

*Old
Sturbridge
Festival
presents...*



The **DEVIL**

and



**DANIEL
WEBSTER**

Old Sturbridge Village, Mass^{tts}

Old Sturbridge Festival

is a non-profit educational organization established for the production of music and drama interpretative of the heritage of New England. It is sponsored jointly by a group of trustees representative of the Sturbridge-Southbridge community as well as patrons of regional drama and music, and by Old Sturbridge Village. The Village, non-profit also, is an educational corporation, chartered under the laws of Massachusetts for the purpose of presenting, in the three dimensions of a "living museum", a significant picture of pre-industrial New England life.

The Festival, in a sense, adds a new dimension to the program of Old Sturbridge Village. It is possible to show many aspects of Yankee life through a recreation of its art and architecture, its crafts and industry, its home and community life, and to bring such a reconstructed Village alive by populating it with working craftsmen and functioning mills, stores, taverns and meetinghouses. But the rich folk-heritage of New England does not emerge from such a museum as fully as it does from the art forms which express the hopes, the dreams, in fact the fundamental character of a sturdy people.

In a new Tavern Gallery of Yankee primitive painting and decorative arts, for instance, we can see the kind of artistic impulses expressed by these villagers and countrymen so long accused — and wrongly — of having none. And now, in the equally rich art forms of music and drama we can, through the Festival, dis-

cover a new realm of understanding of those rugged, independent yet community-minded, God-fearing but indomitable Yankees who poured out of their rocky hills and valleys westward and so greatly influenced the course of American history.

"The Devil and Daniel Webster" is the first presentation undertaken by the Festival in its new outdoor amphitheatre. It is the hope of its trustees and of the Village that out of its program will come encouragement for dramatists and composers to undertake new collaborations — like that of Stephen Vincent Benét and Douglas Moore — resulting in works which will express dramatically and musically New England themes capable of being introduced at Old Sturbridge. If its first season is successful, among the hopes for 1954 are a summer school where students may experiment in the problems of blending drama with music, and perhaps also a series of grants-in-aid to teams of dramatists and composers to work in this medium. It is the belief of the Festival that it has only begun to explore the potentialities of the marriage of music and drama. Grand opera — and much light opera — frequently sacrifices dramatic qualities to magnificent music; many a modern music drama or musical has subordinated music to the development of a dramatic plot. The modern American folk opera, or music play, has only just begun to realize the potentialities in this field.

EARLE W. NEWTON, *Director*
Old Sturbridge Village

OLD STURBRIDGE FESTIVAL

Sturbridge, Massachusetts

presents a music play

The

Devil and

Daniel Webster



in the new Outdoor Amphitheatre

Words by

STEPHEN VINCENT BENÉT

Music by

DOUGLAS MOORE

WITH

Clifford Harvuot . Josh Wheeler . Adelaide Bishop . Luigi Vellucci

and a cast of over fifty people

Stage Director, ELEMER NAGY Musical Director, MOSHE PARANOV

Choreographer, ALWIN NIKOLAIS

Production Designed by Elemer Nagy

JULY 18 through AUGUST 30, 1953

The action of the play takes place at the home of Jabez Stone, Cross Corners, New Hampshire, in the 1840's.

Prologue

Ballet: *Farm Journal*

Music by Douglas Moore
Choreography by Alwin Nikolais

1. Up Early
2. Sunday Clothes

3. Lamplight
4. Harvest Song

No Intermission

Act I

Prologue: *The Devil and Daniel Webster* Legend.

Scene 1: The evening of Jabez' and Mary's wedding.

15 Minute Intermission

Act II

Later that night.

In the event that the performance is interrupted by rain, please take shelter in the rain sheds at the rear and the sides of the amphitheatre and wait for instructions over the public address system.

Copies of Stephen Vincent Benét's story *The Devil and Daniel Webster* are on sale at the refreshment stand. Refreshments are on sale at the refreshment stand before the performance and during the intermission.

CAST OF CHARACTERS

Narrator.....	<i>Benjamin Thomas</i>
Dancers.....	<i>Gladys Bailin, Phyllis Lamhut, Beverly Schmidt, Dorothy Vislocky, Murray Louis Fuchs, Stephan Vendola, Harry Bernstein, William Dissler</i>
Jabez Stone, a New Hampshire farmer.....	<i>Josh Wheeler</i>
Mary Stone, his wife.....	<i>Adelaide Bishop</i>
Daniel Webster.....	<i>Clifford Harvuot</i>
Fiddler.....	<i>Philip Bogucki or John Ferrante</i>
Mr. Scratch, a Boston lawyer.....	<i>Luigi Vellucci</i>
Voice of Miser Stevens.....	<i>George Vince</i>
Justice Hathorne.....	<i>James Mattingly</i>
Clerk.....	<i>Philip Bogucki</i>
Walter Butler.....	<i>Richard Rovinelli</i>
Blackbeard Teach.....	<i>Benjamin Thomas</i>
King Philip.....	<i>Richard Park</i>
Simon Girty.....	<i>John Ferrante</i>

Jurymen and Chorus: Ann Amenta, Philip Bogucki, Georgette Crochiere, John Ferrante, Rita Golden, Barbara Grassi, Amelia Haas, Raymond Hibbard, Kenneth Holton, Maria Kalliches, James Mattingly, Alice Michalaros, Frank Miele, Antonio Montanari, Jr., Tanya Paranov, Richard Park, Genaro Pisano, Richard Rovinelli, Frances Roberto, Lena Sinagulia, Carolyn Smith, Benjamin Thomas, Louis Venora, George Vince, Joyce Willens.

Neighbors and Friends of the Stones: Mary Athanas, Real Benoit, Bernard Brodeur, Sylvia Chesebrough, Margaret Connolly, Alfred Desrosiers, Raymond Galipeau, Alvin Green, Jeanne Guertin, Joyce Jones, Hedwiga Kochanowski, Gale Maass, Joseph Miller.

Special credit to the Hartt Opera Guild for its help in the production; and to the staff of the Hartt Musical Foundation for consultation and stage equipment.

Stephen Vincent Benét

STEPHEN VINCENT BENÉT, one of America's most brilliant and well-loved authors, was born in Bethlehem, Pennsylvania, July 22, 1898. At the age of thirteen he won his first literary prize — three dollars from the St. Nicholas League, for a poem.

He spent the first summer after graduation from Yale writing his first novel, "The Beginning of Wisdom" and then lived in Paris for some time. He married Rosemary Carr in 1921. The following year, Benét wrote his second novel, "Young People's Pride" and sold it to *Harper's Bazaar* as a serial.

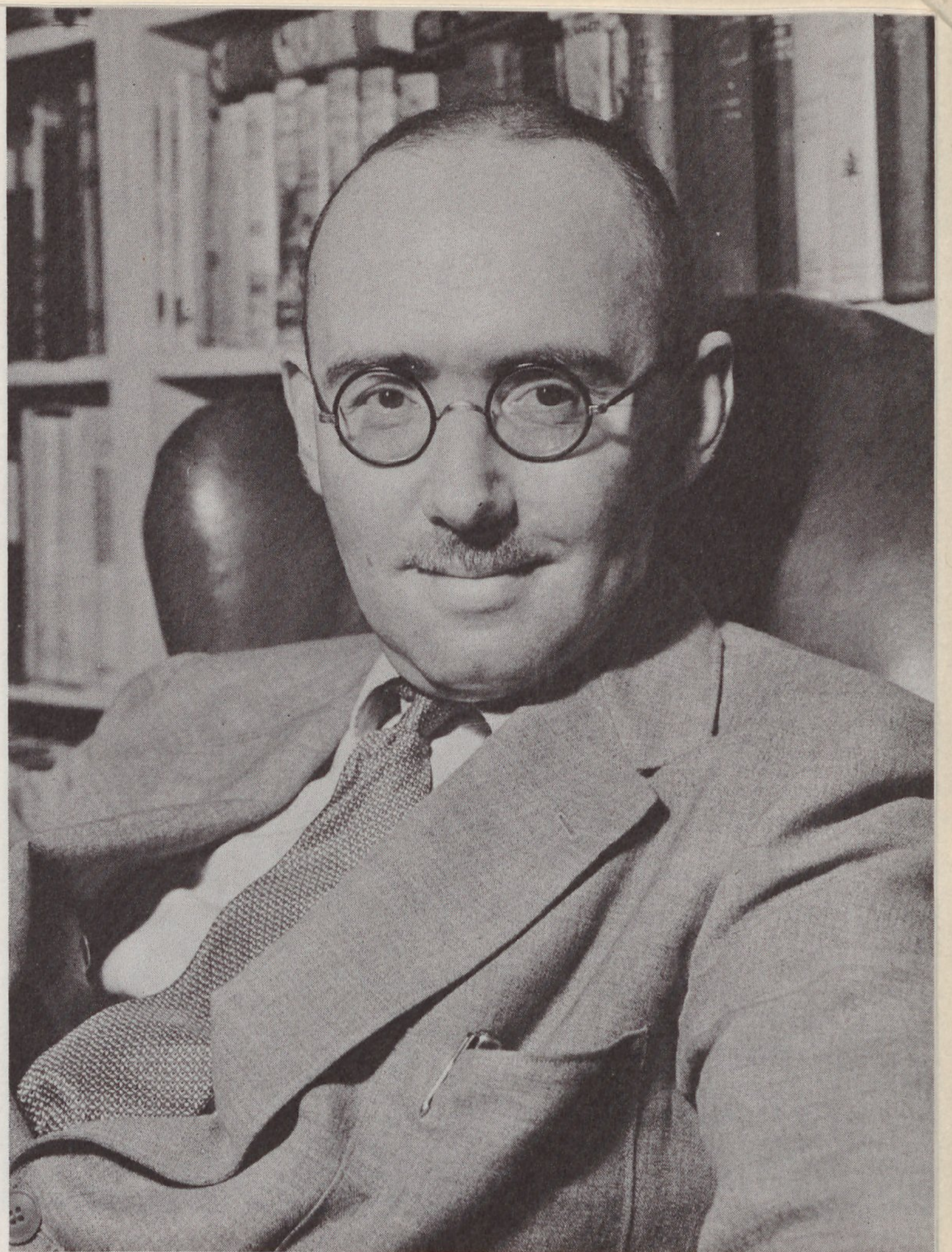
The serial money enabled the couple to return to Paris where, after a prodigious amount of research, he wrote "John Brown's Body" which became a best seller and brought him the Pulitzer Prize and financial success. The dramatic version is now having a brilliantly successful tour throughout the country.

In subsequent years he wrote a great many short stories and poems, among them his most famous short story "The Devil and Daniel Webster." Benét received numerous awards, including the O. Henry Story Prize and The Roosevelt Medal.

Douglas Moore, Benét's close friend and collaborator, writes of him:

"When he arrived back in America after having won the Pulitzer Prize (for 'John Brown's Body') he was a national hero to be met by reporters at the ship. I went to meet him with some trepidation. I should never have worried about Steve. As the years went on he became a national institution but there was never evidence of change in his friendships. The old warmth and generosity and gaiety never varied.

"During the years that I knew him, Steve changed very little. Perhaps the slender figure stooped with arthritis, the gait became less assured, but the other things were always there, the somewhat owlsh face with warm brown eyes behind thick lenses, the high forehead, prominent ears, drawling somewhat nasal voice, the quick understanding, the characteristic slouch in



the chair, even the delight in penny candy and detective story fiction."

"I had hoped that Steve could be encouraged to do another opera libretto because he was pleased with 'The Devil and Daniel Webster', but the coming of the war involved him so deeply in patriotic work that he never got around to it.

"His death came crushingly and unexpectedly to us all in the spring of 1943. It was some comfort to discover that he had completed the first part of his second planned epic, 'Western Star' which was published the year after his death. He had been so generous of his time to others and to his country that the hours to work on this cherished project must have been hardly won.

"The two things which were rooted in the core of his nature were the one, his love of his wife, so deeply satisfying to him that the wonder is that there was room in his affections for the rest of us, and the other his intense love of his country. Whatever he has written in poetry, prose, or drama, is all of it colored by these two great passions. His work will live as an expression of all that is most beautiful in the human spirit."



Douglas Moore

DOUGLAS MOORE was born in Cutchogue, Long Island, and grew up in a well-to-do household in Brooklyn. As a child, he took such a dislike to practicing the scales and five-finger exercises demanded of him by his "practise teacher" that he very nearly turned his back on music. His mother finally agreed to let him stop his music studies at thirteen, but that year he discovered what fun it was to improvise and make up tunes. One of his classmates at school was Archibald MacLeish, already a poet of great promise. Moore set some of the poems to music and their collaboration continued through years to come and long after both became famous.

Moore was graduated from Yale, where he was active in the school's musical and dramatic associations. He began composing serious music in 1922. One of his first compositions, "Four Museum Pieces" won him a Pulitzer Traveling Fellowship in 1926.

Several of Moore's literary associates have been influential in his work, among them Archibald MacLeish, Stephen Vincent Benét and Vachel Lindsay. Moore believes that through his friendship with Lindsay, he gained a new understanding of his own country. Lind-

say opened the young composer's eyes to the richness of the American scene — to the true beauty and flavor of American life. It was this new viewpoint that influenced Moore to write his first work on a typically American theme, "The Pageant of P. T. Barnum." Critics said of it that it might have been written by some musical Tom Sawyer or Huckleberry Finn.

Dr. Moore has composed two symphonies, the second of which received honorable mention by the New York Critics' Circle in 1946-47. He is the composer of numerous chamber music works, including "The Ballade of William Sycamore" and "Down East Suite." Most famous are Moore's operas: "White Wings", "The Headless Horseman", "The Devil and Daniel Webster" and "Giants in the Earth" which was awarded the Pulitzer Prize for Music in 1951.

Dr. Moore studied at the Schola Cantorum in Paris and with Ernest Bloch in Cleveland. He spent four years as Curator of Music at the Cleveland Museum of Art. In 1926 Moore joined Columbia University's Department of Music and attained full professorship in 1940. He rose to the Chairmanship of the Department of Music at Columbia, a position which he now holds.

In recognition of his contributions to serious music, Moore was elected President of the National Institute of Arts and Letters in 1946, and held that honored position for several years.

Dr. Moore has said of "The Devil and Daniel Webster": "Mr. Benét and I have classified 'The Devil and Daniel Webster' as a folk opera because it is legendary in its subject matter and simple in its musical expression . . . We have tried to make an opera in which the union of speech, song and instrumental music will communicate the essence of the dramatic story, enhanced but not distorted."

Otto Luening says of Moore: "A review of Moore's work leads to the conclusion that here is a man who has expressed his American heritage and his own ideals."

The Story of the Collaboration

By Stephen Vincent Benét and Douglas Moore

"The Devil and Daniel Webster" first appeared as a short story by Stephen Vincent Benét, in *The Saturday Evening Post*, in 1936. Douglas Moore and Benét collaborated, during 1937 and 1938, on a musical version of the story. The music-play that resulted from their collaboration expresses the simple gaiety of the country square dance, the lusty qualities of early New England, and the spirited and eloquent patriotism of young America.

Produced by the American Lyric Theatre in 1939, the music-play ran very successfully at the Martin Beck Theatre in New York City. The critics received it with high praise.

"Altogether it is one of the brightest and most natural of contemporary operas," wrote Otto Luening in an article for *Modern Music*. Alfred Frankenstein called it: "As artful, eloquent, and effective a statement of the principles of American democracy as has ever been written." *The Saturday Review*: "First of all, it is a good show. It goes. Successful in storytelling, it is equally noteworthy in characterization . . . The music is vigorous, organic, and intelligible . . . it is unflinchingly appropriate to its subject matter; and unlike many other American compositions, it does not, in whole or in part, remind us of any European composer."

For the Old Sturbridge version, Mr. Moore has added new music to the ballet sequences at the beginning of the play, and the dramatic effectiveness of the ending has been strengthened by additional chorus music.

Benét and Moore both graduated from Yale at about the same time, but knew each other only by reputation. A few years after graduation, they met in Paris and became fast friends. They worked together and continued their close friendship through the years, until Benét's death in 1943. Mr. Moore paints an affec-

tionate picture of their relationship in the following anecdote: "One summer we shared the same studio. I liked to work mornings and Steve afternoons. We generally met at the changeover. There was one day when we were both invited to an all day tennis match. Steve firmly declined because of pressure of work but I went along. The next morning when I arrived at the studio every piece of furniture was decorated with typewritten quotations, all of them admonitions as to the value of industry and the perils of sloth. I am sure he enjoyed the afternoon much more than a tennis match."

The following is a combination of the writings of Stephen Vincent Benét and Douglas Moore on the subject of their thoughts about the collaboration that resulted in the now-famous music-drama. Mr. Benét's opinions are taken from his article "Words and Music" which appeared in *The Saturday Review* of May 20, 1939; Mr. Moore's remarks are from a CBC radio talk of June, 1953:

Moore: Although Steve Benét had written poems about music, praising it highly, I never felt he was greatly attracted to it. I had set some of his verse to music and he was always pleased and encouraging. My dream however was to persuade him to do the libretto for an opera. I finally managed to interest him in doing a piece for high school, "The Headless Horseman" which was well received.

Benét: As all composers know, a librettist is the man whose words get in the way of the music. But all the same, it is a curious and fascinating business, trying to write words that must be sung instead of read or spoken, and trying to devise some sort of story that can be developed musically as well as in speech. You may write what seems to you a very pleasant line and

discover, to your horror, that it is almost completely unsingable. Or you may barely sketch a mood that the music completely fulfills. In any case, for an author it is work in a new medium, not quite like anything else.

Moore: It was during a trip to Boston that Steve suggested the possibility of making a musical version of "The Devil and Daniel Webster". He said that the story had been dramatized by others in several versions and he wanted to do one of his own but felt that the story needed musical treatment. I was a little worried as to this particular story for fear it might be said to resemble "Faust" but I realized that if I was going to have an opera from him, this would have to be it.

Benét: We were both interested in the same kind of American folk-material. Well, why not try and do something about it — something without the pretensions of grand opera but something which, if we were lucky, could use American speech and American folk-music and do it with sincerity? So we decided that "The Devil and Daniel Webster" might serve as a basis.

Moore: We started at once to discuss how to treat the story. Steve had no idea how to go about writing a libretto and I only made matters worse by giving him the opera version of "Othello" to read as a sample. Finally we agreed to block it out together and then for him to write exactly what he wanted and I would try to work it out. There was no love interest in the story and this had, of course, to be inserted into any right-thinking opera.

Benét: Mr. Moore then went to the country and left me looking at the short story. I found that I had taken on more than I'd bargained for. The plot covered a good many years that had to be compressed into hours. The hero, Jabez Stone, was a middle-aged farmer. And there wasn't the slightest suggestion of a woman's part except in a few casual references to the fact that Jabez Stone had a wife. However, there is just one advantage in adapting your own work. The original author can neither complain or sue. I wiped out Jabez Stone's entire brood of children and began the opera with his wedding.

Moore: We were working separately and each few days a fresh batch of the manuscript arrived. Everything went beautifully.

Benét: Our collaborations followed a perfectly distinct and recognizable curve. Mr. Moore asks me if I wouldn't be interested in such and such an idea. I tell him I wouldn't. I then suggest another idea. He tells me it is a very nice idea but musically quite impossible. We finally settle upon a third one. I then write the book and lyrics and show them to him. He compliments them highly and says they will be extremely difficult to set. He then goes ahead and sets them. At some

point during the composition of the music, he asks me to change something. I tell him I won't, and do. And, after it's all over, we have a drink.

Moore: When we came to Webster's speech which persuades the diabolical jury to release Jabez, we both had trouble.

Benét: In the story, I had carefully avoided writing Webster's speech to the Jury of the Damned. I had done so deliberately and even, it seemed to me, with some ingenuity. But I couldn't possibly avoid it, in a trial scene to be played on the stage. There would have to be words for an actor to say or sing.

Moore: He succeeded magnificently. I shall never forget the excitement of first reading it but then I found myself in an even worse dilemma. Webster after all was an orator and this was an oration. Oratory is close to singing, so close in fact that it would have seemed absurd to turn Webster into a baritone soloist. And yet this was the climax of the opera. After prayerful thought I decided to have it spoken against a background of music, interjections by the jury in chorus, and instrumental music which would heighten as the oratory became more fervid.

Benét: There remained one further problem and a major one. We wanted to keep away from the hifalutin' as much as possible and use a good deal of casual, everyday speech. We didn't want the heroine singing lyrically "Won't you sit down?" or the hero chanting "I spent five dollars last Tuesday" as if it were "Ave Maria." So we tried, without set numbers, to work out a scheme of things whereby music and verse would be employed in moments of heightened emotion, but a great deal of the plot would be carried in prose. We employ a good deal of chorus, both in the opening and the finale, but the chorus has a reason for its existence and we have tried not to have them just a group of merrymakers, clinking pasteboard glasses and singing the praises of Old Heidelberg. In other words, while recognizing the limits of a tradition, we have tried to make certain experiments within those limits. For it is only by experimentation that a new thing can grow. For the librettist, there is something very fascinating in watching what music can do to words — to heighten or soften them, to amplify or develop them, sometimes in ways that one has not expected at all. When you write a line of verse it has its own music to you. But a composer may find a very different sort of music in it, and that is exciting. And then, sometimes, you both seem to have found the same music. It is a process of give and take. And from it, finally, something emerges, something a little different from what either party visualized at first, but with a possible life of its own. A possible life — that is all one can say till the curtain rings up.

ELEMER NAGY

ELEMER NAGY was born in Hungary and educated at the School of Cinematic Art in Budapest and the Reinhardt Seminary in Vienna. He began his theatrical career in 1926 as an actor and stage director in Budapest and taught dramatic technique 1926-1930 in the Budapest School of Cinematic Art. He exhibited scene designs and stage models in Budapest and Vienna, and in Canada, New York and New England from 1931 to 1941.

In 1939 Nagy joined the Yale University Department of Drama as director and scene designer for Yale Music Association operas. In 1942 he was appointed head of the Drama Department of the Julius Hartt Musical Foundation in Hartford, Conn. He has been Stage Director and Designer for opera productions in the Hartt Opera Guild since joining the staff.

Nagy has worked intensively, through lectures and articles, for the establishment of opera productions in musical centers and for the establishment of experimental stations for modern opera reform.

In 1949, Nagy was appointed Scenery and Costume Designer of the world famous Central City Opera Association in Colorado and in 1950 he was appointed Director of the Central City Summer Opera Festival, a position which he has held each summer since that time.

Nagy is responsible for the development of the "spherical perspective system" for modern settings and is given credit for the introduction of many of the innovations in relation to opera adopted in this country in recent years.

Dr. Nagy has been, since 1946, Director of the Columbia University Summer School Opera Workshop; Director of Opera Workshop, Manhattan School of Music, New York; and Lecturer, History of the Theatre, Department of Theatre, Smith College.



Nagy has been one of the consultants, from the first planning stages, for the Old Sturbridge Village production of "The Devil and Daniel Webster," and the scenery was designed by him.

MOSHE PARANOV

MOSHE PARANOV was born in Hartford, Conn. As a boy, he studied the violin but turned to the piano as he approached his teens, and at an early age came under the tutelage of the noted pianist and instructor, Julius Hartt.

After serving in World War I, Paranov returned to Hartford where he joined Mr. Hartt in 1920 in the founding of the Julius Hartt School of Music, of which he is now Director.

Besides his hundreds of solo appearances as a pianist, Paranov has served as guest conductor of the Young Men's Symphony Society of New York and the former Hartford Philharmonic Orchestra, in addition to his regular duties as co-conductor of the Hartford Symphony Orchestra, Conductor of the Hartt Orchestra, the Hartt Opera Productions and many prominent choral groups. Under the leadership of Dr. Paranov, the Julius Hartt School of Music has become one of the outstanding musical institutions in the country. He was given the honorary degree of Doctor of Music this past June by the Philadelphia Musical Academy.

Paranov is a dynamic and volatile person, and a perfectionist. He is inspirational and a master at discovering a pupil's natural bent and then building a playing mechanism around it. His enthusiasm and energy are legendary among his pupils and his spirit and enthusiasm are so contagious that his students almost invariably catch fire from him.

Dr. Paranov believes that: "An understanding of the great arts helps to counteract the tendency toward becoming crass and cold and that a balance of religion, art, business and science must be struck in our educational scheme if we are to become well-rounded and wholesome beings with clear heads and warm hearts attuned to the needs of our world."



The Synopsis of The Devil and Daniel Webster

ACT I

Opening Chorus. Neighbors and friends are at the wedding reception of Jabez and Mary Stone. There is dancing as the fiddler picks up his bow. One man asks how Jabez built up his fine herd of cattle, since the Stones were always poor. A few of the guests take up the refrain of "wonder where he got it?" This is lost in the refrain by the full chorus, of fine weather for a wedding, and the number ends in lively dancing.

Dialogue. Jabez returns the good wishes and announces that Daniel Webster will join them later.

Duet: Mary and Jabez, and entrance of Webster. In a beautiful love duet Jabez and Mary reaffirm their love. When Jabez asks if she is happy, she answers yes, but she is afraid. Marriage is welcome, but as strange as a dream. Jabez declares that mountain and pine shall be a sign of their love divine. Her dreamy thoughts, she sings, have changed to wonder and unrest. Every year, Jabez answers, shall find their love more true. The chorus gaily joins with promises to dance the night away. Daniel Webster enters to shouts by the chorus of "Black Dan'l, three cheers for the greatest man in the U. S."

Dialogue. Webster kisses the bride and asks the fiddler for music, but the poor man declares that the very Devil's got into his fiddle. Jabez' gaiety is halted by the appearance of an uninvited guest — Mr. Scratch. With embarrassment, Jabez introduces Scratch as a Boston lawyer.

Scratch's Song and Chorus. Scratch sneeringly declares he will play a song of young love. Mary hysterically asks Webster to stop him. Undaunted, Scratch begins his mocking song of Young William, a ballad punctuated by the satanic repetition of "listen to my doleful tale." The song tells of how Mary Clark, young William's joy, watched him fall into the devil's power as he played the cards and the dice. Neighbors are aghast, and Webster, in a fury, wrenches the fiddle from Scratch and orders him out of the house.

Ensemble and Melodrama. From Scratch's strange collection box a white moth escapes. The chorus sings

that it's just a common moth, but the fiddler suddenly shouts that it has a death's head on it. From the moth comes a voice pleading for help. It is the voice of Miser Stevens. He can't be dead, says Jabez. But listen to the church bell — the bell, sings Mary, that rang for her wedding. A funeral bell, cries Jabez. It is Miser Stevens and he wails that he has sold his soul to the devil. "Help me, Help *Jabez Stone!*" At the mention of Stone's name all turn suspiciously toward Jabez. Answer us, they sing menacingly, who is the friend in black and how did you get your money? Mary pleads for Jabez to answer them, to tell them he is good and brave and innocent. Desperately he asks for help — tacit admission that he has sold his soul to the devil. The chorus repeats the accusation, "He's sold his soul to the Devil." He must burn in flame till the Judgment Day; "God help you, neighbor Stone." Everyone rushes off.

ACT II

The accusations are true, says Jabez, and tells Mary she too must flee from him for he has only until midnight.

Duet, Mary and Jabez. Mary loyally reaffirms her wedding vows. They had made promises, she sings, and it was for better or worse, sickness or health. "For thy people shall be my people." But *why* did he do it. Jabez explains in song the story of his downfall. He sings of his desires for fine clothes, for a big white house with a big front door. But stones boiled up in his fields and the woodchucks ruined the garden, until he could think only of bugs and blight. His love for Mary intensified his desperation. "It makes a man talk wild."

If you had *only* said, sings Mary, I would have kept your house in the mire and cold, fed the chickens and asked no more. Jabez continues his story. It was an average day, with a mean east wind. When he stubbed his toe he said and said it quick "I'd sell my soul for about two cents." When Scratch came that night, Jabez pricked his finger with a silver pin and in full knowledge of his mortal sin, signed the paper. Now desperately, he asks "God Almighty, what shall I do?" There is no place to hide. He cannot pray, and there

isn't a lawyer, known to man, who can face the devil and face him down.

Dialogue with Music. Webster re-enters. He has never deserted a neighbor in trouble and time is short. The mortgage is due tonight. "Can you save him, Mr. Webster," Mary beseeches. "I shall do my best, Madam."

Webster's Song. He sings of his Marshfield farm and of his ram Goliath, who butts like a railroad train; of his bull, King Stephen, a bull with a rolling eye. I'm "the pride of the Granite State" sings Webster, and he always stands for the free. He cites his widespread fame and says he would fight ten thousand devils to save a New Hampshire man.

Dialogue. How can Mary help, she asks. You can help us, says Dan'l, with prayers. She goes inside the house and we hear her plaintive prayer.

Mary's Prayer. She asks for blessing and light between herself and Jabez. "As Ruth unto Naomi so do I cleave unto thee." Floods cannot drown their love and the Lord watches when they are absent from one another. Amen, Webster adds solemnly.

Dialogue. Jabez and Webster have but a short time to wait. At the stroke of twelve Scratch enters. Webster admits to Scratch that his client's contract is in order, but asks for settlement out of court. Scratch wants only the execution of his contract — Jabez' soul. But, retorts Webster, a contract with a foreign prince is not valid. "Foreign?" queries Scratch. Indeed, he is an American of long standing. Webster demands a jury trial — an American judge and American jury, be it the quick or the dead. "You have said it," says Scratch. Amid thunder and lightning, in a weird incantation Scratch invokes the Jury of the Damned from their graves.

Scratch's Invocation. From brimstone pit and burning gulf, he summons them: Simon Girty, the renegade with pioneers' blood upon his shirt; Walter Butler, the loyalist; King Philip, the Indian, who terrorized the land; Blackbeard Teach, the pirate; Smeeth, the strangler; Governor Dale, who broke men upon the wheel; Morton, of the tarnished steel. "I summon them, I sum-

mon them, from their tormented flame." True Americans all, but outcasts of eternity. "Appear, Appear!"

Dialogue against music. Justice Hathorne of the Salem witch trials enters. It is the World, the Flesh, and the Devil versus Jabez Stone. All of Webster's legal delaying tactics are denied. Scratch presents his case — a simple case of the transference of the soul of Jabez Stone, and he submits the deed as Exhibit A. The jury sings that it doesn't need to see the deed for "it's a losing case." "He'll fry like a batter cake once we get him where we want him." Webster's objection to a biased jury is overruled. "His motion's always denied" chants the jury. They repeat Hathorne's words "irrelevant, incompetent and immaterial . . . We have our own justice, Oh ho, Daniel Webster." Hathorne does permit Webster to speak briefly. "Be brief," cries the jury, "We're weary of earth."

From off stage Mary's voice is heard "Set me as a seal upon thy heart, as a seal upon thine arm, for love is strong as death." The jury in mockery answers "Death is stronger than love." With a gesture Webster silences the jury.

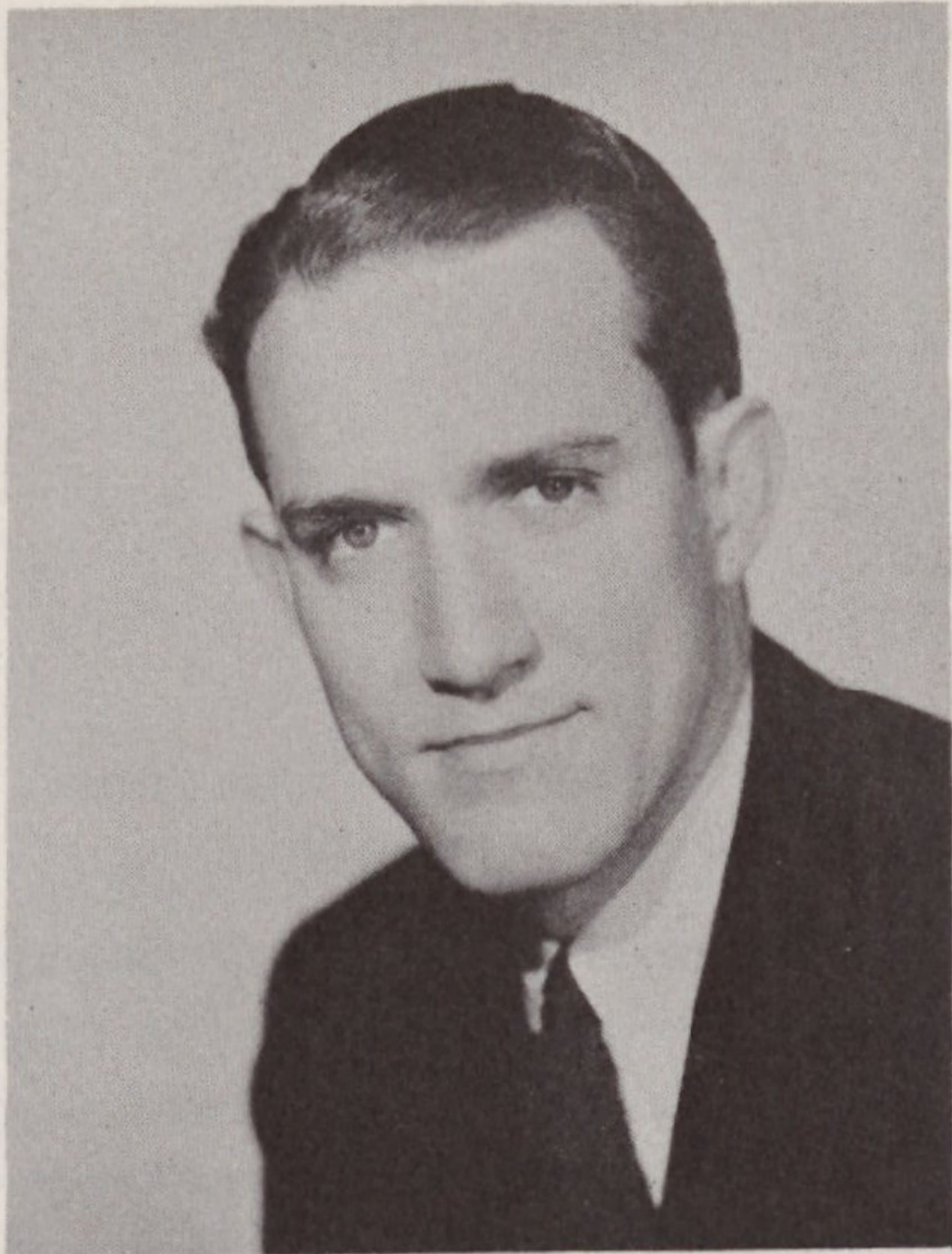
Webster's Speech.

In a stirring and dramatic speech to the jury, Daniel Webster reminds the damned of the things they loved in life, and of the pleasure they took in living. His moving plea persuades them to give Jabez another chance, and in spite of Scratch's objections, he is freed from the contract.

With the coming of dawn Mary is at Jabez' side, and they sing of their love to last "forever, forever, for the winters and the summers."

Jabez, Mary, and Webster call in the neighbors for an Old New England shivaree. They "are on to the devil and all his ways," and they drive him out of New Hampshire. This is followed by a song about a New England breakfast with pie. Webster sings of Marshfield, Jabez of his farm, and Mary of her loyalty to Jabez.

For an ending the whole ensemble sings of "pie for breakfast" and with a rousing cheer for "New England's pride."



Baritone Clifford Harvuot was born in Cincinnati, Ohio. He became seriously interested in singing in his teens and turned from pre-medical courses to voice study in Cincinnati.

Harvuot spent four years at the Juilliard School of Music, after which, in 1942, he joined the Army. He was honorably discharged in 1946.

Harvuot is familiar with his present role, since he played the part of Daniel Webster at Chautauqua in the summer of 1946.

Clifford Harvuot

In 1947, Harvuot joined the Metropolitan Opera Company and has been a member since. He has sung some fifty roles with the Met. In 1948, he sang in "Carmen" and "La Traviata" in Mexico City's Fine Arts Institute.

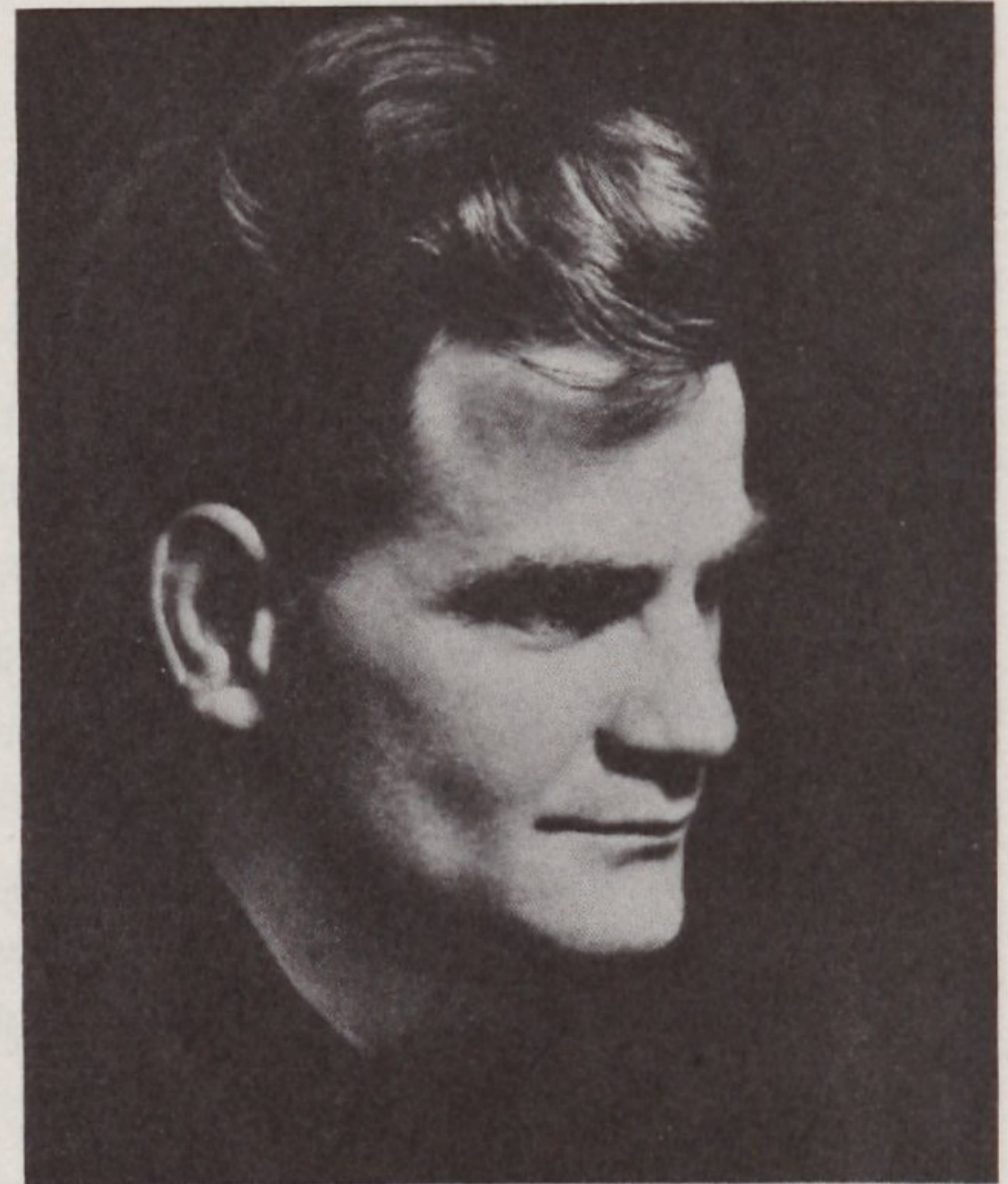
He has appeared in leading roles in the Central City, Colo., Summer Opera Festival for the past four years. He recently starred on the Bell Telephone Hour.

Josh Wheeler

A former oilfield worker and football player, he spent four years in the Air Force during World War II and progressed from Private to Captain over a 23-month period. After the war he attended Columbia University.

During two seasons of tour throughout the country, Wheeler did 78 recitals. He played in the premiere performance of "Giants in the Earth."

Baritone Josh Wheeler was most recently seen in the Broadway hit, "Paint Your Wagon" and he will appear in the forthcoming film version.



Josh Wheeler was born on a Texas ranch. After high school, he studied music at Southern Methodist, and at Louisiana State.

Coming from a family of music lovers of the sort who simply got together and sang whenever possible, Wheeler was always able to satisfy his musical interests.



Adelaide Bishop is a native of New York City. She went directly from baby-talk to big time entertainment when she started singing professionally at five years.

Miss Bishop studied voice under Louis Polanski, now a member of the Hartt Musical Foundation, and at fifteen was a star of the St. Louis Municipal Opera Company. She was featured in light operas during the next two years in this country and in Canada.

She made a successful debut at

Adelaide Bishop

seventeen, with the American Opera Company in Philadelphia. She scored a triumph two years later with the same company when she sang a leading role in "The Old Maid and the Thief."

In 1946, Miss Bishop joined the New York City Opera Company as a lyric coloratura soprano. She has been a regular member ever since.

Miss Bishop appeared in the Central City, Colo., Summer Opera Festival in 1949, 1950, and 1951.

Luigi Vellucci

Luigi Vellucci was born in Providence, R. I., of Italian parentage. He studied piano at the Settlement School in Providence and began serious voice study when he was 19 years old.

In 1949, Vellucci won the Rhode Island Young Artist's Contest sponsored by the American Federation of Music Clubs. After World War II, Mr. Vellucci began seriously to study opera and joined the New England Opera Theatre under Boris Godolovsky.

Vellucci, a tenor, made his debut with the new York City Center Opera Company in 1948 and since that time has been a regular member.

He has sung with the Montreal Opera Guild and the Havana Opera Association. He has appeared in fifty roles on tour throughout the country.

Vellucci is a lively and witty person, whose long operatic experience well qualifies him for the difficult role of Mr. Scratch.



Alwin Nikolais

ALWIN NIKOLAIS, choreographer, is nationally known in the modern dance field. He has taught at City College, N. Y.; Sarah Lawrence College; Colorado College; the Hartt Musical Foundation and Temple University. His students are appearing in almost every musical show on Broadway and he has taught stars of the dance concert world, as well as famous actors and television artists.

Nikolais was choreographer for several operas produced by the Hartt Opera Guild and he directed the choreography for the Central City, Colo., Opera Assn. production of "Romeo and Juliet". He is Director and Choreographer of the Playhouse Dance Company (Henry Street Playhouse) which performs in New York Dance theatres, and has appeared at numerous museums throughout northeastern United States.

Nikolais has received international recognition for his authorship of the "Choroscript" method of analyzing and recording movement.

THE BALLET

Eight members of the Playhouse Dance Company of the Henry Street Playhouse will form the ballet unit for "The Devil and Daniel Webster." The ballet prologue was created by Alwin Nikolais to the music of Douglas Moore.

Two major members of the ballet group are Gladys Bailin and Murray Louis, both of whom were recently seen in their own duo-concert in New York City and who received high praise from critics. Miss Bailin has had the further distinction this year of having two of her dances selected as outstanding new ballet works, by a board made up of leaders and critics in the dance field.

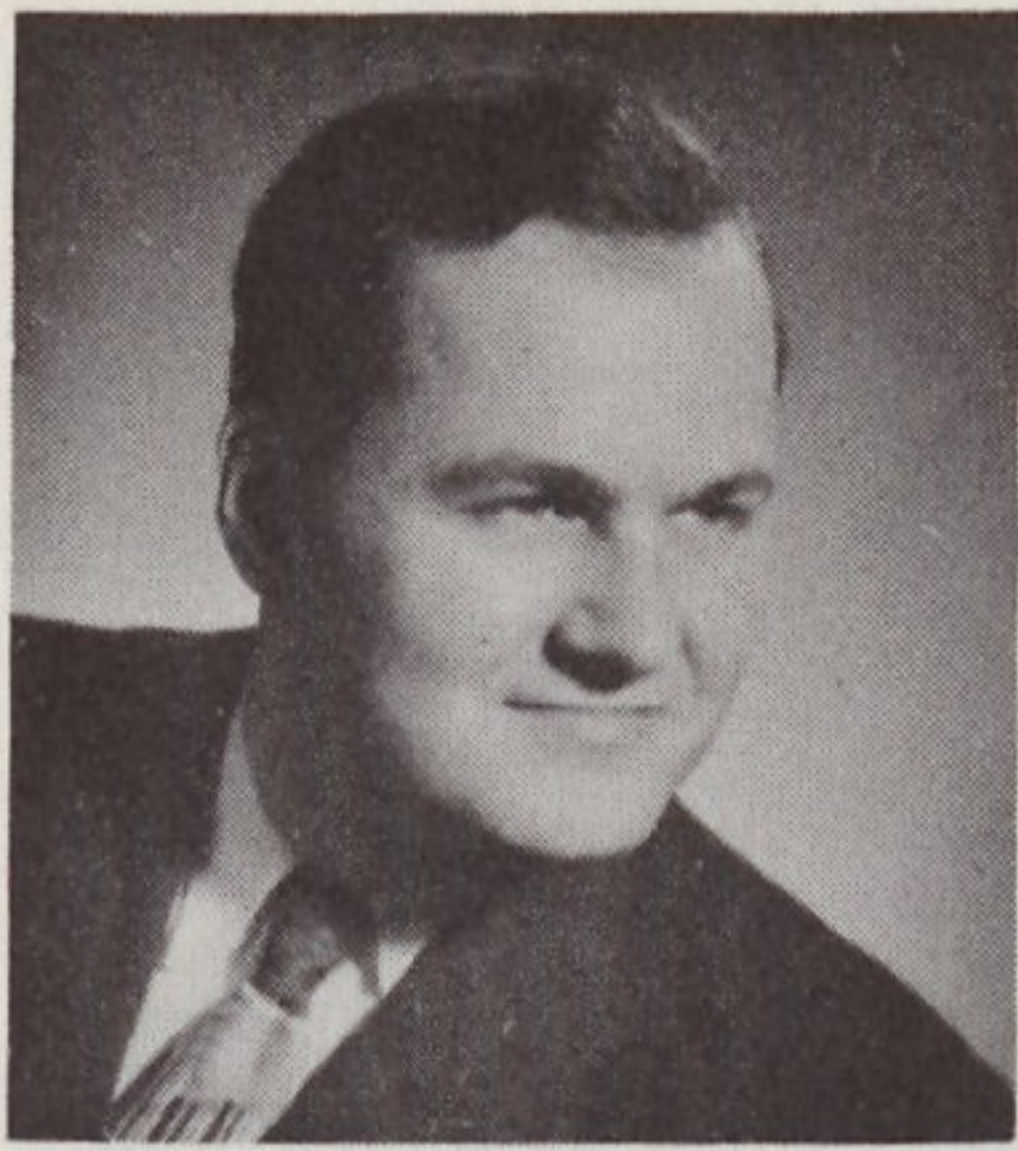


THE ORCHESTRA

The 30-piece orchestra is made up principally of members of the Hartford Symphony Orchestra with additions of former members of the Boston and New Orleans Symphony Orchestras.



Staff for Old Sturbridge Festival

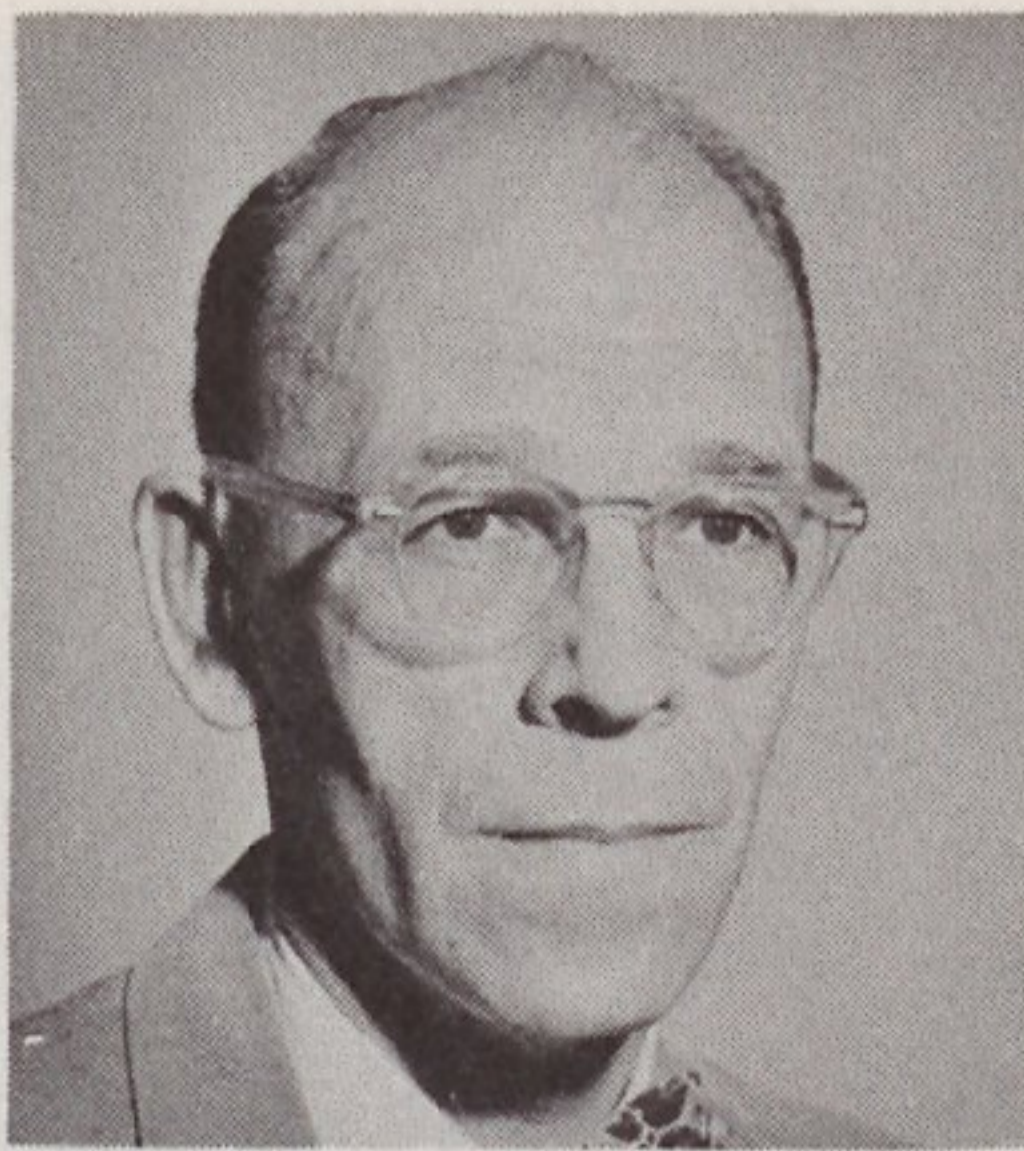


Earle W. Newton

Earle W. Newton, Vermont historian and editor, is Director of Old Sturbridge Village and of the Old Sturbridge Festival. Under his leadership both these enterprises have attained their present position as centers for a renaissance of New England creative art and workmanship.

Mr. Newton is a native of Cortland, N. Y. He was graduated from Amherst College and took post-graduate courses at Columbia.

Mr. Newton was Director of the Vermont Historical Society from 1942 to 1950. He is founder and former Editor of *Vermont Life*. At present he is Editor of the magazine *American Heritage*.



Richard K. Showman

Richard K. Showman, Associate Producer, was born in Broken Arrow, Oklahoma. Upon graduation from the University of Wisconsin, he taught for three years as an assistant in History and took his Masters in History in 1940.

From 1947 to 1952 Mr. Showman was Director of Exhibition Buildings at Colonial Williamsburg, Virginia. Since January, 1953, he has been Director of Education and Public Relations at Old Sturbridge Village.

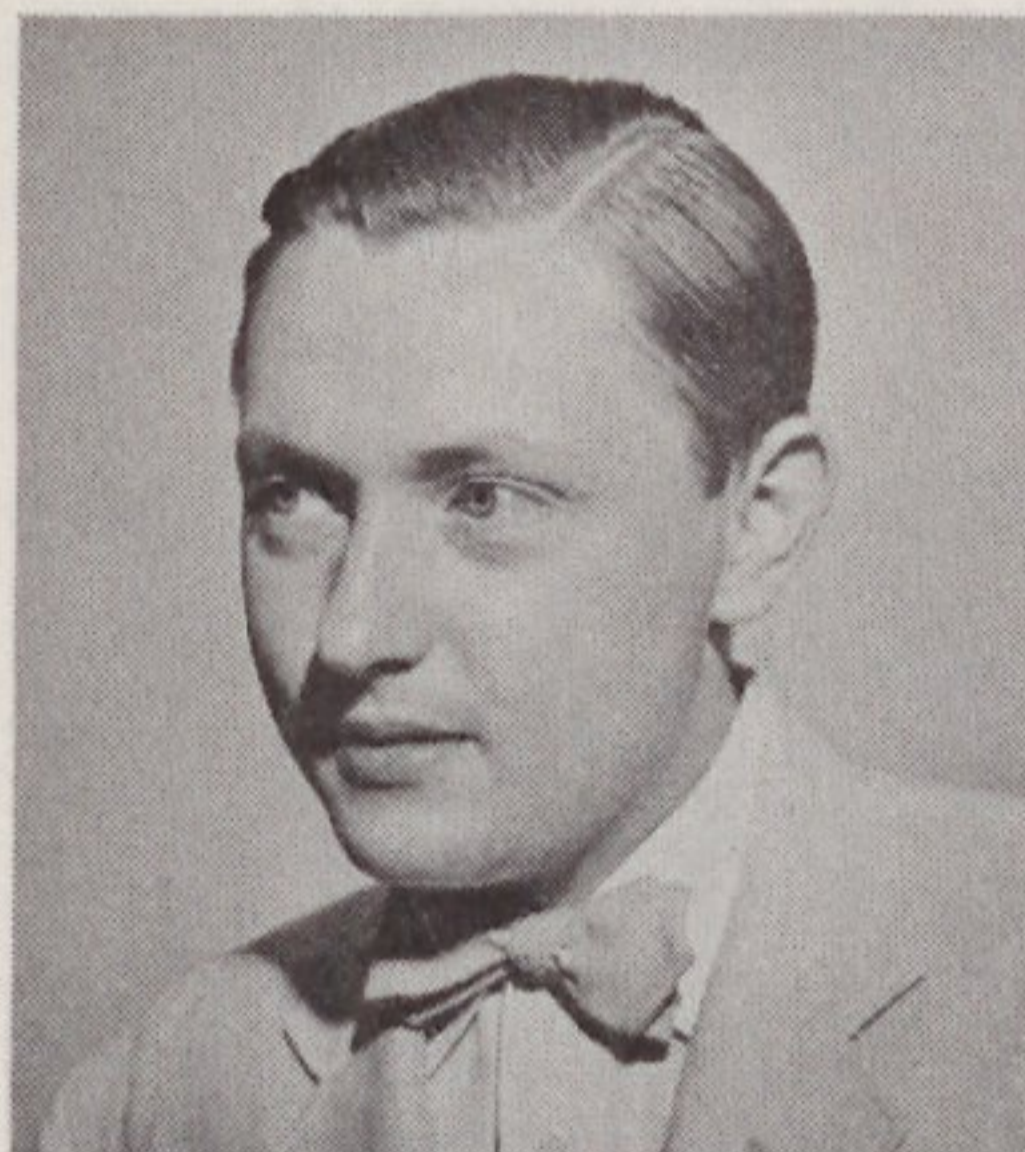


Anna J. Weeks

Anna J. Weeks is Director of Theatre Publicity for the Old Sturbridge Festival. Born in Boston, she moved to New York, after finishing school, to enter the magazine field. Throughout World War II, she was a member of the staff of *Yank, The Army Weekly*.

Since the war's end, she worked for *Mademoiselle, Liberty, Collier's* and *Parent's Magazine*.

Mrs. Weeks was a member of the staff of the Eisenhower for President Committee in New York City and at the Chicago Convention.

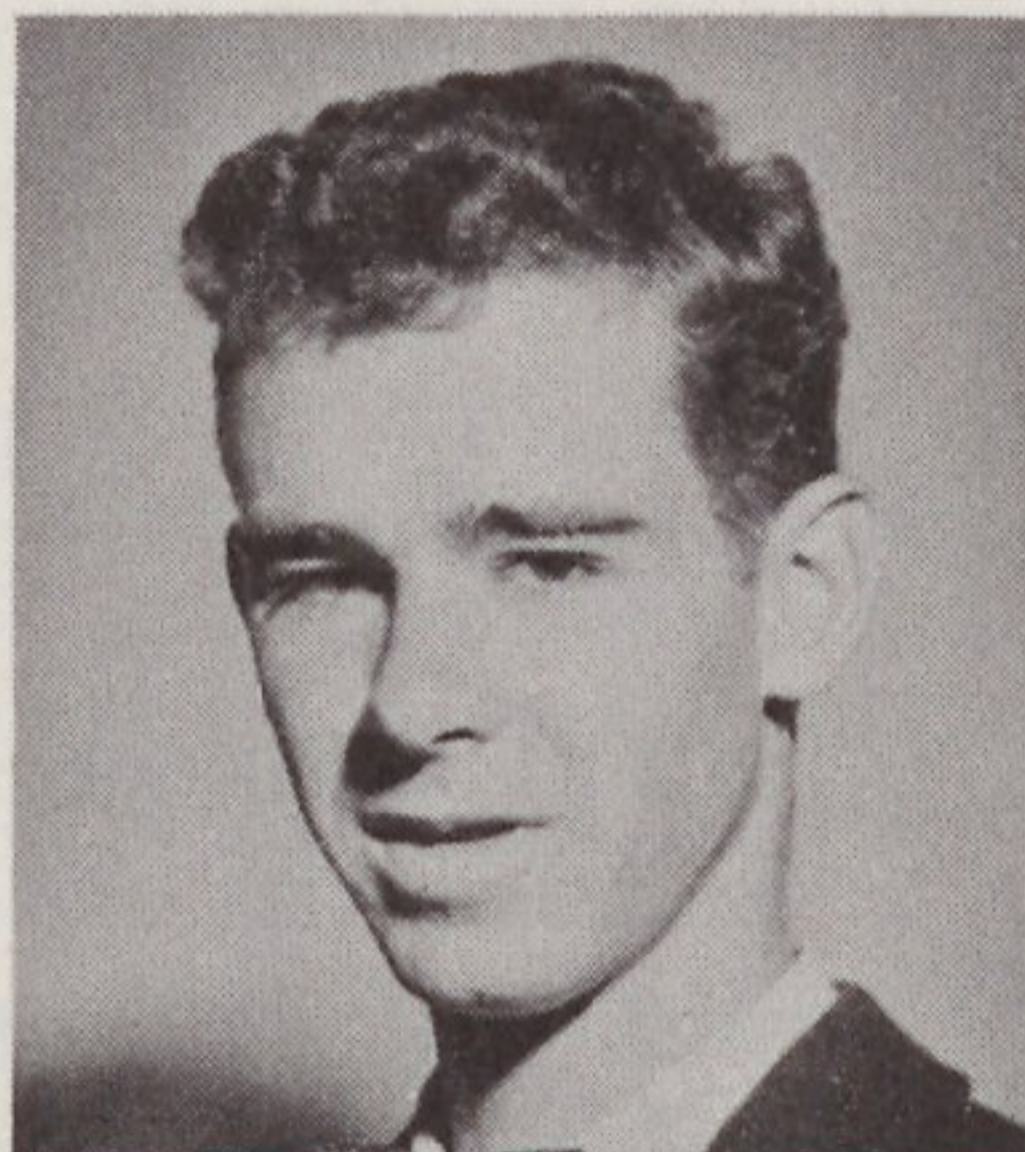


William T. Schneider

William T. Schneider, Theatre Manager, is a native of New York City. He is a graduate of Williams College where he was active in all branches of theatre, specializing in Stage Management and Lighting. He was stage manager of the Williams' production of "The Devil and Daniel Webster."

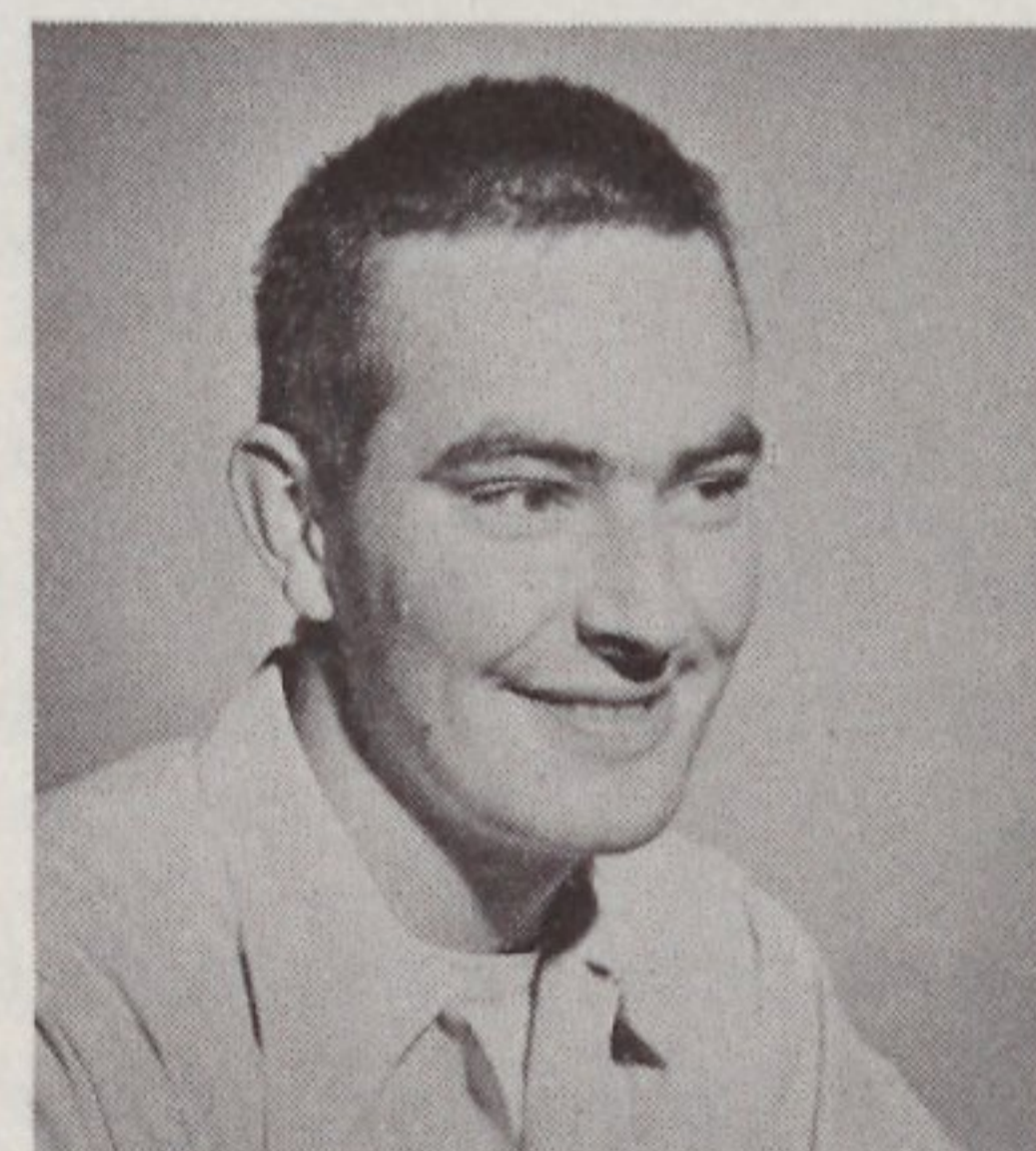
Mr. Schneider served his professional apprenticeship at Bucks County Playhouse in New Hope, Penna., where he later became a technician and assistant electrician.

He plans to attend the Yale Drama School in the fall to study directing.



James D. Karr

James D. Karr, Stage Manager, was born in Chicago. He is a graduate of Beloit College, Beloit, Wis., where he majored in Drama, and is currently studying directing at the Yale Drama School. As an actor, Mr. Karr has appeared in over 70 different roles in all types of plays. He has directed several plays and is now at work on a thesis production of "The Knight of the Burning Pestle" for his degree at Yale. Mr. Karr has spent four seasons in summer stock with the Court Theatre, Beloit, Wis.



Richard G. Lawson

Richard G. Lawson is in charge of the extremely complicated lighting system for Old Sturbridge Festival. He is a native of Mount Vernon, Washington. From high school on, Mr. Lawson has studied and worked in the theatre as an actor, director, business manager and technician.

After graduation from State College in Washington he entered Yale as a student of Technical Production, Design and Lighting. He has just completed his third year at Yale and next year will be on the staff as a Technical Assistant in the Drama Department.

Construction Supervisor.....George Watson
 Assistant to the Stage Manager.....Margaret Scott
 Assistants to the Lighting Supervisor.....Francis E. O'Brien
 John Kelsey
 Wardrobe Mistress.....June Meinhardt
 Make-up Artist.....Joseph Marra

Box Office Staff.....Joan Lacey
 Ronald Estabrooks
 Traffic Supervisor.....Thomas Turner
 Theatre Consultants.....Edward C. Cole, William J. Martin
 Samuel Selden, William H. Hardy

Scenery painted by Margaret Scott; Miss Bishop's gown designed by Elemer Nagy; executed by Pauline Hartt Paranov; Dresses for the chorus made under the direction

of Catherine Fennelly and Mary F. Showman; Rehearsal accompanists and coaches; Irene Kahn and Elizabeth Warner; Electrical installation by Rosaire J. Pariseau.

Frank H. Berend and Jack De Simone, Public Relations Consultants



The Amphitheatre

THE OUTDOOR AMPHITHEATRE, built especially for this summer's production and as the site of future plays and art festivals, with a seating capacity of 2,000 persons, is the result of a happy combination of natural advantages and architectural skill.

Old Sturbridge Village was favored, in the first place, with terrain ideally suited for open-air drama. A short walk from the main parking lot near the Toll House, the wooded ground rises gently at exactly the grade of normal theatre aisles. The ground chosen was shaped roughly like a horse-shoe. When the brush had been cleared it was apparent to the builders that they would achieve the desired effect. A man standing in the theatre had the feeling of being in Scratch's place, coming out of the woods and looking down on Jabez Stone's prosperous homestead and gloating over the evidence that Stone's soul was ripe for plucking. Looking toward either side or the rear he would see the pines and oaks standing on the rim of the ridges in a graceful palisade.

Everything possible was done to avoid felling trees and to preserve the woodland atmosphere. Trees were left standing in the wide aisles where they would not block the view and the porches of the dressing room building were built in such a way that trees seem to have grown up through them. Wild flowers and shrubs were planted in the area.

Once the bowl itself was smoothed and topped with a hard surface, the set was constructed at the foot of the slope. The design and construction of the amphi-

theatre was accomplished through a painstaking, step-by-step collaboration between Earle W. Newton, Director, and George Watson, Old Sturbridge Village Superintendent of Construction. The scenery was designed by Elemer Nagy, erected by Mr. Watson, and painted by Margaret Scott.

Following the basic design, and acting in consultation with Edward Cole of the Yale University Drama Department, Mr. Watson and his crew of about 50 workmen, erected a set which is not made of drops but is permanently built, in three dimensions. By employing the third dimension, the builders contrived to create the appearance of a rather grand New England home in the 1840 style with a wing at the rear of an earlier vintage, while using only a quarter of the space that would have been needed for

a flat set.

One side of the house wing is open, revealing Jabez Stone's kitchen. Beyond the dwelling a grist mill, a barn and a village church spire can be seen. The mill house does extra duty as a dressing room and a dormitory for members of the cast, and also contains concession stands, public rest rooms and rain sheds, all situated outside the audience's line of vision.

The effect of the period is enhanced by the use of native fieldstone for retaining walls and foundations, and hand-hewn beams and other lumber reclaimed from fine old buildings in the Sturbridge area. Altogether, hundreds of feet of dry stone walls had to be built. Woodbine is being brought in to blanket them.

Offstage, on the hillside, is the cemetery from which the Jury of the Damned rises and moves down ominously, through the trees, to hear the argument between Daniel Webster and the Devil and render the verdict by which Jabez Stone must abide through eternity.

Ground was broken in March of 1953 and the project was completed, on schedule, shortly before the opening of the play, July 18th. Its growth was a fascinating experience for Mr. Watson and the others who helped in the building. In the spring it was a wild hillside. By mid-summer it had become a finished, fully-equipped outdoor theatre, and the set at the foot of the slope a colorful view of a piece of New England as it looked when Daniel Webster stood up and battled for the Union and the immortal soul of the individual.

George Watson



The Devil

The Devil in New England

NO CHARACTER in New England — legendary or otherwise — is better known than the Devil. Indeed, since the Pilgrims landed in 1620 he has been a most formidable and ubiquitous enemy of every inhabitant. "New Englanders," wrote Cotton Mather two and a half centuries ago, "are a People of God settled in those, which were once the *Devil's Territories*; and it may easily be supposed that the Devil was exceedingly disturbed, when he perceived such a People here accomplishing the Promise of old made unto our Blessed Jesus, *That He should have the Utmost parts of the Earth for his Possession.*" This was the New Englander's explanation of why the Devil was so persistent in his efforts among the most God fearing men who ever settled a strange land.

That the Devil was "exceedingly disturbed" by the Christian intrusion seems to have been one of Mather's more famous understatements. Judging from the testimony of early colonists, no adversary could have been more ceaseless or resourceful in his efforts to defend his kingdom than the Prince of Evil. Not only did he discourage them with a stubborn, rocky soil and a harsh climate, but he visited upon them starvation, Indian massacres, storms at sea, droughts and blights, the small pox and the plague. The sight of each new congregation, of every resolute convert, of each new steeple rising into the sky must have been gall and wormwood in Lucifer's cup.

Catastrophe after catastrophe was laid at the Devil's doorstep. If he were suppressed or overwhelmed one place, he would pop up in another. He appeared not only in violent natural phenomena, but might assume the shape of a frog or toad, an insect or bird, a dog or horse, or even of a man, woman, or child.



Against such a background there flamed up the Salem witch delusion of the 1690's. The hysteria set off by a few teen-age girls ended with neighbor accusing neighbor, husband testifying against wife, and with the gallows as the reward for those who maintained their innocence. Some of New England's finest minds succumbed to the mass hysteria; and while many recanted, a few, like Justice Hathorne and the illustrious Cotton Mather, went to their graves convinced of their stand. Never had the Devil had such a field day in New England. And yet by some strange perversity the episode was looked upon as God's visitation. Why, asked the Reverend Baxter, is it any wonder that Satan should visit witchcraft upon a place of such serious Piety. "I think, 'tis no wonder: Where will the Devil show most Malice, but where he is hated, and hateth most?" It was, presumably, God's ordeal of fire designed to strengthen the elect.

The Age of Enlightenment closed the chapter on witch hunting. As new sects arose and old ones quarrelled, the old Theocracy was broken up. Puritanism gave way to Congregationalism of a lighter vein and even to Unitarianism and to Free Thinking. Yet in the New England mind the Calvinist symbol of evil could not be erased. By 1840 there were those who looked upon the Devil as a puckish character, a prankster of less than Satanic grandeur. They referred to him as "Old Scratch" and the use of such epithets as "the very Devil's in it" or "what the Devil" were not considered profanity. Still, among the strait-laced, Satan was a wily and devious enemy, ever ready to ensnare a man.

The Faustian story of a man selling his soul to the Devil was Germanic, but the germ of the legend is found throughout New England. The wealthy merchants felt no taint upon their wealth, and they considered themselves, as did the ministers in their parish or congregation, as among the chosen. But among the poor, a man who rose rapidly to wealth or profited at another's expense, was whispered about as being in league with the Devil. The frugal Yankee thoroughly approved of hard work and the accumulation of worldly goods; he did not approve of worldly goods alone. It was in this vein that Benét found the ore for his classic tale.

Daniel Webster

IN 1782, seven years before the ratification of that Constitution which he was to defend so brilliantly, Daniel Webster was born of rugged Yankee stock in the little town of Salisbury, N. H. In later life, he remarked: "It did not happen to me, gentlemen, to be born in a log cabin; but my elder brothers and sisters were born in a log-cabin, raised amid the snow-drifts of New Hampshire, at a period so early that, when the smoke first rose from its rude chimney and curled over the frozen hills, there was no similar evidence of a white man's habitation between it and the settlements on the rivers of Canada." From the time he left home for Phillips Academy, Exeter, through his years at Dartmouth and all during his public life, Webster never forgot that he was a Yankee and thus his roots were firmly fixed in New England soil.

A natural flair for oratory manifested itself early in Webster's career and led directly to the choice of law as his personal vocation. He was admitted to the Bar in 1805 and immediately established himself as one of the most promising lawyers in the country. An avid reader from childhood, Webster had a knowledge of history, literature, and law that well suited him for a place in the House of Representatives to which he was elected at the age of 30. From that time on, Daniel Webster devoted himself to politics and law, distinguishing himself in both.

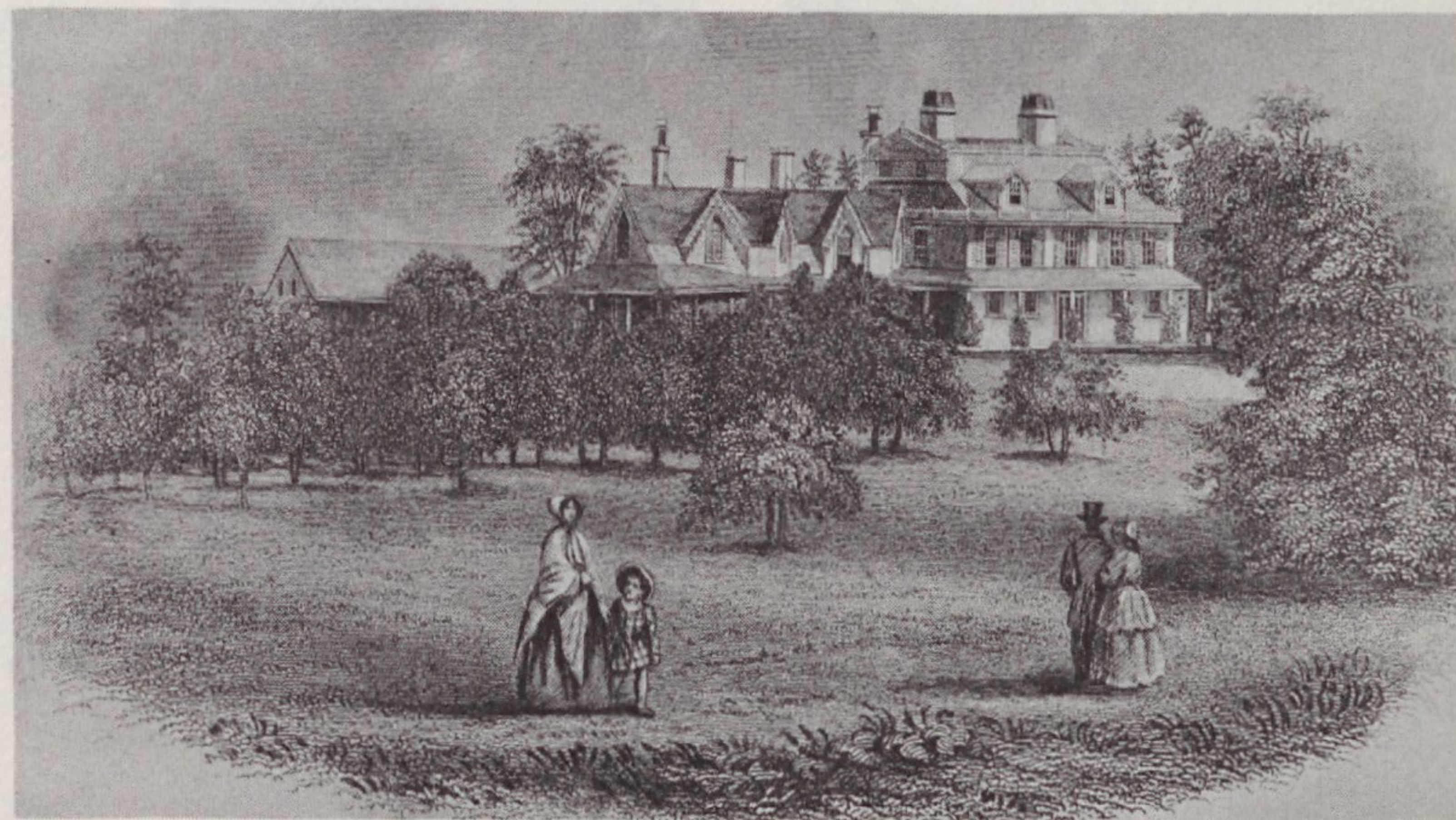
As a politician, Webster believed in two things: the Constitution and the Union. He once said to a friend that there was not an article, a section, a clause, a phrase, a word, a syllable, or even a comma, of that Constitution which he had not studied and pondered in every relation and every construction of which it was possible. Webster was more than a theoretical politician, however. He was an intensely practical and effective party leader. Though he was ambitious for the Presidency, he was constantly passed over in favor of lesser men. Yet, as a Congressman, Senator, and Secretary of State, his record of achievement was high.

The outstanding achievement of Webster's career, the single event in which his abilities as a lawyer, a politician, and a man came together, was his great speech of March 7, 1850, which resulted in the passage of the Compromise of 1850 and thus postponed the

Civil War for a decade. Tragically, in defending the Compromise, which very possibly saved the Union, Webster incurred the wrath of his native New Englanders who claimed that he was selfishly trying to win votes for the 1852 election. As a result of these unfounded charges, Webster's health was broken and he died an unhappy man several days before the election.

Today the unjust contemporary verdict has been reversed and Webster stands as one of the striking and vital forces of the period preceding the Civil War. His fight for the preservation of the Constitution and the Union was a fitting prelude to that of Abraham Lincoln. In a rhetoric that has seldom been equalled in the history of oratory, Webster proclaimed the necessity for the solidarity of the Union and celebrated that Yankee heritage which he considered so vital a part of the American tradition.

The Marshfield, Mass., Homestead of Daniel Webster

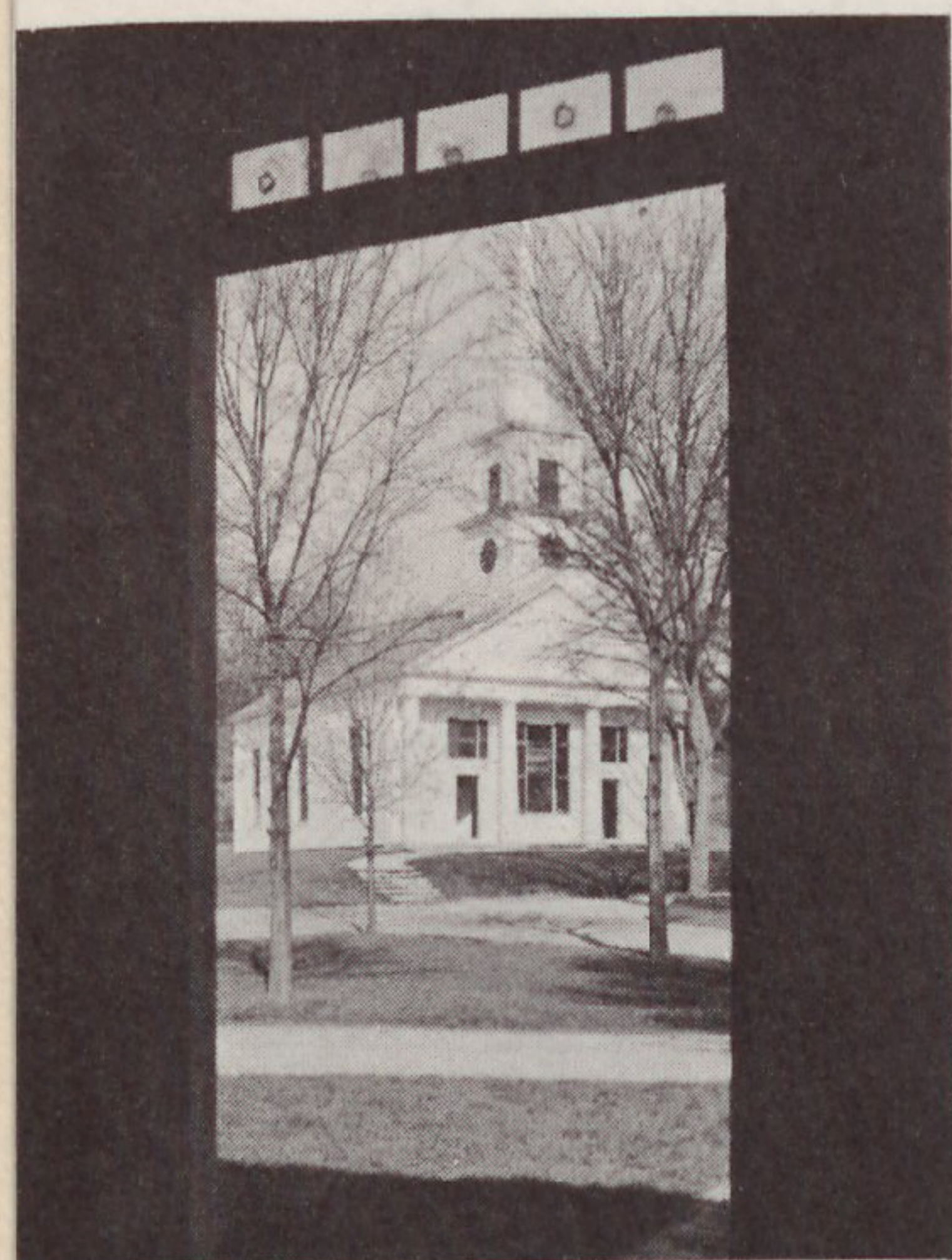


His spirit is best expressed in a letter he wrote shortly before his death to John Taylor, a fellow Yankee: "You and I are farmers, we never talk politics; our talk is of oxen; but remember this: that any man who attempts to excite one part of this country against another is just as wicked as he would be who should attempt to get up a quarrel between John Taylor and his neighbor, Old John Sanborn . . . John Taylor! Thank God morning and evening that you were born in such a country. John Taylor! Never write me another word upon politics."

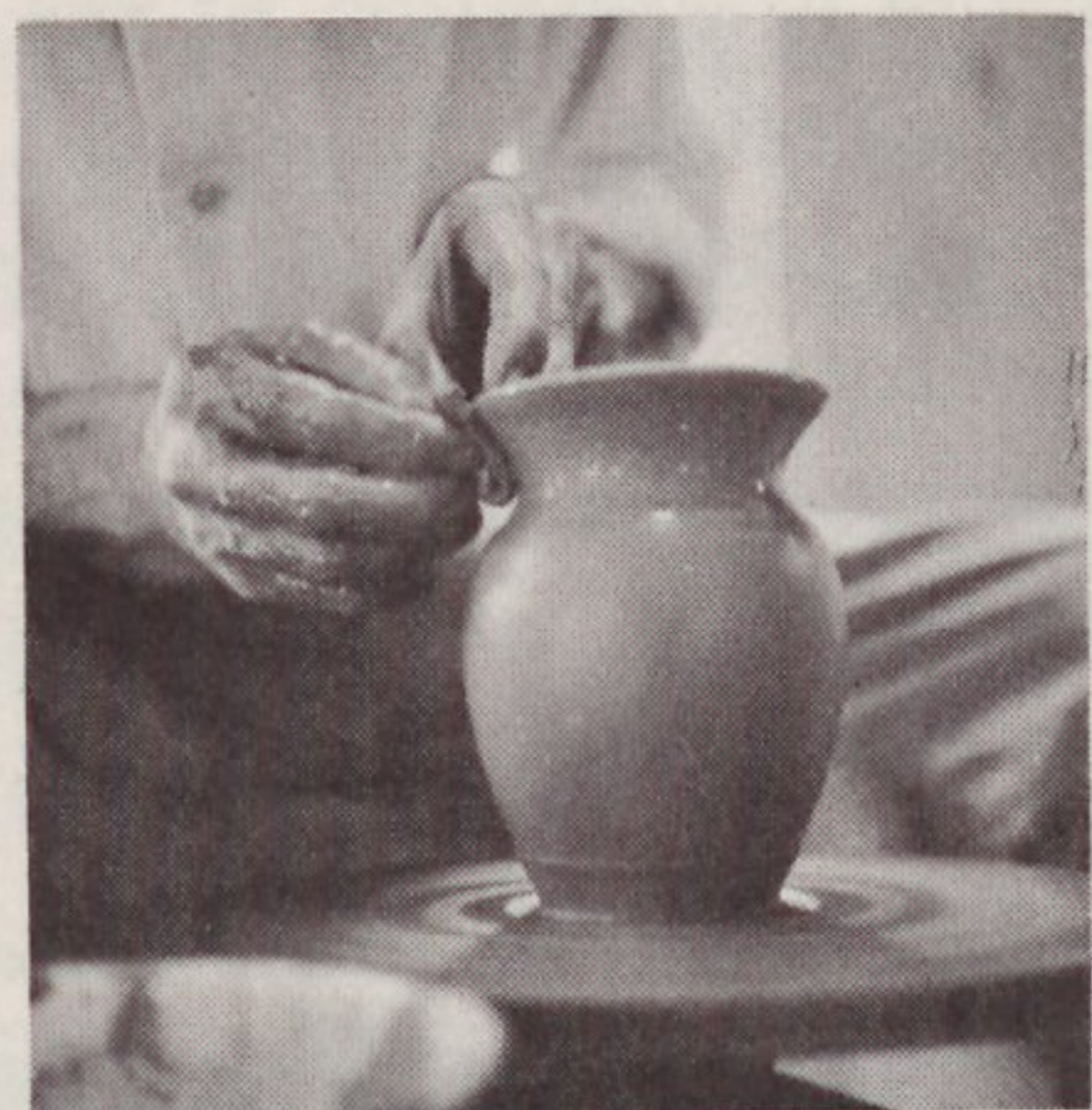


View of the tree-shaded Village Green

The blacksmith forges a horseshoe on his ancient anvil

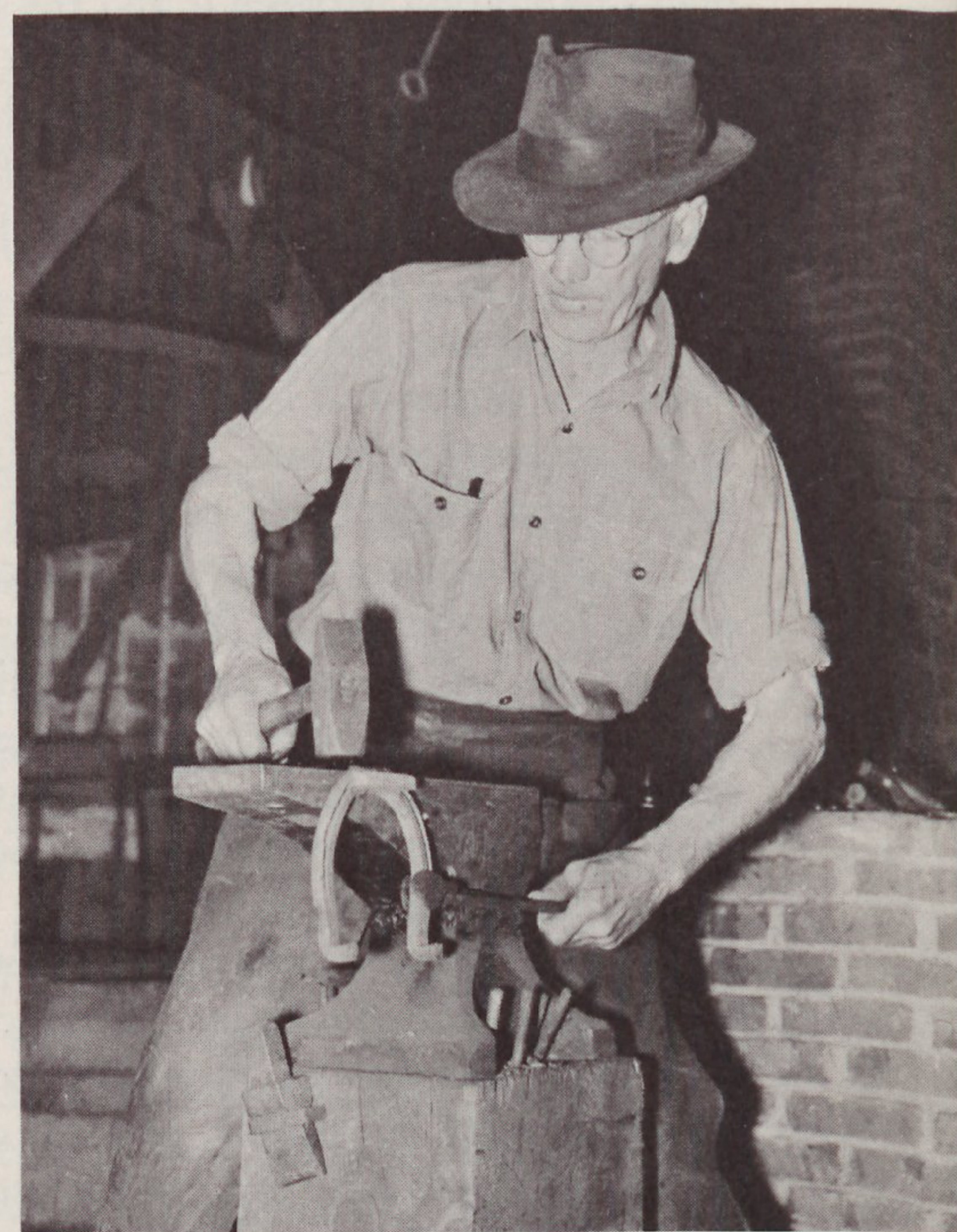


The Meetinghouse from the doorway of Mashapaug House



The skilled hands of the potter shape a vase

Old Sturbridge is a typical century-old Yankee village recreated on a 200-acre tract of meadow, woodland and river shore. Thirty of its buildings are open to visitors. Wherever you stroll, the village comes alive, whether at the farm — with its animals —, the old gristmill or blacksmith shop, or on the Green with its homes, working craftshops, meeting house, tavern, school and store.



Old Sturbridge Village

At the Wight Grist Mill grain is ground

Power was furnished by hand for colonial lathes

