordan, daughter of the tavern keeper, for the same ceremony. Stephen decides that he can solve the problem of possible jealousy between the two girls by writing a song for each of them.

At the groundbreaking we meet the great industrial magnate, Gottlieb Igoe, who delivers an impressive speech on the mighty progress of industry in the city. At an appropriate moment in the ceremony Jane sings one of the many beautiful hymns written by Stephen, and then Gussie appears dramatically in the raucus costume to dance with a tambourine as Stephen and a quartet sing "Oh, Susannah." This boisterous display causes a sensation. The company breaks up immediately for dinner and Jane leaves Stephen with his friends as she goes off on the arm of Dudley Morton.

Igoe: *"Stop that laughing!"*



Stephen: *"Don't bet your money on de Shanghai"*





Josh:"*That's a boy, Stevie. Whup him good!*"



Stephen:"*No matter where Jeanie and I go, here will ever be our home.*"

It is now Christmas Eve. Dr. McDowell's family is at home. The Doctor, with Jane's assistance, is bringing his bookkeeping up to date. Mrs. McDowell confides to her husband that she is very much concerned about Jane's interest in the rattle-brain Stephen Foster. It seems to her that Dudley Morton would make a much better husband for the girl. Their conversation is interrupted by Stephen and a group of Christmas serenaders dressed in outlandish animal masks. Stephen and Jane sing his new song "Open Thy Lattice, Love," and the group, including Jane, the reluctant Dudley and Joe from the McDowell household, joins hands and winds its merry, noisy way into the darkness.

Stephen tries to give up his songwriting and adapt himself to the commercial business world by taking a position as a clerk in Mr. Igoe's new factory. But even as he works, the chanting of the roustabouts along the docks and even the whistle of the steamboats on the river take the form of songs in his mind. He is able to continue his bookkeeping only by stuffing cotton in his ears.

We are led to believe that Stephen might have been able to conquer his desire to compose if he had not had a visitor. The minstrel King, E. P. Christy, finds him in the Igoe office and tells him that he has heard about some of his songs. Christy finds a discarded scrap of paper on which Stephen has sketched out a few bars of "Old Folks At Home." Christy buys the rights to this for fifteen dollars and asks that Stephen send him anything else he writes. Stephen is overwhelmed. He decides to spend the whole amount of his fee on a bouquet of roses for Jane.

Stephen has relatives in Bardstown, Kentucky. Mr. Igoe sends the young man to the plantation of Judge John Rowan at Federal Hill to arrange for a contract on tobacco. At the home of his cousin, Stephen is swept up in the spell of gracious hospitality. He is so occupied with this that he forgets to submit his bid for the shipping contract. Realizing that he is a failure as a business man he is depressed. However, Stephen's spirit is quickly stimulated by the action of the Ball, the happy singing crowd of well-dressed guests, and the sadder singing of the plantation Darkies. This visit at Federal Hill is to prove to be the inspiration for "My Old Kentucky Home."

ACT II

As the second act opens we find Dudley courting Jane in the McDowell Home. They are interrupted by the rude appearance of an intoxicated Stephen. Dudley and Jane go into the garden leaving Stephen with his good friend Joe, the McDowell butler. Filled with his thoughts of Jane, Stephen sits at the piano to compose words and pick out a tune for a song he will call "I Dream of Jeanie With the Light Brown Hair." The music drifts out through the window into the garden. Jane, talking with Dudley who proposes to her, tries not to listen to the song. In spite of the effort, however, she is drawn back into the sitting room. After quarrelling over Jane, Stephen and Dudley leave her sobbing in her father's arms.

Joe leaves with Stephen and soon they meet two of Stephen's cronies, Henry Kleber, the music teacher, and Josh Pollock, the town drunk, along the side of the road. Forming a quartet they sing "Shanghai Rooster."

Christy's Ethiopian minstrels are giving a gala performance at the opera house. After the End Men's routines, Christy comes forth in a distorted version of "OLD Folks at Home" which he is selling his song. Stephen angrily interrupts the show and gets permission to render the song in the manner in which he had intended it to be sung. His way proves to be more persuasive than Christy's. The minstrel king, always practical, takes advantage of Stephen's triumph to announce that Stephen is going to do another song, a great plantation song, especially for Christy's show. As the audience makes its exit from the theatre, Stephen gets into another fight with Dudley. Dr. McDowell forbids Stephen from ever seeing Jane again. Dudley escorts Jane from the theatre.

Completely depressed and unable to see Jane, Stephen finds that the once plentiful songs will no longer flow from his mind. He wanders drunkenly along the dark wharves by the river side. Lying on the ground he has a nightmare in which the figures and sounds of his songs whirl and cry around him. Running out into the night, he finally finds himself standing below Jane's window. He calls and she answers. He whispers to her his song, "Beautiful Dreamer." She joins him in singing. Then, still in her nightgown, she comes down to him in the garden. Jane tells Stephen that she still loves him. They plan their wedding. In his great joy, Stephen recalls the warmth of his summer visit to Kentucky and the scenes of Federal Hill and the plantation and "My Old Kentucky Home." Now he and Jane know that he can and will be a successful song writer.

As the final notes of "Weep No More" fade across the stage we see Stephen and Jane, now married, boarding the river boat on their way to New York. The great chorus catches up the song and sends it down the river after them.



OUR INSPIRING HERITAGE

by PAUL GREEN

Every nation is engaged in the business of building some sort of civilization. And true civilizations are built on ideals, on tenets and purposes of the human spirit and imaginative reach of the citizens which soar beyond the pother and stir of grab and gain alone—or they are not built.

A nation is like the heroes it honors, like the events it cherishes and remembers, like the shrines and the sacred places of its history which it visits and keeps vivid, active and alive. This was true of Greece, of Carthage, of Rome, and is still true of England, America, Russia, China, India, or any nation whatsoever.

And the State of Kentucky, in building an amphitheatre here in the My Old Kentucky Home State Park and producing a play on the folk musical hero Stephen Foster, is adhering to this belief and thus furthering the cause of American culture as well as strengthening the fibre of the national being. So I believe.

Some time ago I was reading an essay by the eminent 19th century German scholar Dindorf in which he said that the Aeschylean dramatic trilogy, *The Oresteia* of some twenty-five hundred years ago was perhaps the greatest production ever put forth by the creative genius of man.

Whether Dindorf was right or not, I don't know, but I am dogmatic enough to say that I do know that one of the reasons for the splendor of Aeschylus' work —and that goes for Sophocles, Euripides and Aristophanes and Shakespeare and Lope de Vega as well—was that he loved his subject, found it important and worthy of his devotion as a writer.

Aeschylus loved Greece, he loved her heroes and the, to him, glorious events of her mighty past. And in writing about his native land and about these statesmen and heroes and these events with the fire and fervor he did, he the more kept alive the greatness and the importance of both.

Now I along with many other humble citizens in this land—and I am sure in fact that this applies to a vast number of our people—have again and again and much too often found it hard to keep faith in our leadership, in our statesmen and thus keep faith in our country. Too often, try as I would, I could not rouse up any reasonable admiration for the keepers and guardians of our American way of life.

Actually at this very hour many of us are asking what has happened to our leadership. No doubt there has been plenty of asking going on all through our history. But it seems there never were better reasons for such asking than there are at this time of global sensitivity.

Yes, this day seems like one of the special times for asking.

And yet whatever lack of statesmanship and greatness lies in our present political leaders and whatever doubts and questions I for one may have about them, I have never felt there was any real reason for such asking or doubting concerning the principles of democracy which underlie our form of government and which are, I think, identical with the principles of truth and as inspiring, enriching and life-giving as that truth itself. As the years have passed with me and I have moved up and down the land and back and forth among the peoples of the world, I have come to hold certain unshakable convictions, faiths and contentions about our democracy.

I have come to believe that our American heritage, our American way of life as an ideal, possesses the righteous reality of a true religion and that men giving service thereto are in line with the pattern of human survival and not of human extinction.

I know that in this atomic age of power you can hear the voice of cynicism and of scientific materialism declaring that democracy and Christianity are too soft to provide a philosophy sufficient to meet the demands of power, the mailed fist, the fierce competition of national strengths and the clash of arms.

But I do not believe this. Call these times times of crises and jeopardizing of the nations one by the others, still I do not believe this.

And so it is that in these days and times of crises I find myself turning back more and more to the elements and constituencies of our early democratic faith. I find myself turning for aid and sustenance to the pioneers and forefathers who helped define, delimit and bring forth into living phrasing and terminology these ideals that are both the root and branch of our faith.

I find myself going back to the early days of our nation's history trying to put my ear, my spirit in tune as it were to the speaking, to the visioning of these thinkers and leaders.

And just as in Greece her literary workers interpreted and reinterpreted her heroes, her historical events — told and retold the story of Ulysses, of Menelaus, of Achilles and Agamemnon, of the Elusinian mysteries, of the Delphic oracle, of the blood-stained ground at Thermopylae and Marathon, of the sun-lit glories of Salamis — told the story of the

beauteous gods and goddesses walking wreathed in beauty on the earth, of the dryad and hamadryad spirits living in the streams and trees and of the rosy-fingered dawn advancing over the edge of the world—just as the literary workers of Greece did this and with each interpretation raised them into more vivid and inspiring reality, just so it has seemed to me that we in this nation should seek to interpret, to reinterpret, to tell and retell, to dramatize and redramatize our heroes and heroic events and to seek to memorialize and consecrate the shrines of our national being—to tell the story of our pioneer figures, our explorers, our statesmen, our builders, our poets, and our singers—men like Franklin, Washington, Jefferson, Adams, the strong-souled Indian Chiefs Red Jacket, Tecumseh, Logan and especially tragic Osceola, Ralph Waldo Emerson, Abraham Lincoln, Stephen Foster, Walt Whitman, Thomas A. Edison, Woodrow Wilson, Luther Burbank—and on and on.

And for renewal and inspiration let us consecrate and visit and tend with loving care our nation's shrines—Roanoke Island where the first struggling beach-head colonists of our nation suffered, hoped, endured and died—Jamestown Island where our early founders experienced hunger, starvation, even rot and decay as they worked to begin a new nation—the dour, bleak shore of Plymouth Rock where the Pilgrim fathers established their tough and tenacious hold against all odds and terrors of freeze and flood—Valley Forge with its remembered snow-stained drippings of blood of the suffering trusting soldiers there—the Gettysburg battleground where the blind and pitiful tragedy of a nation's fratricide reached its crest of fury—Kitty Hawk where man's first winged soaring into the sky took place—and Los Alamos where the crude dross of earth was first transmuted into the celestral fire of heaven—and so on here to old Federal Hill where a young singer once visited while drawing his immortal melodies from the living air.

For if we work to make these characters live again, quicken the sense of these events into being, enshroud and fill these consecrated places with both actual and symbolic meaning, so much more will all of these with their best virtues live in the lives of our children and the generations of the future—generations who in turn can retell, reinterpret and redramatize them for their children.

I don't mean that this is ancestor worship, an unreal devotion to the past. I simply mean that if we can make real and manifest and dramatic in our thinking, feeling, and doing the stories, the lessons and the ideals of our forefathers and leaders, of our historic events and places, just so much stronger and more stimulated and inspired can we be in facing the tasks that lie ahead of us.

So it is that we the more can fill the cup of our souls to joy and enrichment.

And in moments of weakness as now, times of uncertainty and wandering as now, we can look back for a moment to these events, these places—look back to these historic figures standing there in a close-up actuality, can crook our hand to our ear and listen to Washington's words riding on the wind as it were—hear him saying—"Observe good faith and justice towards all nations."—"Cultivate peace and harmony with all. Religion and morality enjoin this conduct, and can it be that good policy does not equally enjoin it?"—"The foundations of our national policy will be laid in the pure and immutable principles of private morality."

Or hear the ever encouraging voice of Jefferson declaring "We stand for the equality of man, for the freedom of man, the responsibility of man." "Truth is the proper and sufficient antagonist to error."—"The purpose of the state is to see that the talents of its citizens reach their fullest expression, each and everyone."—"A nation can only be as strong and as healthy as its citizens are strong and healthy."

And when Jefferson talked about the people he meant all the people, of whatever color, race, creed or class.

Or lean out to listen and hear the mighty words of Abraham Lincoln, speaking to you and me across the ages—"Let us have faith that right makes might, and in that faith let us dare to do our duty."

Or hear again that nearer and likewise tragic figure Woodrow Wilson in his last public speech on earth declaring in militant words addressed to a wavering people—"An aggressive fight for the establishment of high principles and just action will restore the prestige of our nation as nothing else could, and I shall be glad to take part in it."

And thus it will be that from a backward look and a backward listening we can turn squarely to the future and face that future more reassured, more certain of the way we should and must go, of the things we should and must do, of the leadership we need to take and must take!

And joyful will be our challenge and our duty. And joyfully we move to meet them.

It is in something of this spirit then that we offer this Stephen Foster play to the American people.

"Foster's songs have been received into the world's choir. His music lives and has become universal, but the name and memory of the man who created it lie dead amidst the singing crowds . . . "

— Young Ewing Allison in his
My Old Kentucky Home.

A COMMUNITY PROJECT

by LAWRENCE W. ADAMS, *Secretary*
of
The Stephen Foster Drama Association

To review the steps that led to "THE STEPHEN FOSTER STORY," as you see it produced on the spacious stage of the beautiful outdoor amphitheatre, and what you don't see in community support and interest, is like trying to review in five hundred words or less World War II.

Those of us who have watched it evolve — and the word is used advisedly — hardly recognize the form it now takes in reality as compared with the original plans put forward in June and July, 1957.

At the outset, let it be said that the resiliency, tenacity and almost foolhardy doggedness of a community, personified in the person of the late Ted Cronk, are the basic factors responsible for the project being carried through to its completion.

Reviewing the step-by-step process whereby a community becomes welded to an idea is not only not easy, when set down on paper it appears almost ludicrous, at least in this instance.

The idea was pursued in 1957. Actually, the "idea" evolved sometime before that, in 1954, when Paul York, then Secretary of the Chamber of Commerce, contacted Cronk in Berea.

The first public action occurred in July, 1957, when a meeting at the Old Kentucky Home Country Club was called at the behest of the Kentucky Department of Conservation, under which, at that time, the Parks Department operated. Present were representatives of the State, officials of the University of Kentucky, and local citizens. A plan was presented whereby the State would build an amphitheatre, the University of Kentucky would produce "The Life of Stephen Foster," funds for staging would be solicited from Kentucky industries, and Bardstown, as a community, would be called upon only to provide a 50 thousand dollar sustaining fund with cash and pledge. The local fund would stand in reserve to help the production over any fiscal rough spots.

One published account at that time said that July 4th, 1958, might find the opening of the show here in Bardstown.

The July, 1957 meeting was enthusiastic. Everyone left it filled with zeal. But, if as a community we didn't know it then, we were to learn soon that the Lord helps those who help themselves.

A second thought by the University of Kentucky officials determined that the college was not in a position to act as producing agent for a project so far afield, both physically and in intent. In the fall of the year, the University of Louisville, while interested, similiarly determined that a production such as envisioned was not a proper undertaking in line with school practices and policies.

With the chill of fall, '57, a chill of pessimism crept in. No big funds were forthcoming from Kentucky industries. No producer was available to take the ball and run with it.

It was generally known that a possibility of a production based on the life of Foster was more than of passing interest to an area in Florida.

But, black despair that prevailed, more local folks than not thought that, just possibly, something might be salvaged. Ted Cronk, Business Manager of "WILDERNESS ROAD," had left Berea and come to Bardstown, a man — suddenly — without an organization. The local folks refused to punt. Instead, at a meeting specially called at Bardstown City Hall, October 31st, 1957, Incorporators of the "Stephen Foster Drama Association" were elected, and a campaign fund chairman was appointed. This latter duty fell to Ben T. Guthrie, now one of the Drama Trustees. Incorporators of the Drama were, as published in the *Kentucky Standard,* Larry Adams, Freeman Carothers, C. W. Dobbs, Dr. James B. Graham, Ben T. Guthrie, Mrs. Polly Hall, W. E. Jones, Donald Keene, Randall Riley, and Rev. Robert Shaver.

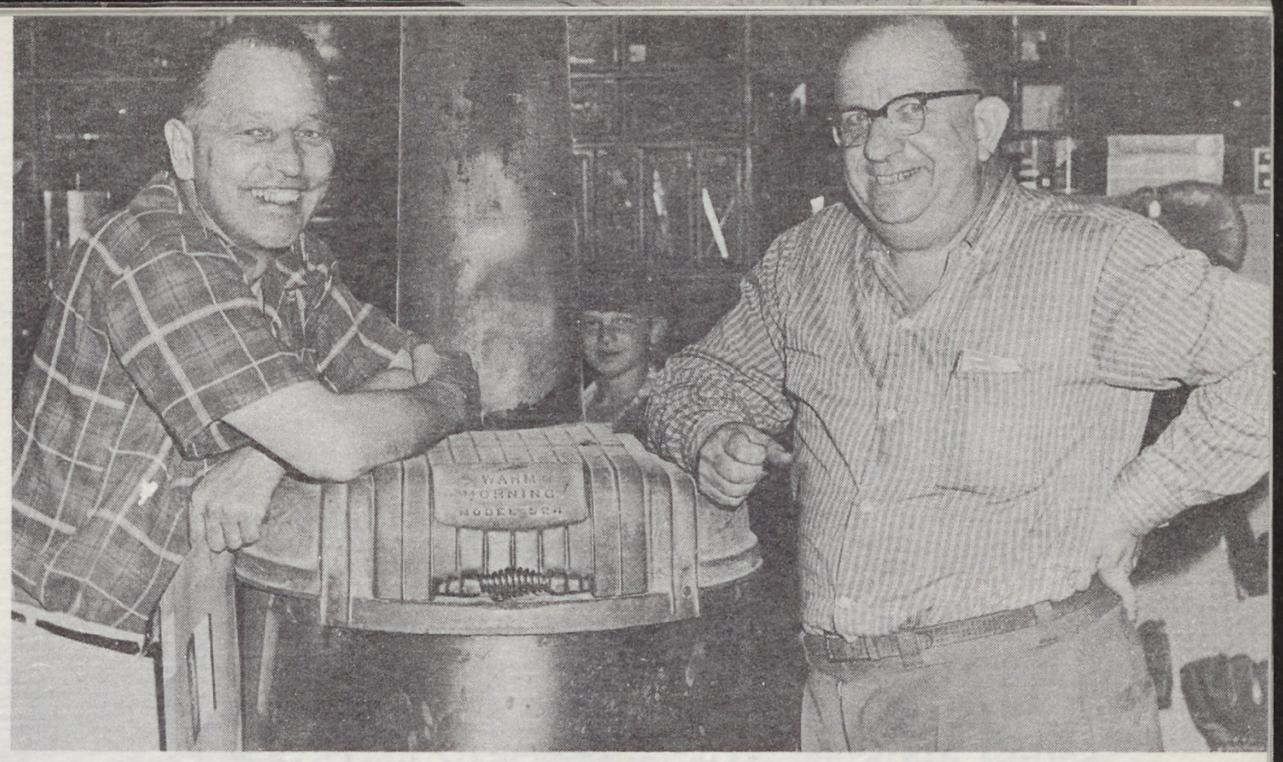
In the meantime, a log cabin had appeared on the horizon, and Nelson County Homemakers were to officially host a "log raising" for a "Hospitality House," near the amphitheatre site. On log raising day, October 19, 1957, it was privately conceded that prospects seemed much brighter for building a log cabin than an amphitheatre. Things had struck a snag in Frankfort. However, the log raising went on as scheduled, and, if nothing else, served as a focal point for Nelson Countians to actually see something in the way of

Citizens of Bardstown rally for Opening Day Speeches



"Before"





Ted Cronk and Paul York meet in true country tradition, by the old pot-belly stove, to discuss plans for production of THE STEPHEN FOSTER STORY.

activity in an area much discussed, but physically still disturbed only by an occasional rabbit or a misdirected golf ball from the adjoining fairway.

Following the October decision that if a drama were to be produced, Bardstown and Nelson County would produce it . . . and if an amphitheatre were to be built, Bardstown and Nelson County would have to assume the burden of responsibility of selling the idea to the State, a period of quietude set in. Pledges in the fund raising effort continued to mount toward the 50 thousand dollar mark.

In February, 1958, it was publicly acknowledged that, while the Drama project was still being actively pursued, a July 4th opening was out of the question.

The entire project consisted in the first four months of 1958 of interminable trips to Frankfort, diligent work by such men as Frank Wilson, Ballard Jewell, and Jim Sutherland using their good offices with the administration, and with an end result that on April 14th, 1958, Lt. Governor Harry Lee Waterfield announced in Bardstown that the State would build an amphitheatre on the grounds of the Old Kentucky Home State Park.

Paradoxically, this announcement followed by nearly one year the original meeting at which it was proposed that the State would build an amphitheatre for the production. By this time, the local citizens had their hearts, souls, and some amounts of cash money in the effort. Again, the project was off the ground.

Ground breaking ceremonies for the amphitheatre were set for July 4th, 1958. Many talks, many visitors, and again much enthusiasm was exuded by the principals for the occasion. The local folks looked on, cheered the ground breaking, and immediately returned to figuring ways to "actually get the thing built," and raise the funds for the production.

October 6th, 1958, 3 months later, it was learned that drawings for the theater were being completed, and a plan was formulated whereby the Drama Association would lease the Theater from the state, when it was completed.

National publicity for the project, target date June 26th, 1959, started in earnest. Talent searches for prospective cast members, particularly the roles of Stephen and Jeanie, were instituted through selected "monitors" across the country. After several more bleak and disappointing hours in December, 1958, and January, 1959, contracts for the construction of the theater were let by the State.

In this capsule summary of events that evolved into "THE STEPHEN FOSTER STORY" as staged, many names have been omitted. Tribute is due to many people and many organizations, not the least of which is Phil Clore, who was President of the Bardstown Chamber of Commerce when the Stephen Foster Drama idea was proposed.

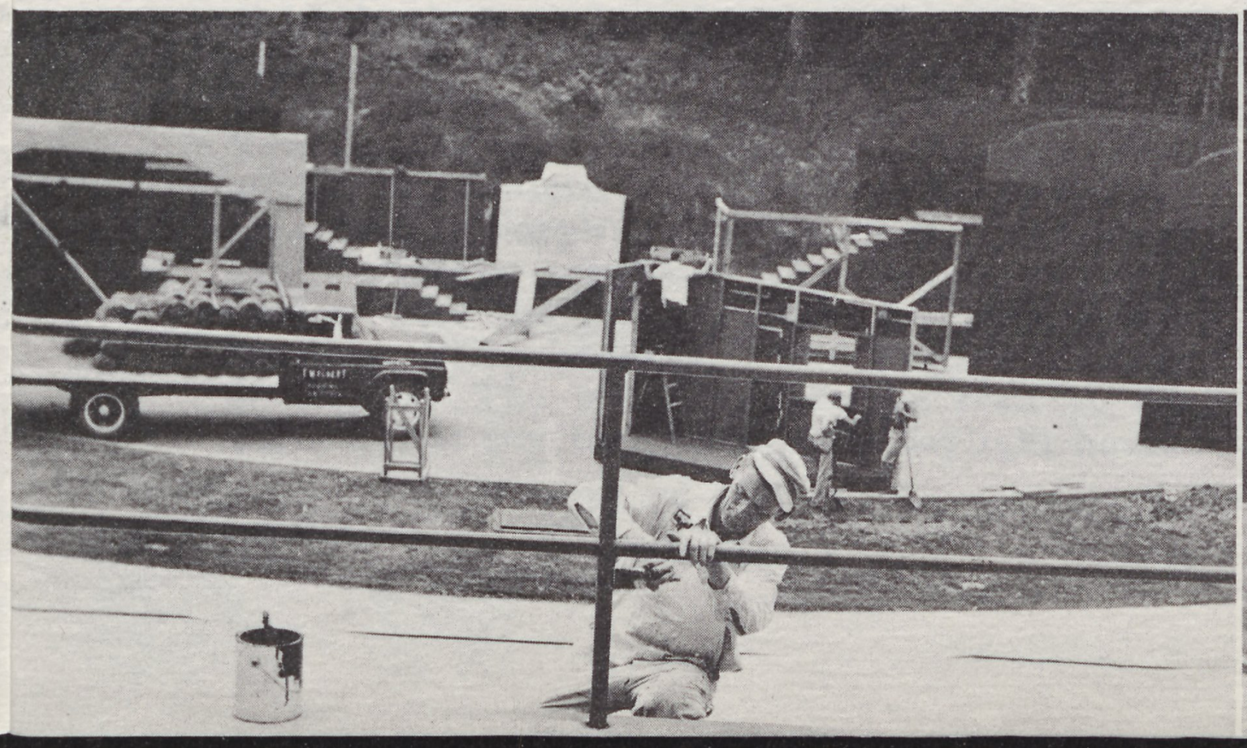
We have already mentioned the late Ted Cronk and reserve for his memory a special place in this program and in our hearts. Others who deserve mention as supporters of this project; with their pledges and with their very real enthusiasm without which the trustees would have been helpless to act, are found on the membership rolls in this program.

Numerous trials and tribulations connected with the project have been purposely left out to avoid undue burdening of this account.

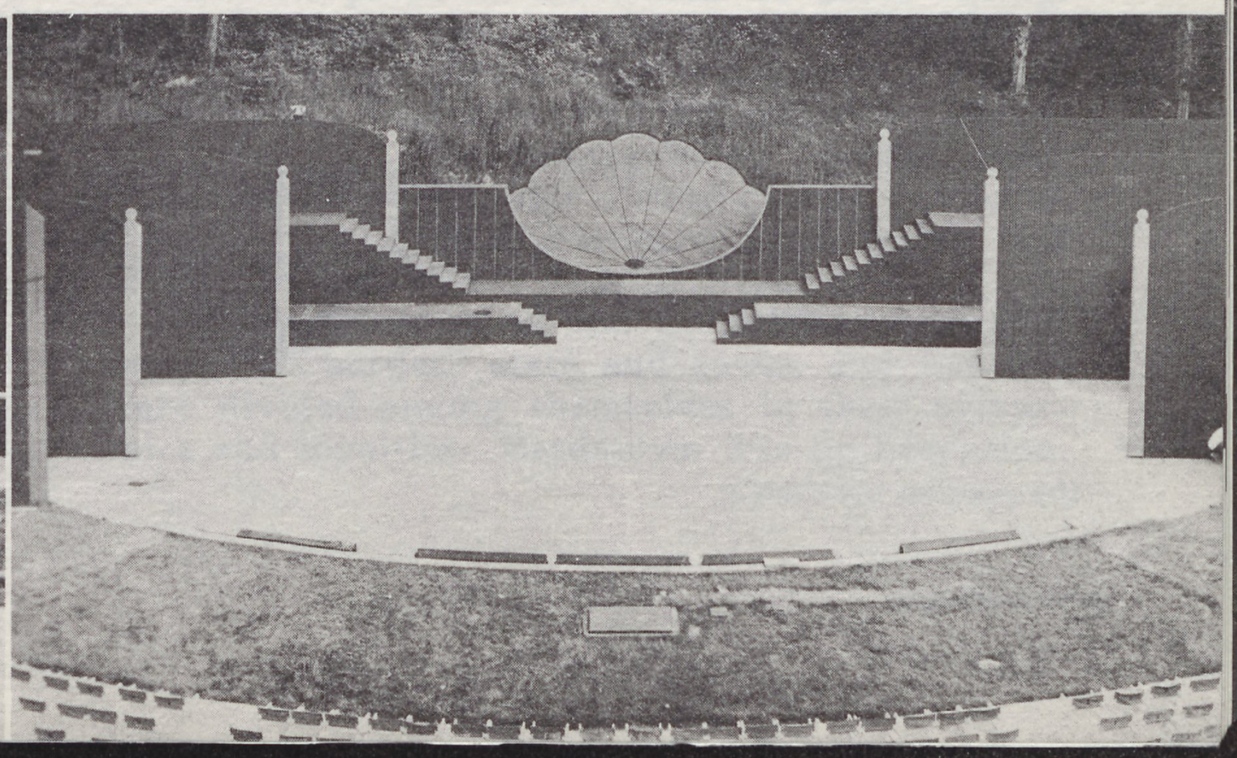
It was a genuine thrill for the first season to be so successful as to assure this, the second year of "THE STEPHEN FOSTER STORY." This is a project of the people of Bardstown and Nelson County. They deserve the credit. It is their musical and scenic ambrosia for you, the visitor, to savor and enjoy and we sincerely hope you do.

The sweetest fruit is that which is difficult to attain, and if for no other reason, we know that the "STEPHEN FOSTER STORY" is yours to delight to, and in it find true American music and entertainment, a product of a Kentucky community's determination not to be denied.

"During Construction"



"After"





Welcome to Kentucky

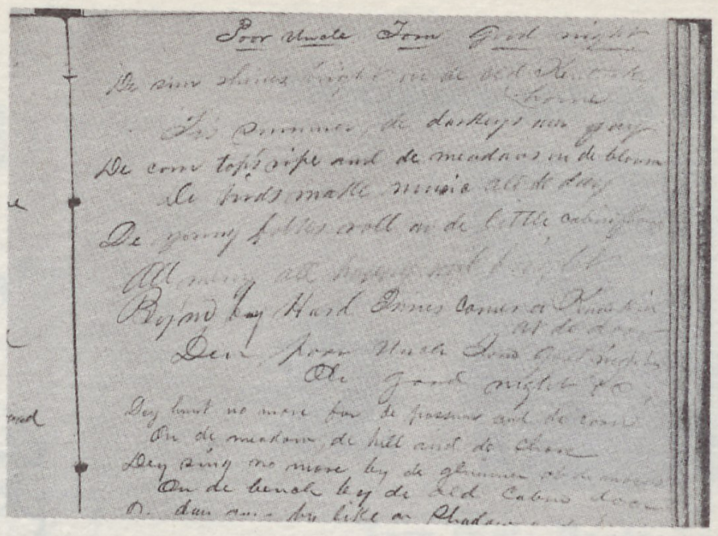
Wherever you drive in the Bluegrass State you can stop with confidence at the Standard Oil sign – knowing you'll find quality products, courteous service and clean rest rooms. Look for the Standard Oil sign – it's the best place to stop to refresh and refuel.

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(KENTUCKY)

STANDARD OIL

HISTORIC BARDSTOWN

(We wish to express our gratitude to Mr. Jack Muir, local historian, without whose assistance this article could not have been written.)



Nestled in the heart of Kentucky is Bardstown, whose formidable and exciting history greatly transcends its size. Here Stephen Foster received his inspiration for the song which has become known the world over as one which spells "Home" for all who are away from home; and here he found the color and the traditions of the South which he used so liberally in his "Ethiopian" songs. Bardstown has taken Stephen Foster to its heart and claimed him for its own — making a shrine of the Rowan Mansion where Stephen visited and wrote his most famous song "My Old Kentucky Home."

The traditions and histories of Bardstown are rich and varied. Now the seat of Nelson County, it is the site of the original Kentucky Court of Appeals as well as the location for the Salem Academy which was established prior to 1782 but later moved to Tennessee where it has grown into the famous Peabody Teachers College.

Bardstown was incorporated as a town by an act of the Legislature of Virginia on November 4, 1778. Thirty years later the Episcopal Sees of Boston, New York, Philadelphia and Bardstown were created and here was built the first Cathedral west of the Allegheny Mountains — the third in the United States. St. Joseph's Proto-Cathedral, whose cornerstone was laid in 1816 and which was dedicated in 1819, was made of materials found in the immediate vicinity. The large pillars are actually whole poplar trees which have been finished at the lower level with plaster and stucco. Bricks that compose the walls were made from the native clay molded by hand and the stone for the foundation was quarried from native limestone rock. A certificate from the Department of the Interior, Washington, D. C., states that "historic building known as St. Joseph's Cathedral in the County of Nelson and State of Kentucky has been selected by the Advisory Committee of the Historic-American Building Survey as possessing exceptional historic or architectural interest and as being worthy of most careful preservation for the benefit of future generations and that to this end a record of its present appearance and condition has been made and deposited for permanent reference in the Library of Congress."

Nine Master Paintings by Van Bree, Murillo, Van Dyck, Van Eyck, Reubens and Jacob Hast are the most interesting and most valuable treasures of St. Joseph's. These and the tabernacle and vestments, consisting of chasuble and dalmatics, were the gifts of Pope Leo XII, Louis Phillippe, King of France, and Francis I, King of Naples. The paintings may be seen at the Cathedral at any time during the daylight hours.

St. Joseph's College for boys was built in 1820. Conducted by the Jesuits from 1848 to 1868, it is now under the direction of the Brothers of the Xavierian Order. Similarly, Nazareth College for girls was founded by the Sisters of Charity in 1814 and grew from the Sisterhood of Nazareth which was founded by Father David.

Bardstown's most famous landmark is Federal Hill, home of the Rowan family, later to be known as My Old Kentucky Home. It was here, in 1852, that Stephen Foster composed his most famous song. The original rear wing was built in 1795 by Judge John Rowan, who was then the United States Senator from Kentucky, and in 1818 he added the present front of the building. The Rowan family lived in it for four generations until 1922 when it was sold by the last of the family in residence there, Mrs. Madge Rowan Frost, to the trustees of a subscription with the understanding that it would be presented to the State of Kentucky as a State Shrine. As nearly as possible, everything in the Home is exactly as it was in 1852 when Foster visited there and each year hundreds of thousands of visitors come from all over the world to see this famous Homestead.

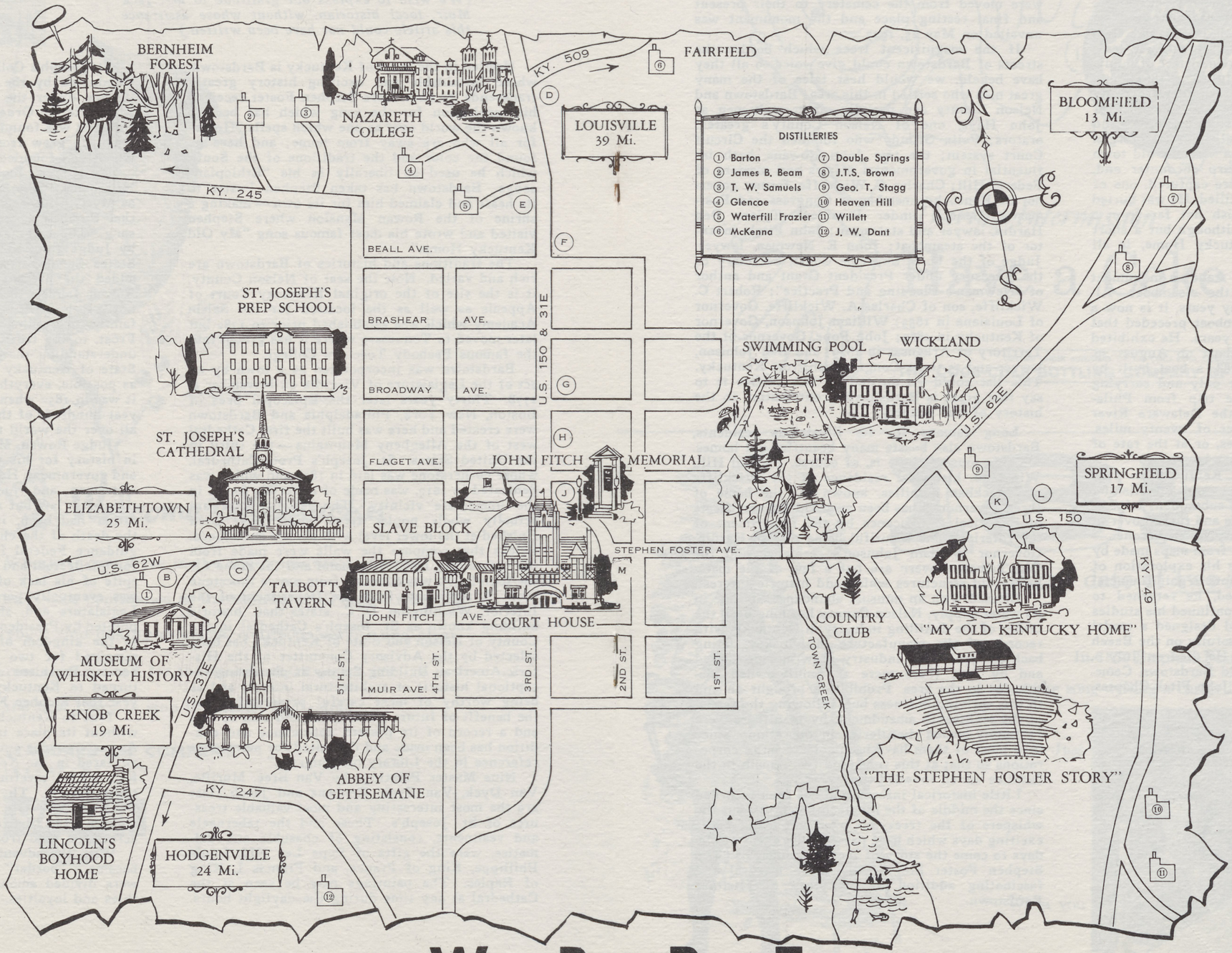
Judge Rowan, Master of Federal Hill, is noted in history for his many accomplishments in law and government. He was a successful lawyer, great statesman and judge. "Young John" Rowan, trained in law but not active in public life as his father had been, inherited the plantation upon the death of the elder Rowan in 1843. Under his guidance Federal Hill became a gathering place for intellectual and artistic society of the day. In spite of his lack of interest in public office, he was eventually persuaded to serve in the State Legislature and, shortly thereafter, he was appointed by President Polk to be minister in charge to the kingdom of the Two Sicilies where he remained for two years until Millard Fillmore became President of the United States. He returned to Kentucky in 1852 and it was in this year that Stephen Foster visited Federal Hill.

True to Kentucky tradition, Bardstown is not without its place in the annals of horse racing. As early as 1797 a notice of races in "Bairdstown" appeared in the *Kentucky Gazette* and in 1842 a four day fall meeting was announced in the *Bardstown Gazette*. The famous "show" horses, Beau Brummel 800, Old Star Denmark and Belle of Nelson were bred at Kenmore Farm which was across the road from Federal Hill.

With the advent of the Civil War, Kentucky became a "border" state and towns and families were divided among themselves in their sympathies and loyalties. Bardstown was no exception.

(Continued on page 20)

Historic Landmarks of Old BARDSTOWN



Old Ky. Home Motel



In Bardstown On West Stephen Foster Ave.

A

Jones' Ky. Home Restaurant



14 Good Reasons For Eating Here

B

Baldwin's Motel



With Air Conditioned Rooms Jct. 62 & 31E

C

Andy's Grill



Sandwiches T-Bone Steaks 3 miles N. on 31E Open 'til 1 a.m.

D

Hahn's Tourist Court



Single Rooms And Family Accommodations North 31E and 150

E

Irvine's



Motel and Kitchenettes North on Hiway 31E.& 150

F

Hagan's Dairy and Dairy Bar



Sandwiches Malts • Sundaes North on 3rd St.

G

Stephen Foster Hotel & Motel

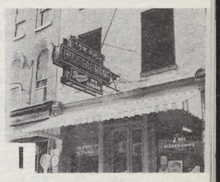
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H

Tom Pig's Restaurant

Breakfast Anytime Complete Meals Short Orders



I

Hurst Restaurant & Steak House

Choice Steaks Chops Open After the Show



J

Kurtz Motel and Restaurant

Bardstown's Newest One Block From Theatre Entrance



K

Jouett's Drive-In

Home of the Doozieburger Opposite "My Old Ky. Home" Entrance



L

MacKay's Antiques

"Treasures of The Past" THE OL' INN "Lodging in the Heart of Town"



M

Old Talbott Tavern

Since 1779 Mr. and Mrs. H. N. Locke, Your Hosts



N

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W B R T

1320 Kc's

ON THE HOUR AND HALF HOUR

HISTORIC BARDSTOWN

(Continued from page 17)

Most of the citizens were Southern sympathizers and there are many stories, still related today, which concern the troops, both Union and Confederate, which passed through town. At least three skirmishes in this area are a matter of public record — October 4, 1862; July 5, 1863; and August 1, 1864; and no doubt there were many more. One of the better known Civil War anecdotes concerns the surprise attack on a band of Federal soldiers by General John H. Morgan and a detachment of his troops near the old town water mill. There was a sharp encounter and, although the Union troops were captured, one of the Confederate soldiers was killed. He was buried near the scene of the skirmish not far from a Civil War Cemetery which, although but a short distance from My Old Kentucky Home, is all but forgotten today.

In the Courthouse Square stands a monument to John Fitch, inventor of the steamboat. Although unrecognized for many years, it is now a proven fact that Fitch's steamboat preceded that of Robert Fulton by nineteen years. He exhibited a practical model of a steamboat on August 29, 1785; and on October 12, 1788, a boat built by him — moved by steam power only and carrying thirty passengers — made the trip from Philadelphia to Burlington — on the Delaware River against the current, a distance of twenty miles, in three hours and ten minutes, or at the rate of about six and one-half miles per hour.

Fitch originally came to Kentucky in 1780 while surveying this territory and establishing land grants. He made several subsequent trips — once being captured by Indians and turned over to the British as a Revolutionary War prisoner — and later used money received from maps made by him on those trips to finance his exploration of the steamboat. When all attempts to gain financial support for his project failed, he returned to Bardstown in 1796. Here he continued his studies of steamboat construction and designed a model boat which he tried out successfully on the Beech Fork River near Bardstown. He died on July 2, 1798 and was buried in the old Bardstown Cemetery. At the instigation of the John Fitch Chapter, Daughters of the American Revolution, the United States Government erected the present monument opposite the Court House. The remains of Fitch were moved from the cemetery to their present and final resting place and the monument was unveiled on May 25, 1927.



If the magnificent trees which border the streets of Bardstown could give voice to all they have beheld, we would hear tales of the many great men who settled in this area. Bardstown and Nelson County can proudly claim such men as John Hays, one of Nelson County's greatest orators; Felix Grundy who founded the Circuit Court system; the two John Rowans, both influential in governmental affairs and masters of Federal Hill; Charles A. Wickliffe, former governor of Kentucky, member of Congress and Postmaster General under President Tyler; Ben Hardin, lawyer and statesman; John Fitch, inventor of the steamboat; John E. Newman, lawyer, Judge of the U. S. Supreme Court, Secretary of the Treasury under President Grant and author of "Newman's Pleading and Practice"; Robert C. Wickliffe, son of Charles A. Wickliffe, Governor of Louisiana in 1855; William Johnson, Governor of Kentucky in 1869; John Pope, Governor of the Territory of Arkansas in 1829; and Ben Johnson, lawyer and 15 times Congressman from Kentucky. This list could go on and on but suffice it to say that great is Bardstown's contribution to the history of our country.

Long famous for its illustrious residents, Bardstown also boasts many beautiful old homes. Most famous of these is, of course, Federal Hill. Wickland, historical residence of the Wickliffe and Beckham families, known as "the home of three governors," has been awarded the certificate of historical significance by the Department of the Interior. The beautiful home of Ben Hardin, Governor William Johnson's residence and the Old Talbott Tavern are but a few of the many lovely old structures which add historic interest.

Blessed with an unusual abundance of lime in its water supply, Nelson County has long been the center of the distilling industry in Kentucky, with records of the manufacture of whiskey dating back to 1776. This industry grew and prospered and by 1904 there were 18 family-owned distilleries in the area Prohibition brought an end to this thriving business but, following the repeal of the eighteenth amendment, by 1940 there were 13 family-owned distilleries in operation. Since then most of them have been sold to large corporations so that at this time only two remain in the families which founded them.

Little historical information has been recorded since the middle of the nineteenth century but the whispers of the trees tell over and over of the exciting days which have passed since then. In the days to come the story of the evolvement of "The Stephen Foster Story" will be an integral and fascinating addition to the story of Historic Bardstown.



During Intermission

Have a Coke

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THE COCA-COLA BOTTLING COMPANY OF ELIZABETHTOWN



1850

Birth date of <u>two</u> important events

In 1850 Stephen Foster reached his daring decision to make song-writing a career instead of a hobby . . . and in the same year, the L&N Railroad came into existence. Just as Foster's melodies have contributed unforgettably to the South's romance and tradition . . . L&N's tireless service has contributed to its progress and development.

When you ship or travel use **LOUISVILLE & NASHVILLE RAILROAD**

L&N

The DIXIE LINE



The Author

PAUL GREEN, *Author,* is one of America's greatest and most published writers. He is often referred to as a "Message Writer," all to his credit, for the power of his pen is considered by him to be a sacred trust. National acclaim was first awarded him in the form of a Pulitzer Prize for his Broadway show, "In Abraham's Bosom," and fast on the heels of that came a coveted Guggenheim fellowship. After years in Hollywood as a writer for such celebrities as Will Rogers and George Arliss, he returned to his native State of North Carolina to concentrate his efforts almost exclusively on saying something important for Democracy. His Outdoor Symphonic Dramas, THE LOST COLONY, THE COMMON GLORY, THE FOUNDERS, WILDERNESS ROAD and THE CONFEDERACY, which have been enjoyed by hundreds of thousands of Americans, mark the success of his efforts. However, Paul Green is known not only as a playwright but also as a novelist, essayist, short story writer, philosopher and educator. As a superb representative of America, he has toured Asia as a "cultural Ambassador" and served as advisor for the American delegation to UNESCO in Paris. His newest artistic offering, THE STEPHEN FOSTER STORY, is a glowing result of his thirty-five years in theatre.



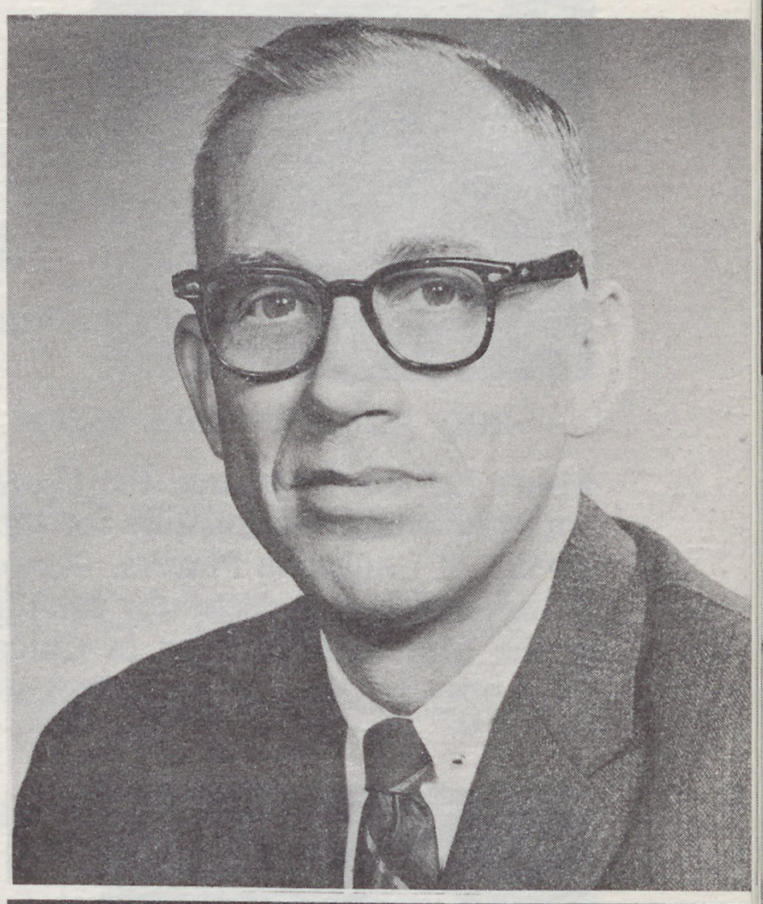
The Composer

Stephen Collins Foster



The Arranger

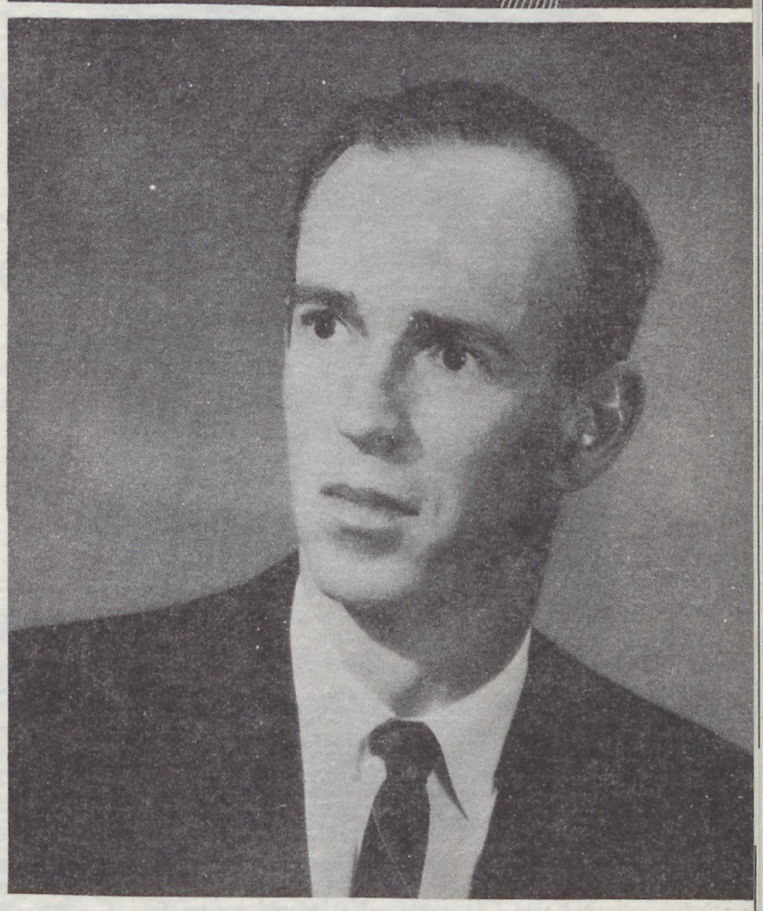
ISAAC VAN GROVE, *Musical Arranger,* first collaborated with Paul Green in the production of THE SEVENTEENTH STAR which was produced for the Ohio State Sesquicentennial celebration. His skill as a composer, arranger and conductor is known throughout America and all of Europe for his ballets REVENGE and "Merry Widow" have been performed in Paris, London and Manchester, England. "Camille," his newest original ballet, was composed especially for the Chicago Opera Ballet to tour nationally during its 1959-60 season. Also well known in America is his opera "The Music Robber" which won the David Bishpham Medal awarded for American Opera. Indeed he has covered much musical ground since he started his professional career as pianist-accompanist for Caruso, Melchoir and Grace Moore. He has been Musical Director for the Cincinnati, St. Louis, Cleveland and Chicago Summer Operas and was the Musical Director for the Max Reinhardt-Kurt Weill Broadway spectacle, "The Eternal Road." His glorious and vibrant arrangements of the familiar Stephen Foster songs are added credit to his position in the ranks of contemporary American composers.



JAMES BYRD, the *Director,* became Director of this show after twelve years of work in Outdoor Drama. He was Lighting Director for THE LOST COLONY and THE CONFEDERACY, Director of HUSHED WERE THEIR WAR CRIES and Assistant Director of THE STEPHEN FOSTER STORY in its premiere season. A graduate of the University of North Carolina, he spent five years as Instructor of Drama at both Johns Hopkins University and the University of Maryland. While at Maryland, he directed the "Flying Follies," a revue which toured Europe under State Department sponsorship. He is presently Assistant Professor of Drama at University of Louisville and Director of the newly formed Belknap Theatre.



RALPH BURRIER, the *Musical Director,* is one of America's outstanding Choral Directors much in demand as a Guest Conductor for Festivals and Choral Clinics all over the Nation. As a recipient of a Fulbright Scholarship to the Akadamie of Music in Vienna, he studied with the most famous European Choral Authorities. He served as Head of the Choral Conducting Department at Westminster Choir College and was Musical Director for THE LOST COLONY for many years. He is returning for a second season with this show.



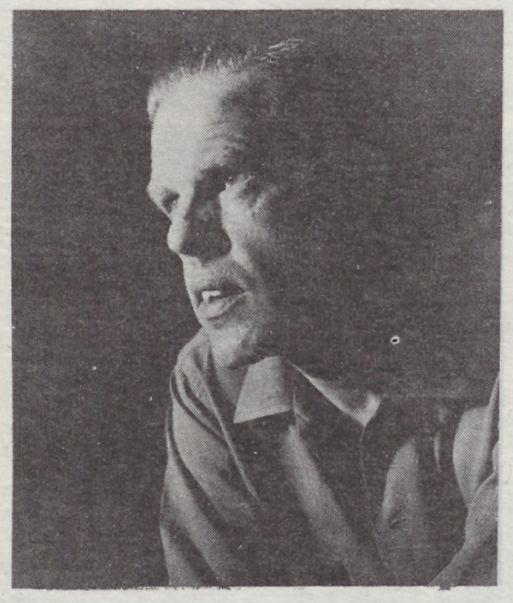
HARRY COBLE, the *Choreographer,* acquired his extraordinary knowledge of the dance as one of the famous Ted Shawn Dancers with which he appeared professionally for several seasons. Since his graduation from the University of North Carolina, he has divided his time between performing and teaching. As a professional dancer, he has worked with the Charles Weidman Dancers and the Jan Veen School of Dance in Boston where he was also choreographer. He choreographed THE LOST COLONY, HORN IN THE WEST and the original production of THE STEPHEN FOSTER STORY. He has taught dance and dramatics at the Boston Conservatory of Music, Emerson College of Boston, and is presently on the faculty of Tennessee Wesleyan College.



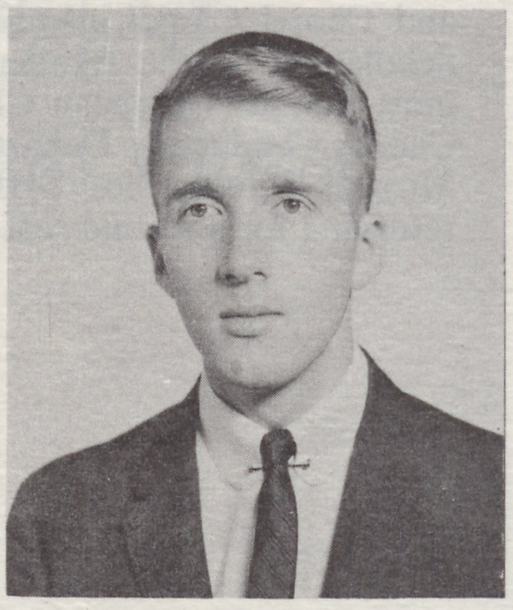
DONALD TREAT, the *Scenic Designer,* comes to Bardstown from his winter position of Designer-Technical Director of Erie Playhouse in Pennsylvania. His specialized training in outdoor drama comes from nine seasons with UNTO THESE HILLS and as a Graduate Assistant at the University of North Carolina from which he received his Bachelor and Masters degrees. He has received the coveted Playmakers Award from the University for his designing prowess. He served with the Navy in World War II and the Korean War.



MARY LOUISE BRECHER, the *Costumer,* a resident of Louisville, Kentucky, is presently the wardrobe mistress for the Louisville Little Theatre Company and the University of Louisville Players. Among her notable achievements in the field of design is the position of decorator for the Columbia Manufacturing Company Showroom at the Merchandise Mart in Chicago. Throughout the Winter Season, she carries on a busy schedule of volunteer social work through the Louisville Woman's Club.



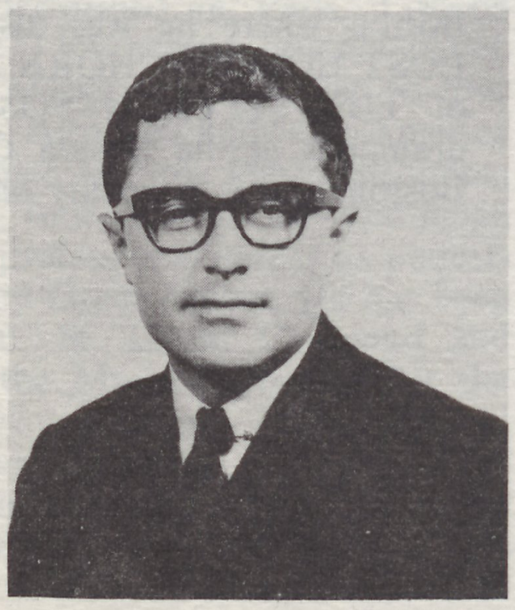
FRED PARROTT, the *Stage Manager,* is a native of Poughkeepsie, New York, a graduate of St. Lawrence University and holds a Ph.D. from Cornell University. He is Associate Professor in Charge of the Dramatics Laboratory and Director of the Berea Players at Berea College, Berea, Kentucky. For several seasons he was Associate Director of Paul Green's WILDERNESS ROAD. This is his second season as Stage Manager for THE STEPHEN FOSTER STORY.



RAYMOND EBERT, *Organist,* comes to Bardstown directly from his commencement at Wake Forest College where he was a music major. Though new to the field of outdoor drama, he is far from new as an accompanist having been official organist for all of the famous Wake Forest Choirs and organist for one of the famous Winston-Salem Moravian Churches. He has had the unusual honor of being President of the College American Guild of Organists for two years.



GENE LAFFERTY, the *Technical Director,* of the University of Arizona Drama Department has degrees from Ohio State University and the University of Texas. He has to his credit over four years of technical work in summer stock in New Jersey, New York and Connecticut. However, he is not a stranger to Kentucky nor outdoor drama since he spent three seasons as Technical Coordinator for Paul Green's WILDERNESS ROAD and was Technical Director in this show's first season.



OWEN E. RYAN, the *Lighting Director,* has designed scenery and lighting for the Lyric Community Theatre in Washington, D. C., and the Frankfurt Playhouse a U. S. Army theatre in Germany. A graduate of the University of Maryland, he participated in over 22 productions to become a member of the National Collegiate Players. Next winter he will continue work on his Master of Fine Arts Degree at Yale Drama School. This is his second season in the Light Tower for this show.

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"THIRD GENERATION OF DISTILLERS"

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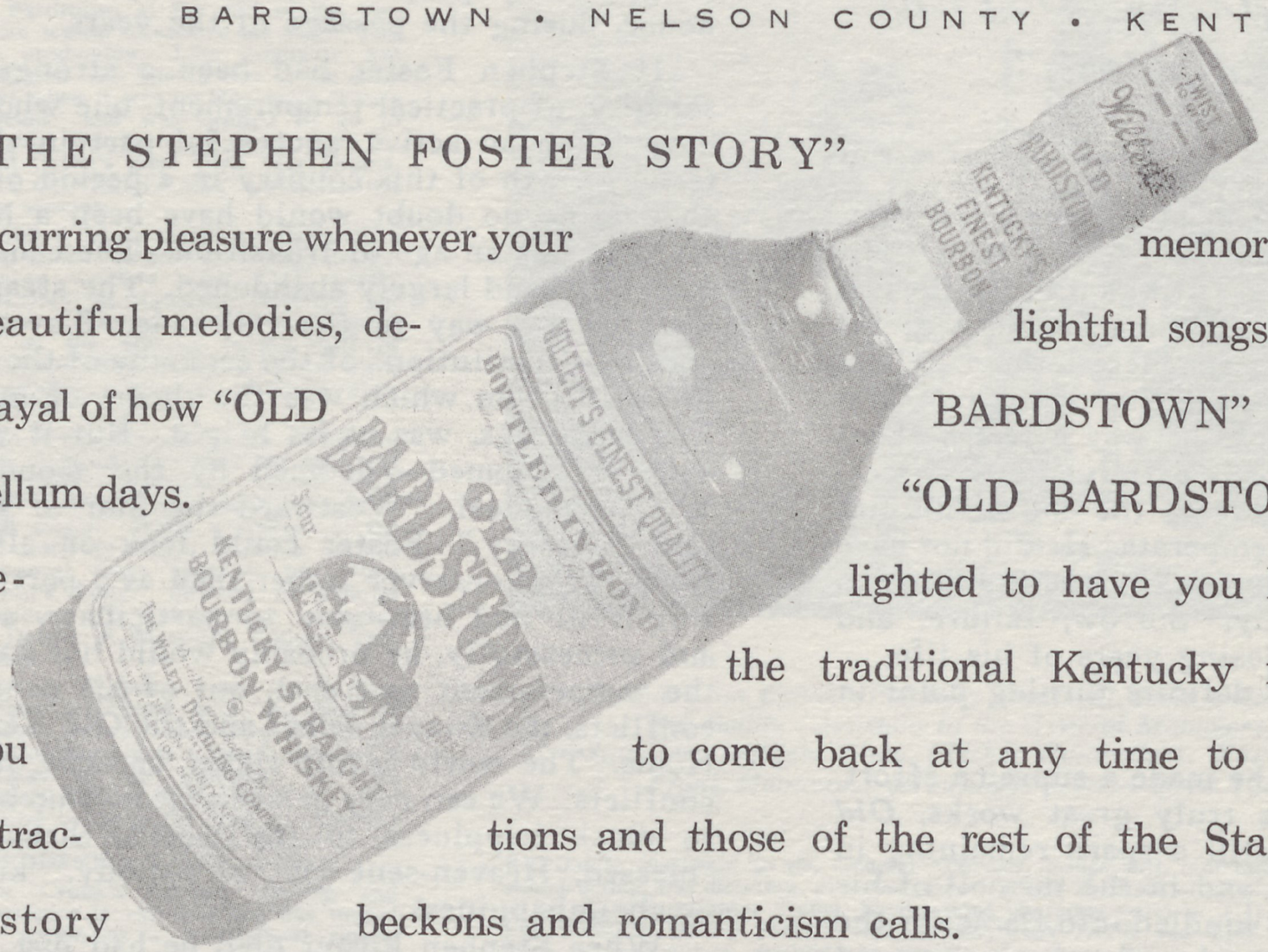
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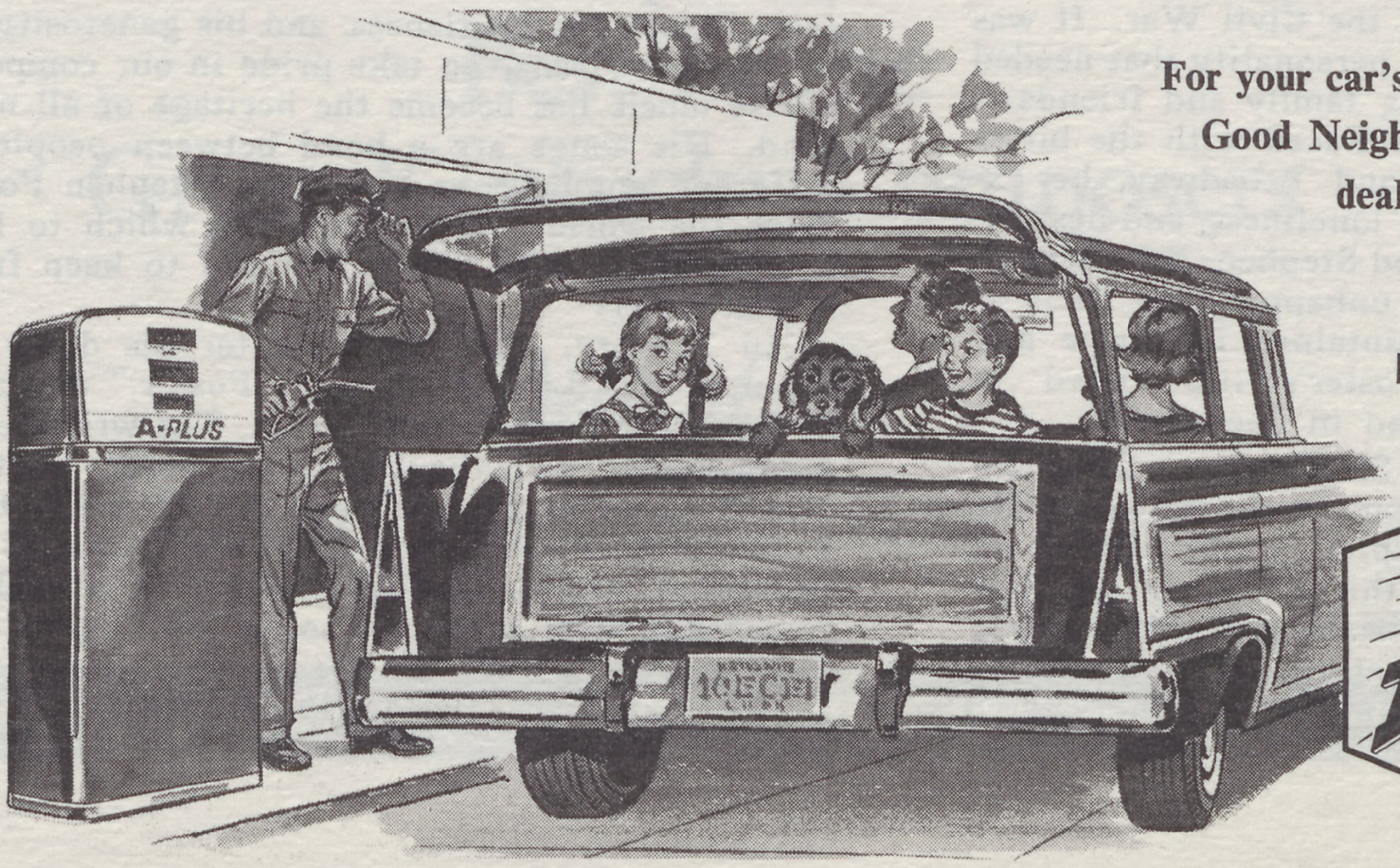
"THE STEPHEN FOSTER STORY" will, we trust, be a recurring pleasure whenever your memory dwells upon its beautiful melodies, delightful songs and exciting portrayal of how "OLD BARDSTOWN" was in our antebellum days. "OLD BARDSTOWN" people are delighted to have you here tonight; and in the traditional Kentucky manner we want you to come back at any time to enjoy our town's attractions and those of the rest of the State as well, where history beckons and romanticism calls.



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STEPHEN COLLINS FOSTER

"a finder of many melodies"

(Continued from page 8)

progressed towards the tragedy of the Civil War, Foster's own bright star began to fade. His creative ability decreased. His domestic life was complicated by discord. His management of his business and financial affairs deteriorated. There was an increase in the instability of his temperament. He became moody; he was careless about money and other practical matters; he was occasionally improvident; towards the end of his life he grew increasingly intemperate. He did not have the strength, or the stamina, or the stability to control his own destiny. Sorrow, failure, and obscurity marked the closing years of his life.

The year 1860 was a definite turning point in his career.

During the summer, he made a supreme effort, and created one of his truly great works, *Old Black Joe*. There was still a spark remaining in Stephen's dying genius, and in the turmoil of his emotions, this spark was kindled into flame for the last time. We know that when Stephen composed this song, it was not written simply to earn money, much as he needed money. He had to write this song, to give expression to the intense emotions burning within him.

Stephen Foster was deeply moved by the passing of happy youth and the loss of family and friends. He grieved for those departed forms. He heard the calling of the gentle voices of his dead parents, his brothers, and his sister, gone to a shore where he, himself, now longed to go. These feelings were intensified by his growing sense of insecurity and failure. It is not a blackface minstrel who steps forward on the stage to sing *Old Black Joe*. It is Stephen Foster himself, and he sings to us from his very soul!

In the vain hope that he could change the pattern of his life, Foster moved to New York, late in 1860, on the eve of the Civil War. It was an unwise move. He was a personality that needed sympathetic, understanding family and friends — without them he was lost. Faced with the bitter realities of the Bowery and Broadway, he experienced poverty, hunger, loneliness, and despair. Night was closing in around Stephen. But through all the misery of his last unhappy days, there is evidence that he still maintained his pride and his courage. Stephen Foster's life ended in tragedy, but it did not end in degradation.

On January 10, 1864, Stephen was seriously injured in a fall in his room on the Bowery. He was taken to Bellevue Hospital, where he died on January 13, at the age of thirty-seven years. His body was taken back to Pittsburgh, where it was buried in Allegheny Cemetery. His grave has become a shrine for those who love the Foster songs. Many people have visited it, to do him honor, during the passage of the years.

If Stephen Foster had been a stronger personality, of practical temperament, one who could have taken an active, successful part in the material growth of this country in a period of great change, he no doubt would have been a happier man. It was an age of transition. The canals had been built and largely abandoned. The steamboats were giving way to the railroads. Slavery, the "peculiar institution" of the economy of the South, the institution which was the theme of many of Foster's songs, was at its height. But it was inexorably doomed — doomed by the economy of steam and steel. "Westward the Star of Empire takes its way." Foster could look on all these things as an observer rather than as a participant. But if he had been able to participate, actively and successfully, he probably would not have had the temperament to create, out of his own inner conflicts, the Swanee River and the Old Kentucky Home. The world is the richer because of those conflicts. We can only grieve that he who brought so much happiness to the world, through his "blessed, Heaven-sent gift of melody," knew so much unhappiness.

When Stephen Foster died he had just thirty-eight cents in his purse, not much to show for a lifetime, if money were the only legacy. But with the coins there was also a scrap of paper, bearing five words penciled by the hand that had phrased so many thoughts common to our humanity. The words were these — "Dear friends and gentle hearts". Even at the last, Stephen was able to distill sweetness from his own pain. The little pocketbook, with its contents, is one of the most treasured relics in the Foster Hall Collection at the University of Pittsburgh. It is the thing that visitors most wish to see — a touchstone and a talisman.

The five words on the scrap of paper — Stephen Foster's "Last Message" — were no doubt intended to be the theme or title of a song he did not live to write. They reflect something of the personality of the man himself — his kindness, his friendliness, his gentleness, and his generosity.

We Americans can take pride in our composer whose music has become the heritage of all mankind. His songs are a bond between people of different languages and cultures. Stephen Foster made the world a better place in which to live. Let us continue to honor him and to keep fresh his memory.

In January, 1864, shortly after his death, an article, "The Late Stephen C. Foster," appeared in *The New York Evening Post*. The writer compared Foster with the Italian composer, Gaetano Donizetti, on whose tomb is a modest inscription. These same simple words could well stand as the epitaph of Stephen Collins Foster. We, his fellow Americans, who loved his songs, will agree that Stephen Foster was

"A FINDER OF MANY MELODIES."

General Manager John Cauble returned to Bardstown at the end of the premiere season to assume his duties with the production. John originally was asociated with this venture in the early days when it was nothing more than a "dream" and was drafted to go to Virginia Beach to act as Manager for Paul Green's great Civil War Drama, THE CONFEDERACY during its first two seasons.

Cauble is by no means a stranger to a Paul Green-authored symphonic drama, having worked with THE LOST COLONY as Assistant Technical Director and served as Technical Director on the opening season staff of WILDERNESS ROAD and for three subsequent years as Administrative Assistant.

John is the director for the Bardstown Arts Club Drama Group and has most successfully produced "Night Must Fall" and "Harvey" during the 1959-1960 season. While a student at the University of North Carolina he was the local Stage Manager for "John Brown's Body," directed by Charles Laughton. He has been an instructor of Drama at Maryville College, Tennessee.

Publicity Director Jean Cronk first became associated with the field of outdoor drama when, as a student at Westminster Choir College, she was a member of the Company of Paul Green's THE LOST COLONY. Her interest in the media grew and she was a part of the original planning for WILDERNESS ROAD at Berea.

Mrs. Cronk's musical training and experience is vast and she has toured the nation as a professional singer, appearing under such noted conductors as Arturo Toscanini, Sergei Rachmaninoff, Leopold Stokovski, Alfred Wallenstein and Bruno Walter.



Seated: Jean Cronk (Publicity Director), John Cauble (General Manager), Rai Baillie (Assistant to the General Manager).
Standing: William Sisco (Ticket Controller), Kathryn Riley (Secretary), Frank Hammond (Housing), Marion Drew (Secretary).

Rai Baillie, Assistant to the General Manager, brings with him more than a decade of professional acting and directing, plus vast experience in the field of public relations. He has appeared as an actor in outdoor drama, having done character parts in THE COMMON GLORY, THE FOUNDERS, UNTO THESE HILLS, CHUCKY JACK and THE CONFEDERACY. He has made several movies, doubling as director of make-up which is a specialty with Rai.

For ten years Baillie and his wife, Lucille, toured the nation with their "Baillie's Theatre Lab," performing in W. S. Gilbert's "Sweethearts." This coming winter they will present their second season of "The Boor" by Anton Chekov.

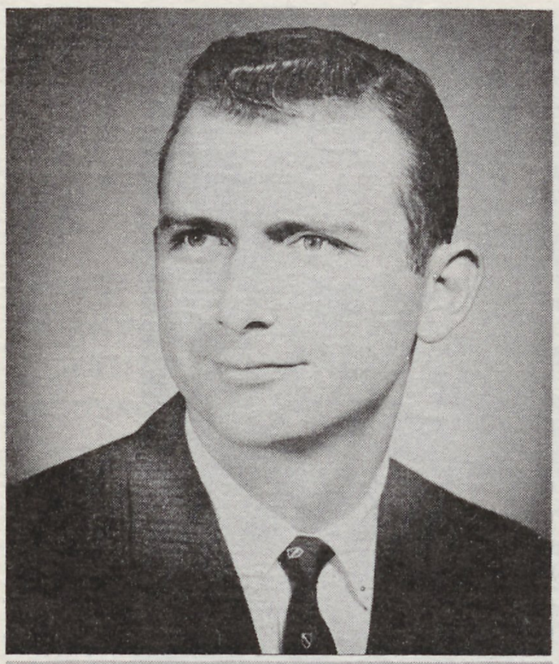
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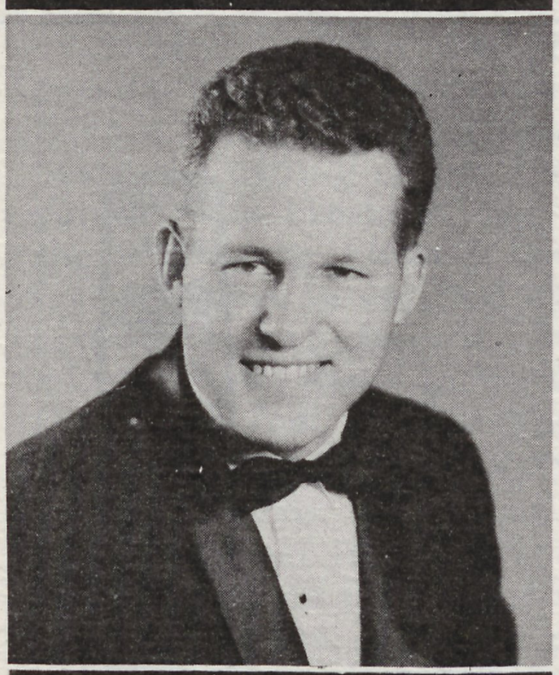




LEONARD STARLING, *Dudley Morton,* a graduate of East Carolina College, Greenville, North Carolina, recently received a Masters of Sacred Music from Southern Baptist Theological Seminary in nearby Louisville. He is particularly well known as guest soloist with choral groups and for his Oratorio performances. While at Seminary he worked as assistant choral director for the Oratorio Society and Touring Choir. During a four year tour with the United States Air Force as a navigator, he participated in several civic choral organizations. Notable among these was the role of Jeremiah in the musical comedy, "Spring For Sure," with the Musical Arts Guild, Fayetteville, North Carolina.



NAYMOND THOMAS, *Joe Aiken,* of Ardmore, Oklahoma, plays the role of the man who inspired Foster to write "Old Black Joe." His introduction to show business came in 1957 when he won the All Army Talent Show for his post. He is now a student at the University of Louisville School of Music and has appeared with the Kentucky Opera Association in "Amahl and the Night Visitors," "Beatrice" and "LaBoheme" and is soloist with the University of Louisville Choir.



DONALD HENRICKSON, *Christie,* of the music faculty of Eastern State College, Richmond, Kentucky, has wide experience in concert, oratorio and opera performance. At Christmas he was bass soloist for the "Messiah" presented in Independence, Missouri, over 700 radio and television stations. In 1956, through Boris Goldovsky, he was given a solo opportunity with the Boston Symphony Orchestra under Charles Munch. Other famous personalities under whom he has been soloist include Sir Thomas Beecham, and Lukas Foss. Mr. Henrickson is well known in Kentucky through his solo performances with the Lexington Symphony Orchestra, and his Oratorio roles of "Elijah" and "Raphael" in the "Creation."



WILLIAM G. HAAN, *Igoe,* is Director of Dramatics at Male High School in Louisville, Kentucky. Since obtaining his Master of Arts Degree from West Virginia University, he has been continuously connected with the theatre both as actor and director. For over nine years he has taught drama in the public schools of West Virginia, Missouri, Ohio and Kentucky and in that time has worked with over thirteen major productions such as "The Man Who Came To Dinner," "Arsenic and Old Lace," and "The Moon Is Blue." As a member of the Louisville Little Theatre this season, he had a leading role in "The Hooper Law" directed by James Byrd.



THE TIOGA WALTZERS — Charles Creekmore, Harry Coble, John Daly King, Michael Perlstein, Fran Delaney, Lee Grigsby, Bobbie Martin, Pat Tilly.

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EWEL CORNETT, *Dr. Andrew McDowell,* of Louisville, returns for a second season. A graduate of University of Illinois School of Music, he has sung leads in "Othello," "Agememnon," "Don Pasquale," "Carousel," "Oklahoma," and many others. He appeared a season with Paul Green's "Wilderness Road" and several seasons with the Louisville Park Theatrical Company. He had leads in "Trial Of John Brown" and "A Little To The Left" this season with the Louisville Little Theatre and in "Oedipus Rex" produced by the Carriage House Players.



CYNTHIA MATTINGLY, *Mattie McDowell,* returns to recreate the role of the mother of "Jeanie With the Light Brown Hair". She lives in nearby Valley Station where she is a public school teacher and is co-director of children's plays and programs. She studied drama at Blue Mountain College in Mississippi. This past season she played the role of Preem in "The Hooper Law", a Louisville Little Theatre Production.



JUDITH KAY WARREN, *Gussie Jordan,* a member of the original cast of THE STEPHEN FOSTER STORY, returns this year in the role which she understudied last season. A resident of Alliance, Ohio, Judy is a recent graduate of Mount Union College where she was an outstanding soloist with the College Choir and an unqualified success in the role of Laura Partridge in "Solid Gold Cadillac".



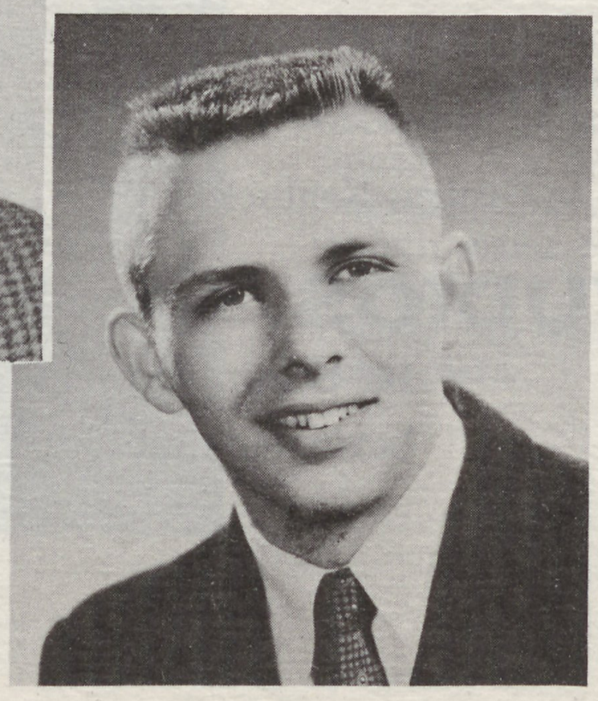
RICHARD CHAMBERLAIN, *Henry Kleber,* a Doctoral student at University of Illinois, started his professional career as an actor-singer in the original company of "Brigadoon", the Radio City Music Hall Glee Club, and in radio and television. A Fulbright Fellow in Opera in Italy, he sang in Italy, Germany and Austria from 1950 through 1953. He has appeared as orchestra soloist with the Cincinnati, Houston, Chautauqua, CBS and Mozarteum Symphonies. As concert accompanist he has concertized with Ljuba Welitsch, John Langstaff and Theresa Randall.



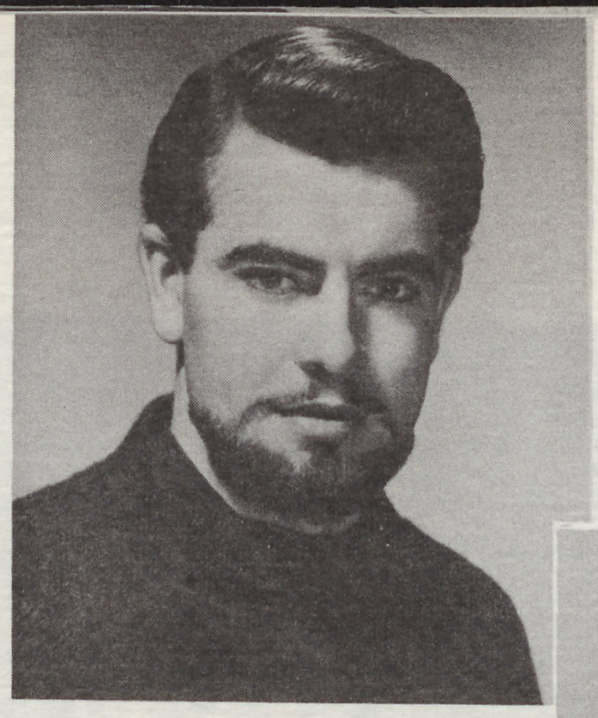
RICHARD P. FLOYD, *Josh Pollock,* portrays the show's comedy character for a second season. A resident of Bardstown, he is employed by the U. S. Government as a Distillery Gauger. He is a member of the Board of Directors of the Bardstown Arts Club and has had leading roles in "Arsenic And Old Lace", "Lo And Behold" and "Harvey". His dramatics training was received as a student at Centre College, Danville, Kentucky, and Springfield State Teachers College in Missouri.



JOHN E. WALKER, *Bones,* a native of Illinois and a student at the University of Illinois, has an extensive record of Operatic appearances. He has appeared with the Central City Opera Company in Colorado, Tanglewood Opera, Oglebay Park Opera and University of Illinois Opera Workshop. Performances in "La Boheme," "Carmen," "Falstaff," "Gianni Schichi" and "Merry Wives of Windsor" are among the most notable in his career.



RAY MUSTON, *Tambo,* in addition to being a singer, is a skilled actor, clarinetist and popular master of ceremonies. As a student at the University of Indiana, he has appeared in "As You Like It", "Jordan River Review", and is a member of the famous "Singing Hoosiers". His latest achievement is as Master of Ceremonies for the University and as Disc Jockey on Radio Station WTTS, Bloomington.



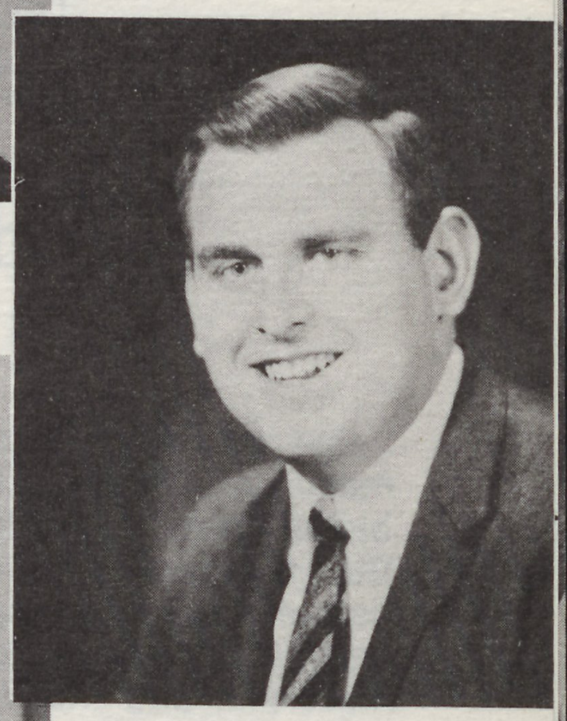
VERNON OAKS, *William B. Foster, Sr.* comes to the Company of THE STEPHEN FOSTER STORY with a splendid background in music and acting, having put in a season with HORN IN THE WEST, at Boone, North Carolina, as Lighting Technician, Singer and Actor. Now a student at the University of Alabama, Vernon is a member of the Men's Glee Club, University Choir, Choral Union and University Players. In 1959 he was awarded the Black Frier Award for the best freshman actor.



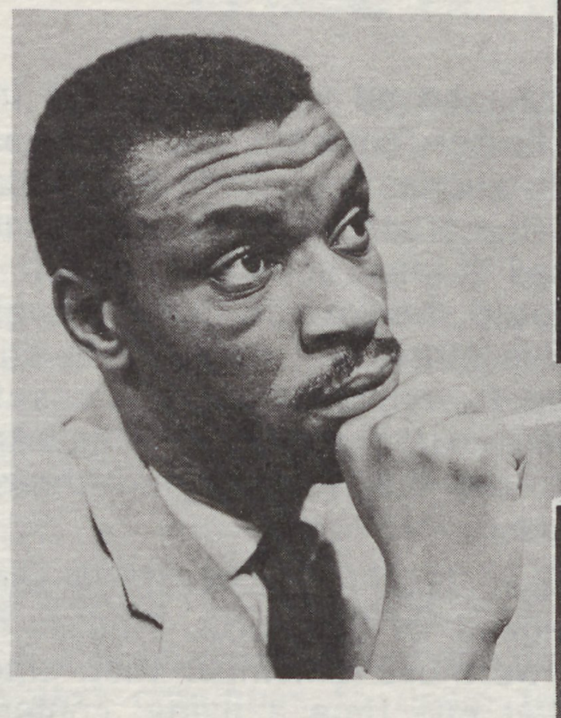
LUCILLE BAILLIE, *Eliza Foster,* comes to THE STEPHEN FOSTER STORY after having completed an extensive tour with Checkov's "The Boor" with her husband. The "Baillie Theatre Lab" has also given over 2500 performances of "Sweethearts" during the past ten years. Theatre began for Lucille with the Kansas City Children's Civic Theatre. Her first professional miming was with the late Guy Kibbee in "Shore Acres" as a child. In recent years she has had leading roles in UNTO THESE HILLS, THE FOUNDERS, THE COMMON GLORY, and THE CONFEDERACY.



JOAN BELL PRYOR, *Lievy,* is a June Graduate of Tennessee A. & I. State University as a Speech and Drama Major. During her dramatic career at the University, she appeared in such plays as "Sabrina Fair", Romeo And Juliet", "The Crucible", "Inherit The Wind", and "The Lark". She received an award for "excellence in acting" for the year 1958-59, and was a member of the Tennessee State Players Guild, Theta Alpha Phi, and the National Association of Dramatic and Speech Arts.



CHARLES JONES, *John Rowan,* a June graduate of La Grange College is a veteran actor at twenty-one. Roles in "Hamlet", "The Merchant Of Venice", "La Boheme", "Visit To A Small Planet", and "Lil' Abner" attest to his versatility as an actor. In the Georgia premiere of Vaughn Williams' Christmas Masque, he danced the role of Marley's Ghost. His professional experience has been with the Plymouth Drama Festival in Massachusetts and with the outdoor drama CHUCKY JACK.



MOSES GUNN, *Tom,* attended Tennessee A. & I. as a drama student on a National Honor Society Dramatics Scholarship. During his tour with the Army, Moses continued acting in the Special Services Branch working with the Heidelberg Little Theatre in Germany. His roles there in "Murder In The Cathedral" and "Heaven Can Wait" received much acclaim. At present he has a Graduate Drama Scholarship at the University of Kansas where he recently appeared in "Othello" and "Member Of The Wedding".



JEANETTE SALLEE, *Lucy LeMoyne,* a member of the chorus during the original season, is so talented she has moved up to a main role for the second season. As a student of Western Kentucky State College, she was president of Western A Capella Choir, Western Chorus and Music Educators Club and winner of the AGMA Award. This year she worked on her Masters Degree at Cincinnati Conservatory and won the opportunity to sing the role of Wellgunde in "The Ring" under Josef Kreps for the famous Cincinnati May Festival.



YOLANDE TATUM BRYANT, *Charity,* has just returned from a European tour of "See How They Run" sponsored by the U. S. O. Although she is only a Junior at Tennessee A. & I., she has already achieved many honors as an actress. Her major roles in "Witness For The Prosecution", "Romeo And Juliet" and "The Lark" caused her to be selected to tour Europe with the Tennesssee State Players' Guild. This Spring, she received a citation from the National Council of Negro Women.



THE BELLES: Sue Campbell, Barbara Surbis, Dorothy Lancaster, Charlotte Ditto, Carol Oyster, Darlene Robart, Marta Melendez, Binnie Pulliam, Phyllis Willis, Carol Malone

THE PLACE OF STEPHEN FOSTER IN T

Let us say outright, and all will agree, that the music of Stephen Foster entered into the very bloodstream of our national life, and that, more than the music of all the other American composers before him, nourished it and stamped upon it a personality that could be called distinctively American; and that his music will continue to stir, inspire, and give joy to countless generations to come, as long as there exists a voice to sing, ears to hear, and hearts to feel the charm and loveliness of his perfect melodies.

Foster has often been called the greatest folk-song writer of America, indeed, of the world. And so he may be called. But we must remember that, since every folk-song was at one time a living, contemporary popular song (whether improvised or written down, or learned by rote), in his own time Stephen Foster was universally considered to be a "pop" song composer, turning out scores upon scores of sentimental ballads, rhythm tunes, nonsense songs, whose words and melodies were quickly memorized and performed—at home, on the street, and on the stage. It might be said that Foster was indeed writing the folk-songs of the future, though certainly unaware that he was doing so.

Stephen Foster was, as every artist is, a child of his own period and environment. He understood his fellow Americans. And he was able, out of their common bond, to interpret them and to give expression, in song and story, to their deepest sentiments, their joys and sorrows, and to their fondest hopes.

The hardy pioneers, pushing westward through wildernesses, over mountains, across endless plains and deserts, found in his "Oh! Susanna" an infectious tune to lighten the load of their heavy burdens, a nonsensical humor in its words to cheer their hearts, and a rollicking rhythm to stir their tired feet and send them on their way.

The merry Minstrel troupes, the ubiquitous and the most popular entertainers of his era, vied with each other to be the first to introduce Foster's every new song. For them he poured forth, out of a seeming inexhaustible source of creativity, a profusion of Ethiopian songs, plantation songs, sad ones, happy ones, dance tunes, that needed only the ringing strum of banjo or guitar and the jingling beat of tambourine for their ample accompaniment.

In return, these black-faced entertainers, traveling their special form of "Minstrel Show" into every city, town and hamlet throughout America, and across the seas, performing their routines before royalty and commoner alike, spread far and wide the fame of Stephen Foster and his Ethiopian songs. Many of these were translated as soon as they were published into foreign tongues; (in Leipsig, "Old Kentucky Home" became "Leb' wohl, Kentucky Land"!). For the people of Europe and of other lands, American music and the name of Stephen Foster were synonymous.



THE BEAUX: William McRary, Vernon Oaks, Charles Ellington, Ray Muston, John E. Walker, Paul Corder, Vearl Pennington, Ronald Melampy (not pictured)

N THE AMERICAN MUSICAL SCENE

by ISAAC VAN GROVE

And this evaluation remained for a half century or more, and indeed in some lands persists even today. (It is not without pertinence to this point to mention that when a delegation from the Russian Theatre came to America last summer on their first formal inspection trip here since Stanislavsky's visit in 1923, they chose Bardstown and Paul Green's "The Stephen Foster Story" as one of the theatres and musical plays to observe. I quote from one of their reports in a letter to Stuart Little—"Stephen Foster which we saw in the enchanting and hospitable Bardstown combines an enchanting naive theatrical quality with true poetry".

What were the musical influences that entered into and helped form the Foster style? Certainly we can trace in his works the contributions of the English and Scottish balladry, and their American imitations, which were current in his era. Also, Foster could not but be affected by the river chanteys, and the dances and songs of the negroes who worked or loafed on the wharves of the Ohio. But just as he transformed the affectations and exaggerations of the sentimental ballads into sincere, moving, poetic musical art-forms, so he raised the banal and crude levels of the cheap minstrelry and the barroom ditties into enduring folk-literature.

Though no Franz Abt nor a Schubert (with whom he was temperamentally akin as person and in melodic gifts) Foster could write "composed through" songs such as "Come, where my love lies dreaming", and the Romeo and Juliet duet "Wilt thou be gone, love", songs that compare favorable with those of the great European masters of the "lieder" form.

It is idle and futile to speculate whether Foster had the musical stature and sufficient learning to have composed a symphony, an oratorio or an opera, because he never did, and there is no evidence that he ever even tried. But we can be grateful to the Profidential Destiny that guided his muse, that Foster limited himself, consciously or not, to short song-forms; so simple in harmonies, his melodies so easily within the voice range of the untrained singer, that anyone, even a child, can sing them; still, of such a high artistic standard that the sophisticated recitalist continues to deem them worthy of programming.

And what is the secret of the magic power that has placed and kept Stephen Foster in the foremost echelon among American composers? Melody! Melody, without which music has no heart! Melody, eternally new, though a century old.

A world-famous musician said to me after raptfully listening to the performance of a certain musical masterpiece, "It was like a spiritual bath". Even so does a Foster melody bathe and cleanse us.

Stephen Foster lived with melody, and for melody; and when he died he bequeathed to us a priceless legacy of melodies. His epitaph could have well been the very words he wrote in one of his songs:—"In Melody, in Melody, I would breathe my soul away".

The Lost Colony



Eleanor Dare and John Borden hear Sir Walter Raleigh (center) describe the wonders of the new world.

Now in its twentieth season on Roanoke Island, Manteo, North Carolina, the Lost Colony is staged on the very spot where the first English settlers landed in 1584. It is the story of Sir Walter Raleigh's first colony in the new world.

8:15 Nightly Except Mondays **Reserved Seats $3.00**

Through September 7 **General Admission $2.00**

For Reservations Write

THE LOST COLONY

BOX F **MANTEO, NORTH CAROLINA**

The Book of Job



The Actors are robed and masked in brilliant mosaics from feet through face and look like living stained glass.

This dramatic production of "The Book of Job" is a careful arrangement of the King James Translation. It seeks to heighten the timeless debate about human suffering and divine purposes.

8:30 Nightly Except Sundays **General Admission $2.00**

June 24 through August 20 **Children $1.50**

For Reservations Write

THE BOOK OF JOB **PINEVILLE, KENTUCKY**

HORN IN THE WEST



Horn in the West unfolds on the natural amphitheatre stage, the highest outdoor theatre in Eastern America.

See the courage of Daniel Boone, the divided loyalties of Dr. Geoffrey Stuart, the inspiration of Preacher Isaac Sims. 1960 fresh new approach to this fabulous story of America seeking freedom from the English tyranny.

8:15 Nightly except Mondays **Reserved Seats $3.00**

Through August 28 **General Admission $2.00**

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HORN IN THE WEST

DANIEL BOONE THEATRE **BOONE, N. C.**

THE COMMON GLORY



Thomas Jefferson discusses the Declaration of Independence with other members of the Virginia Legislature.

More than a million Americans have relived our nation's struggle for liberty in this blazing drama of the Revolutionary War years. Portrayed by a cast of 150, rich in music, comedy, costume, with ballet and pageantry.

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THE COMMON GLORY

BOX 488 **WILLIAMSBURG, VIRGINIA**



THEATRE OF THE PEOPLE

by HARRY DAVIS

This article was written by Mr. Davis for the souvenir program of Kermit Hunter's Outdoor Drama at Cherokee, North Carolina, "Unto These Hills." It is re-printed here through the courtesy of Mr. Davis and the Cherokee Historical Association. Mr. Harry Davis is Chairman of the Department of Dramatic Arts at the University of North Carolina, a member of the Board of the American Educational Theatre Association, Director of the Carolina Playmakers, and Director of "Unto These Hills."

The "Theatre of the People" — drama in the open air — actually was born almost 3,000 years ago. It had its conception in the great amphitheatres of ancient Greece, was nurtured in the Rome of the Caesars, and came of age during the lusty Elizabethan era of England.

And then it died.

But now, some 400 years later and a continent removed, the "Theatre of the People" is coming alive again. It is being revived through the outdoor historical drama right here in America whose history is young. And this summer, a half million persons will sit in open-air theatres and watch the re-creation of history, much of it on the very spot where it was lived and written.

Strangely enough, revival of the "Theatre of the People" began in North Carolina and was instituted by a North Carolinian and produced on the very spot where the first English colony in the New World was founded.

It began with the premiere of Paul Green's now-famous outdoor play, THE LOST COLONY, at Manteo, on Roanoke Island, North Carolina. And in the wake of this trial-breaking play, more than a dozen other dramas, based on American history have followed, principally in the Southeast, of which Green authored five more — THE COMMON GLORY, WILDERNESS ROAD, THE FOUNDERS, THE CONFEDERACY and THE STEPHEN FOSTER STORY.

The summer of 1950 saw the opening of UNTO THESE HILLS, a drama concerned with the impact of white settlers on the ancient civilization of the Cherokee Indians. Presented in the breathtaking sweep of Mountainside Theatre, located in the heart of the Qualla Reservation and with the immemorial peaks of the

Unto These Hills



A DRAMA OF THE CHEROKEE INDIAN

8:00 Nightly Except Mondays
Through September 4

For Reservations Write

All Seats Reserved
$3.00 $2.40 $2.00 $1.50

UNTO THESE HILLS MOUNTAINSIDE THEATRE CHEROKEE, N. C.

Great Smokies, for a backdrop, this production, like THE LOST COLONY, has special significance.

Written by a hitherto unknown young playwright, it marked the emergence of a new talent in the field of the historical play, Kermit Hunter. The success of Mr. Hunter's first venture into this specialized field of playwriting has led to his authorship of a number of other historical plays, among them FOREVER THIS LAND, HORN IN THE WEST, VOICE IN THE WIND, and CHUCKY JACK.

The Broadway play may treat of almost any conceivable theme, but the topic of the outdoor historical drama is invariably connected with actual events and personalities of the past.

Another important feature of the historical play is its direct indigenous relation to the locale in which it is staged. In nearly all instances the dramatized story, rooted in historical fact, is presented on or near the site where the real story took place. This imparts a valuable spiritual quality into the performance, since it becomes a sort of pilgrimage to holy ground.

Inevitably the outdoor historical drama is a drama of patriotism, but its patriotism must be positive and affirmative in the finest sense, it must be a thoughtful patriotism and not a childish flagwaving in the pep-rally tradition. Though regional in its flavor, the dramatic story must be universal in its appeal. The dry fact that George Washington once slept somewhere is unimportant to most of us, unless perchance he slept at Valley Forge, at Yorktown or at some other place intrinsically related to American destiny. And American destiny is not limited to yesterday, it is also a thing of today and of tomorrow.

In overwhelming proportion the audiences who see these outdoor plays are made up of family tourist groups, a somewhat different audience from that found in the indoor metropolitan theatre. Some are experienced theatre patrons, many are not. Children are present in all age ranges, including babies in their mother's arms. The holiday spirit is predominant, and one wonders, sitting among them, if the crowd in the great open-air theatres of ancient Greece and Rome, even the lusty Elizabethan audience, might not have been very much akin in spirit to this people's audience of our Atomic Age.

The likeness to the classic Greek theatre may be carried even further, for here, too, the people are watching a re-enactment of their own past; here, too, the legendary heroes, the forefathers, the founders of the nation, striving mightily with great forces, and showing us firsthand their monumental labors, their enduring faith, their sore trials and their triumphant vision of the future. In theatre of this kind the common brotherhood of man becomes a most palpable reality.

Much of the success of these plays must be credited to the dedicated and unselfish contributions of money, time, energy and knowledge given to them by community projects, presented by a non-profit corporation, with its top authority resting in an elected Board of Trustees composed of distinguished leaders in the community.

In almost every case the funds to float the initial production must be raised through civic contributions, bolstered occasionally by grants from the State. The State of North Carolina has been especially generous in assisting its historical dramas, since it recognizes quite honestly their great advertising value as high-quality area attractions. The State of Kentucky constructed the J. Dan Talbott Amphitheatre especially for the production of THE STEPHEN FOSTER STORY on the grounds of My Old Kentucky Home State Park.

The slickness and versatility so rightly admired on the Broadway stage and the Hollywood screen are not usually suited to the rugged honesty of the pioneer character, which suffuses most of the historical plays.

The Carolina Playmakers of the University of North Carolina have been directly associated with the staging of many of the outdoor historical shows. The fact that this type of drama exists at all may in one sense be credited largely to the influence of the Playmaker family. Under the messianic leadership of the late Professor Frederick H. Koch this university group, of which both Paul Green and Kermit Hunter are graduates, earned for itself a national reputation as the home of the folk play, a regional drama created by native writers.

An electric little man, dressed characteristically in a Norfolk jacket and puffing contentedly on a pipe, "Proff" Koch imbued his students with the doctrine of creative self-reliance. "Write what you know," "Drama is right on your own doorstep," and "Believe in yourself" were phrases which he skillfully ingrained into his students' thinking.

So instead of aping Broadway, they wrote and staged plays about their own lives, touring them adventurously throughout the broad expanse of the Old North State, and into other parts of the country.

As might be expected, the early folk plays of this group were relatively simple, and sometimes pretty rough-hewn. But gradually a tradition and a skill were built up, and a sizable body of really good plays began to accumulate. These folk plays were indeed a drama of the people, by the people, and for the people as Archibald Henderson so aptly dubbed it. They gave expression to grass-roots democracy, the democracy of that fictitious reality, the average American. They reaffirmed his inborn dignity, and gave voice to his stubborn independence, his rich sense of humor, his fervent patriotism and his belief in beauty and in God.

When THE LOST COLONY was first conceived, Paul Green was already a Pulitzer Prize winner and the leading dramatist of the South; it is evident that he was the ideal man to write the Roanoke play. And it is also natural that the Playmaker group was called on by the local association to assist in staging the production. This collaboration between the local sponsoring association and the college dramatic group is a natural and workable arrangement, and it has been the plan adopted in many cases.

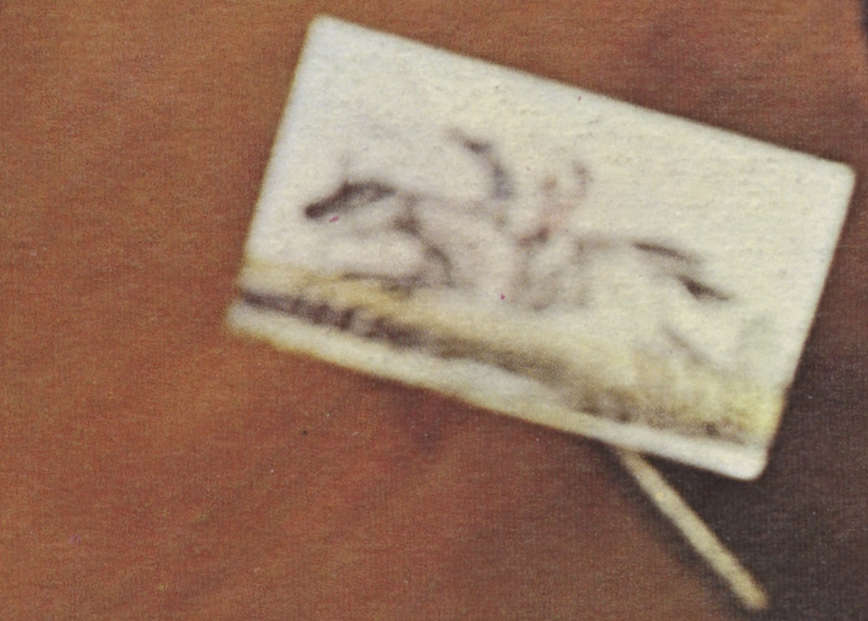
In its ideal form then, the outdoor historical drama would seem to be primarily a drama of democracy, and to belong most fittingly to the people, both spiritually and physically.

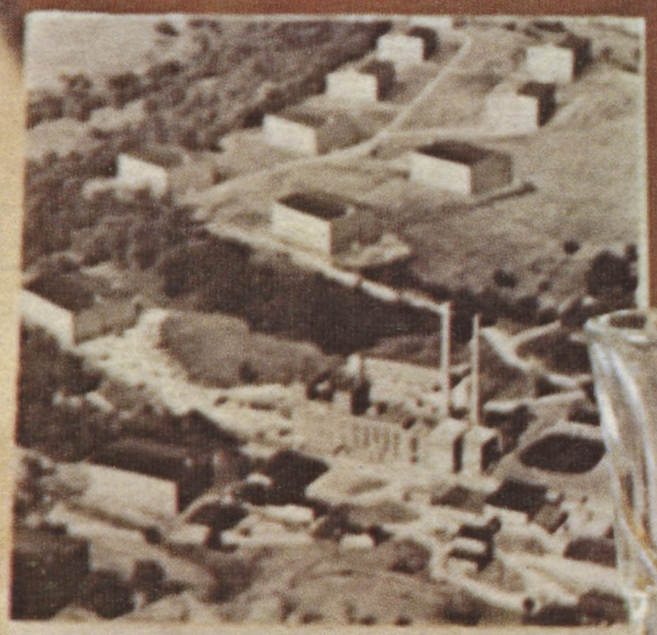
Today, in our modern electronic age of the rocket, the space ship and the atomic bomb, the need for spiritual stamina is greater than ever. Perhaps these dramas of the people may help to give us some of the hope and the strength we Americans need as we face the future of our world.


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