

A TELEVISION PRODUCTION OF
DOUGLAS MOORE'S OPERA
THE DEVIL AND DANIEL WEBSTER

THESIS FOR THE DEGREE OF M.A.
MICHIGAN STATE UNIVERSITY

M. SCOTT MAMPE

1964

THESIS

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ABSTRACT

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by M. Scott Mampe

From the very beginning of television, people interested in opera have recognized the possibilities of transmitting opera to large audiences via this new medium. Much has been done in the relatively short history of television in the field of opera, but the operas produced have been mainly from the standard repertoire. This means, of course, that the opera of America has been seriously neglected.

There is no doubt that this part of American culture should be brought to the public, but the problems of opera production are many and complex. Opera directors and television directors both are aware of the problems in their respective areas, but little has been written about these problems when the two media are combined. Even if the technical problems are overcome, there are very few television adaptations of opera that unite the capabilities of television and the artistic integrity of the opera.

In an attempt to fill this need, this thesis, a television adaptation of Douglas Moore's opera, The Devil and Daniel Webster, presents the problems involved in a TV production of this opera and at least one solution of them. Besides a brief discussion of the general problems in opera production

M. Scott Mampe

for television, the specific problems encountered in this particular opera in the sets, lighting, orchestra placement, orchestration, singers, special effects, motivation of camera shots, and combination of musical score and non-musical script, are presented. The aim is not to establish rigid rules for opera production, but simply to provide a guide for the production of The Devil and Daniel Webster or any other similar opera. While the interpretation of the opera is set forth in the production script, the actual production of the opera itself depends on the artistic values of the individual director.

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By

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A THESIS

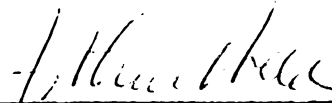
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--M. Scott Mampe

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INTRODUCTION

Television, being an aural and visual medium, is well-suited for the presentation of opera, regardless of the difficulties involved. This television adaptation of the opera The Devil and Daniel Webster by Douglas Moore and Stephen Vincent Benet, is an attempt to present not only the problems encountered in a TV production of this opera and at least one solution of them, but also a discussion of the place of American opera in television production.

The absence of serious American music from our broadcast media and our concert halls is partially responsible for the average American's unawareness of his own music. While he may hear one composition written by an American during a two-hour program, it is more likely that American music will be bypassed in favor of Beethoven, Schubert, Brahms, Tchaikovsky, Debussy, Ravel, or a host of other European composers whose works comprise the standard concert repertoire. Although the music of these composers deserves a place in our concerts, there is no excuse for the small amount of performance given our native music.

When we review the history of American music, we find that our early composers were heavily influenced by their

European brothers, and that to attain any degree of success in the musical world it was necessary to study in Europe. This was true not only for composers but also for performers. As America developed as a nation, her cultural life became more independent of Europe's until in the twentieth century the art of America was accepted by Europe. The problem remains, however, for this native art has not been accepted by Americans themselves. At the present time, America has a wealth of excellent music schools, composers, and performing artists who have relatively few outlets for their creativity in their own country and who find it necessary to gain a reputation abroad before venturing on an artistic life in the United States.

If the prospects for American music in general are not good, the prospects for American opera are even worse. Since the opening of the Metropolitan Opera House in New York in 1883, almost all of the opera staged in America has been written by Europeans, and even today it is a rare event when an opera composed by an American is produced in this country. Yet the American opera composer is not alone. The majority of American opera stars performing here today have found European training and performing experience almost a necessity for entrance into American opera companies. In recent years the growth of community and college sponsored opera companies has alleviated the problem somewhat, but in general, the situation still needs improvement.

With the advent of radio, some thought was given to the presentation of opera through this medium, and in 1931 the first Metropolitan Opera broadcast occurred. These broadcasts, which are still carried on today, have become extremely popular and have brought opera to millions of people. The fact remains, however, that opera is an aural and visual art, and to be properly understood and enjoyed it must be viewed as well as heard.

It was natural, therefore, that opera and television should be linked from the beginning. Although TV sets were rare in the early 1940's and the audience necessarily very small, the first act of Pagliacci was presented on March 10, 1940, by NBC, and the General Electric television station in Schenectady, New York, began producing operas in 1943. In 1944, Herbert Graf began producing operatic scenes and condensed versions of operas for NBC.¹ Thus, NBC took and held the lead in operatic production for television.

While all this work in opera for television was certainly commendable, little was done for the American composer. CBS presented Menotti's Old Maid and The Thief in 1949, and although Menotti is not American born, he is so closely connected with American opera that no real distinction can be made. Then in April 1951, Rudolf Bing, manager of the Metropolitan Opera House, announced that the Met would prepare operas especially for television in English to be performed in TV

¹Herbert Graf, Producing Opera for America (Zurich/New York: Atlantis Books, 1961), p. 148.

studios. Mr. Bing's purpose was to present both new and old works and to encourage contemporary composers and young singers.² The idea was excellent but it never materialized.

The first decisive step was taken by the television industry in 1951 when NBC commissioned Menotti to write an opera expressly for television. The result was Amahl and The Night Visitors produced in December of the same year. In April of 1952, NBC President, Joseph H. McConnell announced that NBC would present two or three operas by American composers during the 1952-53 season.³ The NBC Opera Company, begun in 1949 and headed by Samuel Chotzinoff, was becoming firmly established and held great promise for young composers and performing artists.

The next season was filled with plans for televised operas in various forms. November 1952 saw the production of Leonard Bernstein's Trouble In Tahiti written for television. The Metropolitan Opera was considering pay TV for opera audiences and actually signed with ABC to televise its stage production of Carmen in December 1952, via closed circuit in theaters throughout the country.⁴ CBS produced 135th Street by Gershwin in March 1953.

1954 proved an unproductive year for American opera in network television, but in 1955 the networks made amends.

²New York Times, May 3, 1951, 1:2.

³New York Times, May 27, 1952, 89:1.

⁴New York Times, November 14, 1952, 1:4.

The Mighty Casey by William Schuman was shown on CBS in March, Menotti's The Saint of Bleecker Street appeared on NBC in May, and Lukas Foss' Griffelkin, commissioned by NBC was premiered in November. Only one American opera appeared in 1956: The Trial at Rouen by Norman Dello Joio in April on NBC.

February 10, 1957 was an exciting day for opera fans with television sets. ABC presented The Ballad of Baby Doe by Douglas Moore, and NBC gave its production of La Grande Breteche, the opera it had commissioned from Stanley Hollingsworth. Following the pattern that seemed to be evolving, 1958 was a year of rest.

In 1959 another Menotti opera commissioned by NBC appeared. Premiered in Brussels, Maria Golovin was seen on television in March. An exciting new step was taken this year. WAVE in Louisville, Kentucky, commissioned Leo Hoiby to write an opera for the opening of its television-radio center. The result, Beatrice, was premiered on October 23, and although the production was successful it does not appear that other stations have followed the practice.⁵ Three more television productions of American opera have occurred in the last four years. NBC presented Deseret by Leonard Kastle in 1961, and Menotti's Labyrinth in 1963, and ABC televised Ellstein's Thief and The Hangman in 1961.

During the period from 1940 to 1963, many operas were prepared for production on television, but the operas chosen

⁵William Mootz, "Hoiby Opera Launches Louisville TV Station", Musical America, November, 1959, 79:7.

followed the pattern of the opera houses in the United States in that they were mostly written by European composers before 1900. Some contemporary operas were used, but Verdi, Puccini, and similar composers remained the favorites. The prohibitive cost of producing a full length opera did not encourage the television industry to take a chance with new works regardless of the prestige involved. (The cost of NBC's production of The Magic Flute ran \$140,000, not including the cost of network time on Sunday afternoon.⁶) It is understandable that, with the cost being so high, few local stations have produced operas.

There have been a couple of notable exceptions. In May 1959, "The Catholic Hour", a weekly half-hour program on NBC, presented four original operas: The Juggler, The Cage, The Decoration, and Dolcedo.⁷ The other organization that was brave enough to enter the field of opera for television was the National Television and Radio Center, commonly known as NET. In 1957 NET distributed "Opera for Today", a series of six thirty-minute programs discussing various aspects of opera with illustrations, produced by WQED in Pittsburgh. This was followed the same year by "Opera for Tomorrow", a series of ten programs of a similar nature also produced by WQED. Both programs made use of the talents of Boris Goldovsky, long an outstanding figure in the opera world, especially in New England.

⁶Ibid.

⁷"Catholic Venture in TV", Newsweek, May 4, 1959, 53:67. (No composers were listed for these four operas.)

In 1961 NET released three programs, one hour in length, entitled "Opera and Art". While the series included full performances of two operas and a survey of contemporary art, the works of American composers were not present. In 1963 NET released several videotaped performances of operas which were enjoyed by opera fans throughout the country, but again the works of American composers were excluded.⁸

To many, the above may imply an unfair criticism of television, for it is apparent that the majority of TV viewers are not interested in opera, European or American, old or new. However, this situation may be due to the viewer's small exposure to the art and not to a natural dislike of it. The small number of opera companies in the United States does not allow the average person to become acquainted with opera; and television provides a medium through which opera can be presented to millions. There is no reason why opera should be limited to those people who have access to stage performances of it.

Although,

in the field of opera, television has barely scratched the surface,...it is not surprising that few sponsors wish to expend large sums of money merely to tickle the fancy of the country's brotherhood of opera-lovers.⁹

⁸All information concerning NET productions was obtained from the files of NET in Ann Arbor, Michigan, through the services of Jack Caldwell.

⁹Eugene V. Epstein, "The Future of Opera on TV", Opera News, February 4, 1961, 25:31.

In view of this situation, it seems that television could turn to the Metropolitan Opera Company for assistance, but such is not the case, for in reality the situation in television is representative of the state of music in general in the leading musical organizations in the United States. On December 29, 1963, in his column in the New York Times, music critic Harold Schonberg issued an emphatic accusation against the Metropolitan Opera and the New York Philharmonic.

Both organizations should be cultural leaders. Far from leading the way, they are trooping well in the rear, apparently quite happy to adhere to the status quo and determined to do nothing to rock the boat.¹⁰

Mr. Schonberg went on to say that

until the Metropolitan Opera gets a consistently better brand of singing and conducting and until its repertory shows at least a trace of imagination, it will remain an expensive but culturally negligible organization, one that is a long way from filling its responsibilities.¹¹

Mr. Eugene Epstein stated in Opera News that "by virtue of its unique position in the United States, the Metropolitan should be the vanguard in exploring the uncharted realms of opera on television."¹² Needless to say, this responsibility has not been fulfilled.

¹⁰Harold C. Schonberg, "Happy New Year," New York Times, December 29, 1963, II, 13:1.

¹¹Ibid., 13:2.

¹²Epstein, loc. cit.

PROBLEMS IN PRODUCTION

So much for the past. What concerns us now is the future and it is in this direction that we must focus our attention. Before advancing, we must determine if opera can be performed successfully on television, and if so, what problems are involved in a successful production. According to Herbert Graf, an opera director with a long association with television,

the new medium of television, at least in its present stage of development, transmits realistic action and intimate scenes very successfully. Opera as an absolute art form, however, and particularly opera on a large scale, appears to much less advantage. A great part of the operatic literature, including Wagner, does not seem suited to this medium as it now exists.¹³

Because of Mr. Graf's experience in the field, it would be safe to assume that operas such as Aïda, Die Götterdämmerung, and Samson et Dalila would be extremely difficult if not impossible to stage for television due to the spacious settings and large casts needed to make them effective.

That opera can be done successfully on television can be proven by some of the American Broadcasts and certainly

¹³Graf, op. cit., p. 68.

by the European broadcasts. The Italian TV Network produces full-length operas in its Milan studios. Since 1946 the BBC TV Service has produced sixty-five operas with between one-fourth and one-third of the eighteen million viewers in Great Britain tuning in to these broadcasts at present. France presents opera occasionally as do Germany, Austria, and Switzerland.¹⁴

That problems should arise in opera production for television is inevitable. The late Mr. Samuel Chotzinoff, past music director for NBC and producer for the NBC Opera Company, was faced with most of these problems and overcame many of them in his many years of experience with opera on television. According to Mr. Chotzinoff, simplicity in production was the key word and "anything that detracts from the opera's story-line must be ruthlessly eliminated".¹⁵ He felt that opera was not popular in the United States because it was in a foreign language. In order to give his television productions of opera a fair chance, he spent much time and energy securing a good English translation of each foreign opera NBC presented.

In 1952 Chotzinoff foresaw "the next decade as one in which opera will become as natural to American life as Broadway Theater or the movies."¹⁶ It is unfortunate that his

¹⁴Ibid., p. 66.

¹⁵Samuel Chotzinoff, quoted in George Gent, "Good---But Not Grand", New York Times, October 23, 1955, II, 11:8.

¹⁶Arthur Gelb, "Future of Video Opera", New York Times, December 28, 1952, II, 10:1.

vision did not come true, but perhaps the next decade will be more rewarding.

Chotzineff was familiar with the problems that faced the singers in TV studios. Acting on the stage of a large opera house does not have to be extremely realistic or convincing, and it must be done in a grand manner to be seen by the audience. In television, the merciless eye of the camera demands that the singer stay in his role at all times and that his acting be convincing. There are many sections of each opera, especially in the older ones, that are devoted to description and exposition. The possibility of close-ups with the TV camera eliminates the necessity for much of this. "If the TV audience gets a good look at a performer's face on the screen, you can, for instance, dispense with those sections of the opera which describe the face."¹⁷ This does not mean, of course, that all sections that have no real practical or dramatic value should be eliminated. It simply means that an opera written for the stage must undergo some modifications for a TV performance because the two media are different in some ways. The adaptation of the work for TV can make the original more compact and give it more dramatic believability.

The physical limitations of the TV studio must be taken into consideration. It is almost impossible to place an orchestra in the average studio along with sets, TV cameras, crew, singers, chorus, and the rest of the paraphernalia

¹⁷Ibid.

necessary for the production. One solution of this problem is the pre-recording of the music. The singers then simply mouth the words, the music being fed into the studio during the program. While this technique is fairly acceptable for one or two musical numbers that appear in an otherwise non-musical production, it becomes quite noticeable in an extended musical production and destroys the dramatic impact and illusion. Mr. Chotzinoff solved this problem by placing the orchestra on a separate floor in a different studio. The movements of the conductor were relayed to the studio with the singers by television, and sub-conductors watched TV monitors, giving the singers the cues from them.¹⁸ Although this system is not ideal, so far it is the best one devised.

The final problem we shall discuss is faced by every opera house when it stages a new production of an old opera, but which is even more serious in a television production of an old opera. An opera such as The Magic Flute or Carmen, or a host of others has been performed hundreds of times all over the world. In those productions a tradition has grown up around the opera, setting a relatively rigid pattern for productions to come. Therefore, any new production of these works is open to criticism from opera-lovers, but the television production, because of the many adaptations absolutely necessary for the medium, is an even wider target for the comments of the traditionalists.

¹⁸Mootz, loc. cit.

THE PRODUCTION OF THE DEVIL AND DANIEL WEBSTER

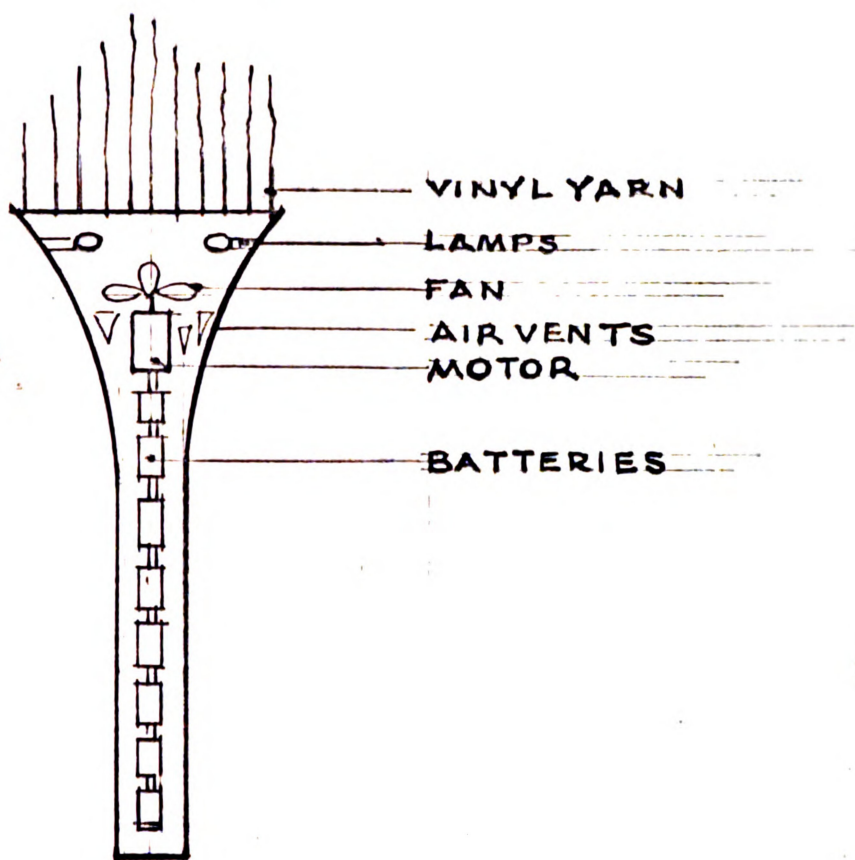
The Devil and Daniel Webster, rarely performed but of high quality, is an excellent opera for television, and since it is written in English, the problem of procuring a good, working translation does not arise. This opera was composed by Douglas Moore and the libretto was written by Stephen Vincent Benét in 1938 and 1939. As it is a folk opera, there is a great deal of spoken dialogue rather than extended recitatives and it deals with historical figures from our past. These characteristics add to its suitability for television. The familiarity of the characters and the use of dialogue to carry the plot will make acceptance of the opera easier for those in the audience who are not acquainted with this form of music.

In order to adhere to the composer's intentions as much as possible, there have been no cuts or changes in the actual score of the opera. The only major change in the entire opera is in the setting. While neither Mr. Moore nor Mr. Benét actually specified where the opera was to take place, the libretto seemed to indicate that the entire action took place inside Jabez Stone's house. However, the difficulties in attempting to create a realistic interior that was large

enough to accomodate the number of singers and dancers needed in the opera induced me to place the opera outside in front of and along the side of the house. This gives both the cameras and the cast considerably more freedom of movement. In line with this change, I have made several small changes in the text to give unity of place to the opera so as to avoid confusion for the viewers.

As the opera takes place in the evening in the 1840's, the moving of the action from the interior to an exterior brings up the problem of lighting. At this time in history the only effective means of lighting an outdoor event was through the use of large torches soaked in oil. It is not possible, however, to place this type of torch in a TV studio because of the sensitivity of the camera lens to brilliant, concentrated lights and also because of fire regulations. To achieve a realistic lighting effect without danger, I would suggest the following method.

Large torches with hollow center can be constructed out of wood. In the center, two small lamps, a small fan with motor and batteries to provide power, should be placed in the manner shown in the diagram on the next page. Thin strips of cellophane ribbon or vinyl yarn, uneven in length, should be attached to the top of the torch. Air vents on the side of the torch will allow air to enter the center of the torch, and when the fan and lamps are turned on, the moving strips of material reflecting the light from the lamps will simulate fire.

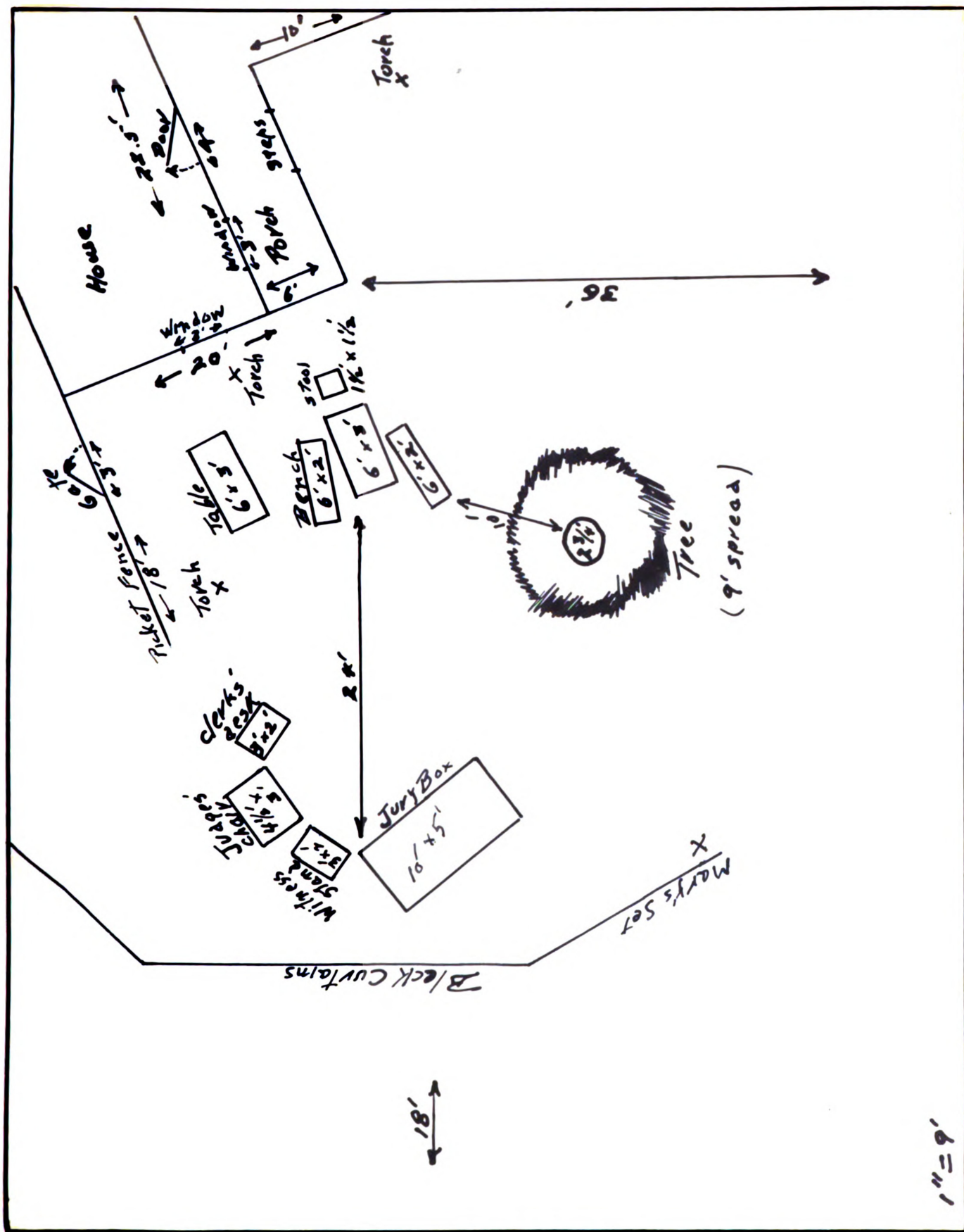


Three of these torches placed at the spots in the set as indicated in the floor plan on page 17 will give a realistic touch to the scene, and by having them battery operated, there are no wires to restrict either their placement or the camera movement. Care has been taken, to avoid placing them in spots where they would appear in a camera closeup, for at a close distance the fire will not appear real. The remainder of the lighting should be of the chiaroscuro type with strong modeling lights illuminating the actors at key spots in the sets.

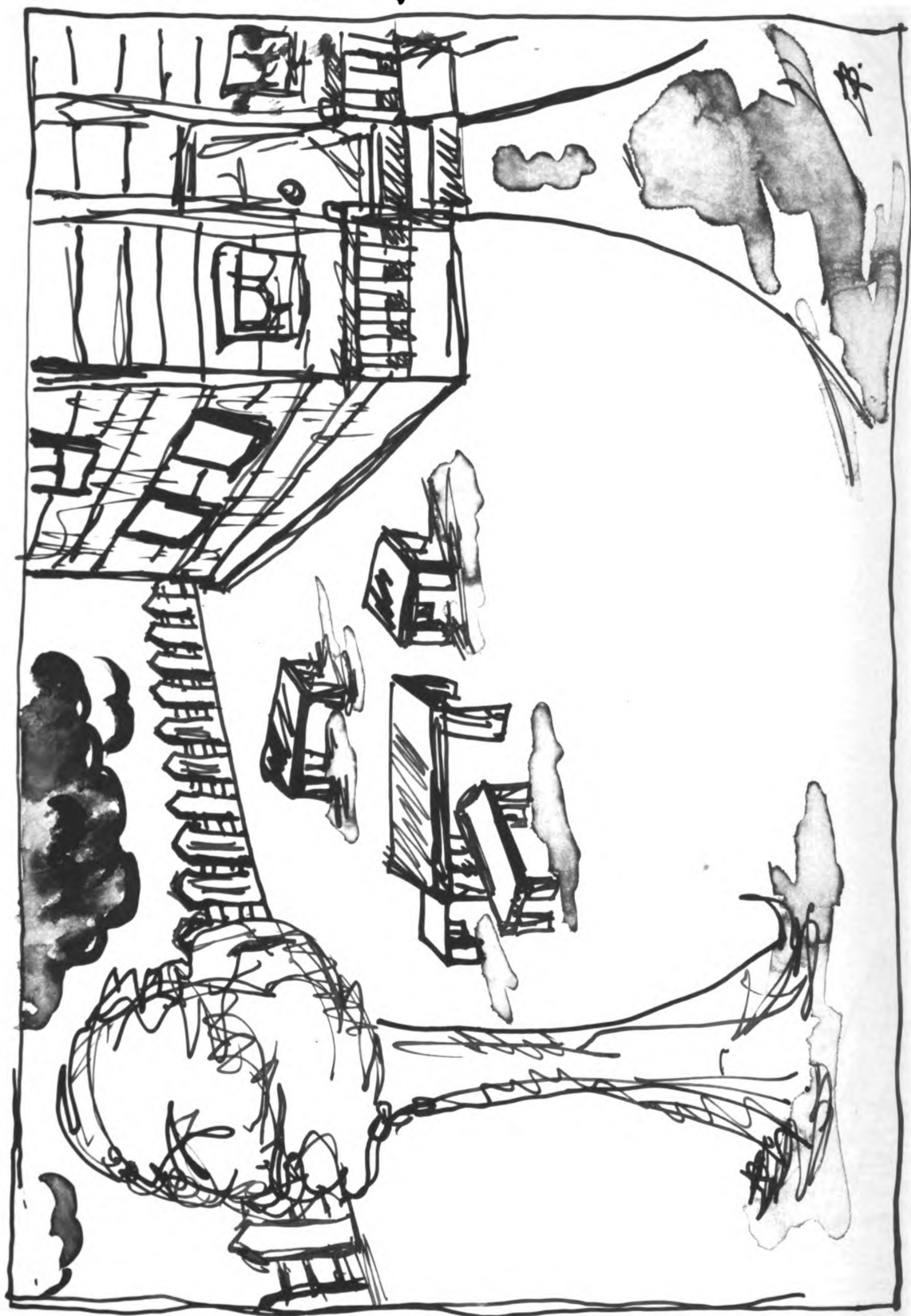
The sets themselves are relatively simple. On the right side of the studio is the main set which consists of the home of Jabez Stone, two trestle tables with benches, and a large

tree. The house is white frame with dark trim such as is often seen in New England. Although the second story windows can be seen, the actual roof of the house is not necessary as it does not appear in any of the camera shots. A white picket fence marks the back of the set as far as the actors are concerned, but a painted backdrop showing the fields behind the house is needed for the camera's eye. On the left side of the studio, but facing the right wall, is the courtroom set. As this scene is played in limbo, the only background necessary is some type of dark curtains. The remainder of the set is made up of the jury box, the witness stand, the judge's chair, and the clerk's desk, all of which can be constructed out of wood, or materials that look like wood on camera. Towards the front of the studio in front of the dark curtains, a small area must be set aside and lit for Mary. During the trial of Jabez Stone, Mary's head and shoulders are superimposed above the heads of the jury, and for this she must be lit and shot against a dark background. (See drawings of sets on following pages.)

The equipment needed for the production of The Devil and Daniel Webster is that which is normally found in a medium-sized television station except for one item. The camera shots I have called for in several places require the use of a camera mounted on a Houston Dolly. The other two cameras needed must be mounted on standard pedestals that allow some up and down motion. The fourth camera is used only for the special effect in the moth scene which is explained later.



Wedding
Scene



BLACK CURTAIN

TRIAL
SCENE

JUDGE
STAND

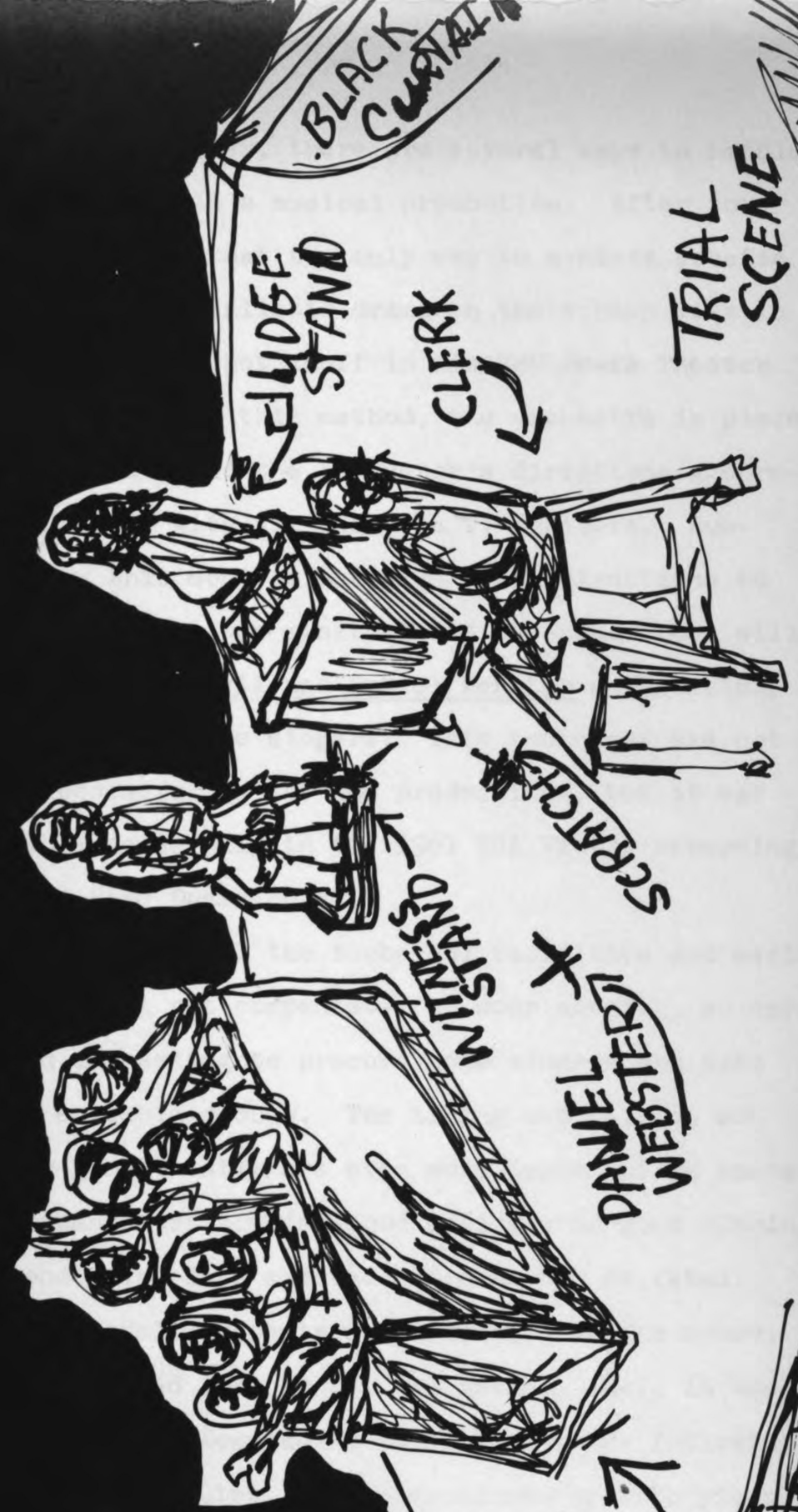
CLERK

SCRATCH

WITNESSED

DANIEL
WEBSTER

JURY
BOX



As mentioned earlier, there are several ways to handle the problem of sound in a musical production. After some consideration, I feel that the only way to achieve precise ensemble singing and realistic drama on the screen lies in the technique employed by Chotzinoff in his NBC Opera Theater productions. To review this method, the orchestra is placed in a separate studio and the conductor's directions are relayed to the studio with the cast via TV monitors. Sub-conductors view this monitor and give these directions to the singers. At least two monitors and sub-conductors will be necessary for The Devil and Daniel Webster and possibly a third, depending upon the singers. This technique was not only proven successful in the NBC productions, but it was also utilized successfully in the 1961 RCA Victor recording of Aïda in the Rome Opera House.

Needless to say, all the technical facilities and assistance available will not compensate for poor singing, so care must be taken in casting to procure good singers who also work well in ensemble groups. The timing and balance so essential for good theater are even more important in opera where the company must combine good acting with good singing. A split second delay in a musical entrance can be fatal.

The music itself presents no problems. In the score, which can be obtained from Boosey and Hawkes, Inc., in vocal and orchestral forms, Douglas Moore calls for the following orchestration: two flutes, one interchangeable with piccolo; two oboes, one interchangeable with English horn; two clarinets,

one interchangeable with bass clarinet; two bassoons, one interchangeable with contrabassoon; two horns; two trumpets; one trombone; harp; timpani; percussion; and strings. If this size orchestra is larger than a particular studio can handle, a score for small orchestra with electric organ is also available. However, the full orchestra is preferable since in this production the orchestra will be placed in a separate studio, I have chosen to use the larger one.

The problems of casting an opera for television are many. Not only must the person have the proper voice for the role, he must also be an excellent actor who "looks the part". Many compromises have to be made in the casting process in order to have a balanced cast, and to do this successfully the producer and director must have a clear picture in mind of the image they wish each character to project in the opera. The following pages contain a brief description of each character and his costume with an artist's interpretation of the character.

At the time of the opera, Daniel Webster is about sixty years old. He is tall and well-built....a solid figure that represents the solidarity of the ideas for which he stands. He is more than a man; he is a symbol of the United States and her beliefs, and as such he is the dominant character in the opera. His clothes are simple, but more dressy than those of the other members of the cast. His dark gray dress coat sets him apart from the cast and its color distinguishes him from Scratch who is dressed in black. While his lines at times present him as somewhat overbearing, his very human enjoyment of his "ten-year old Medford" makes him a very likeable person.



DANIEL
WEBSTER

Mr. Scratch (the Devil) is a universal figure, but in this opera his evil designs are tempered by humor. He is a shrewd man, solely intent upon collecting what is due him, but at the same time intrigued with the prospect of dealing with the paragon of virtue and righteousness, Daniel Webster. He is about medium height and very slender with a feline grace to his movements. His coat is black with pointed tails and his trousers are very tapered, giving him a continental look amongst the New Englanders. His dark hair and extreme widow's peak along with his neat goatee and slanted eyes accentuate his sinister look, and his elegant black clothes finish his deevilish appearance.

MR.
SCRATCH

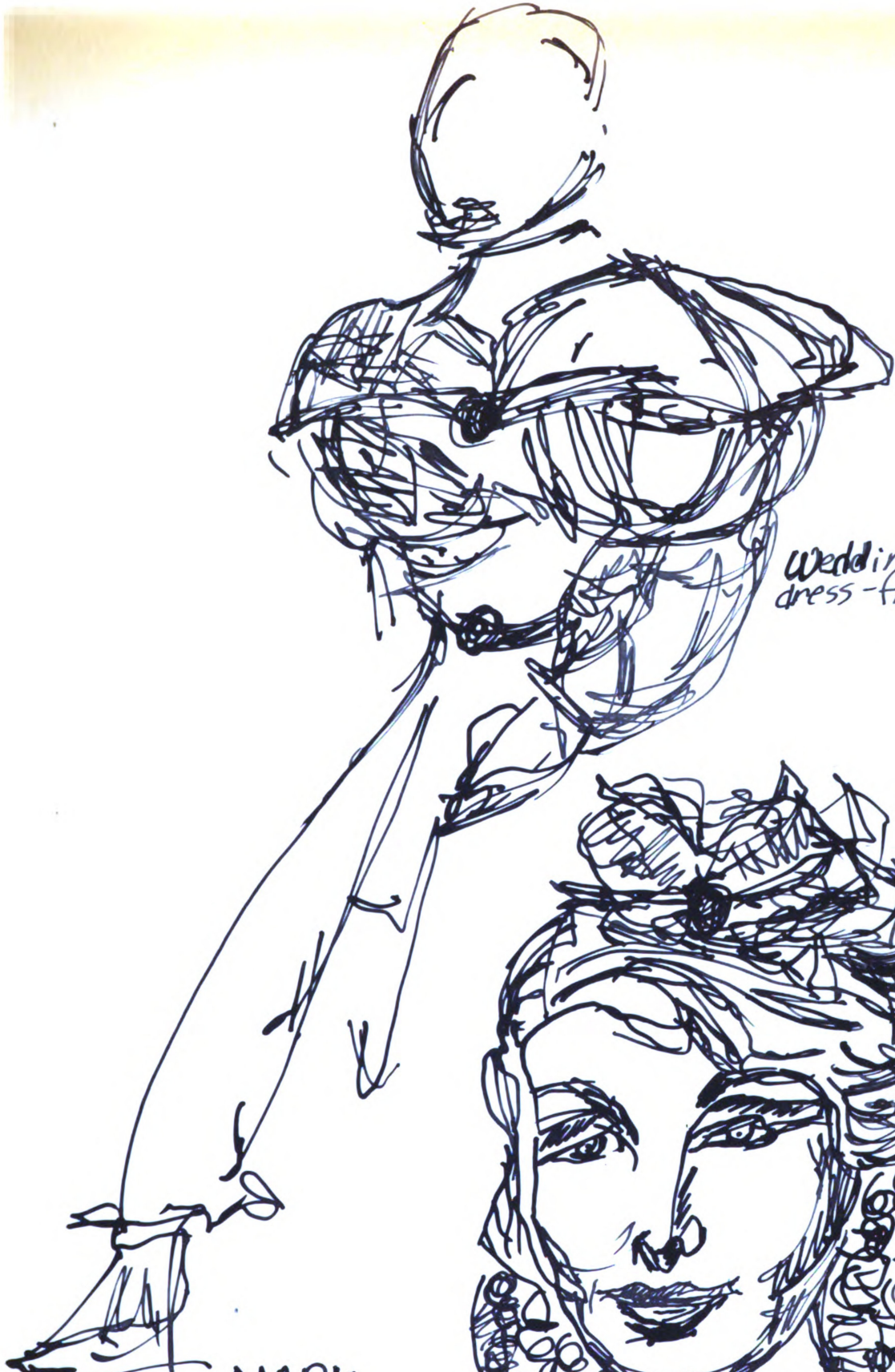


Jabez Stone is perhaps the weakest member of the cast. Torn between his innate goodness and his love of material success, his conflict does not assume noble proportions. He faces the devil only because he has no other choice, and but for Webster, would give up quite readily. His only moment of real courage comes when he begs Webster to leave so the Devil won't get him too. Altogether, Jabez is an average man, in feelings, looks, and character. He should appeal to the audience, but he is dominated throughout the opera by Webster, Scratch and his wife. About 30, he is dressed in the clothes of the period with a patterned vest to distinguish him from the male members of the chorus.



JABEZ
STONE

Mary Stone, although sweet and young, is a girl with character. Her deeply felt beliefs in God and her sincere love of Jabez refuse to allow her to accept this bargain with the Devil. She has more courage than Jabez, and even though Webster does not allow her to participate in the trial, she is far more willing to do so than Jabez is. As this all takes place on her wedding day, her dress is white (or a pastel color that will appear as white on camera) and more elegant than those of the other women, and she has flowers and ribbons in her hair.



Wedding
dress - front



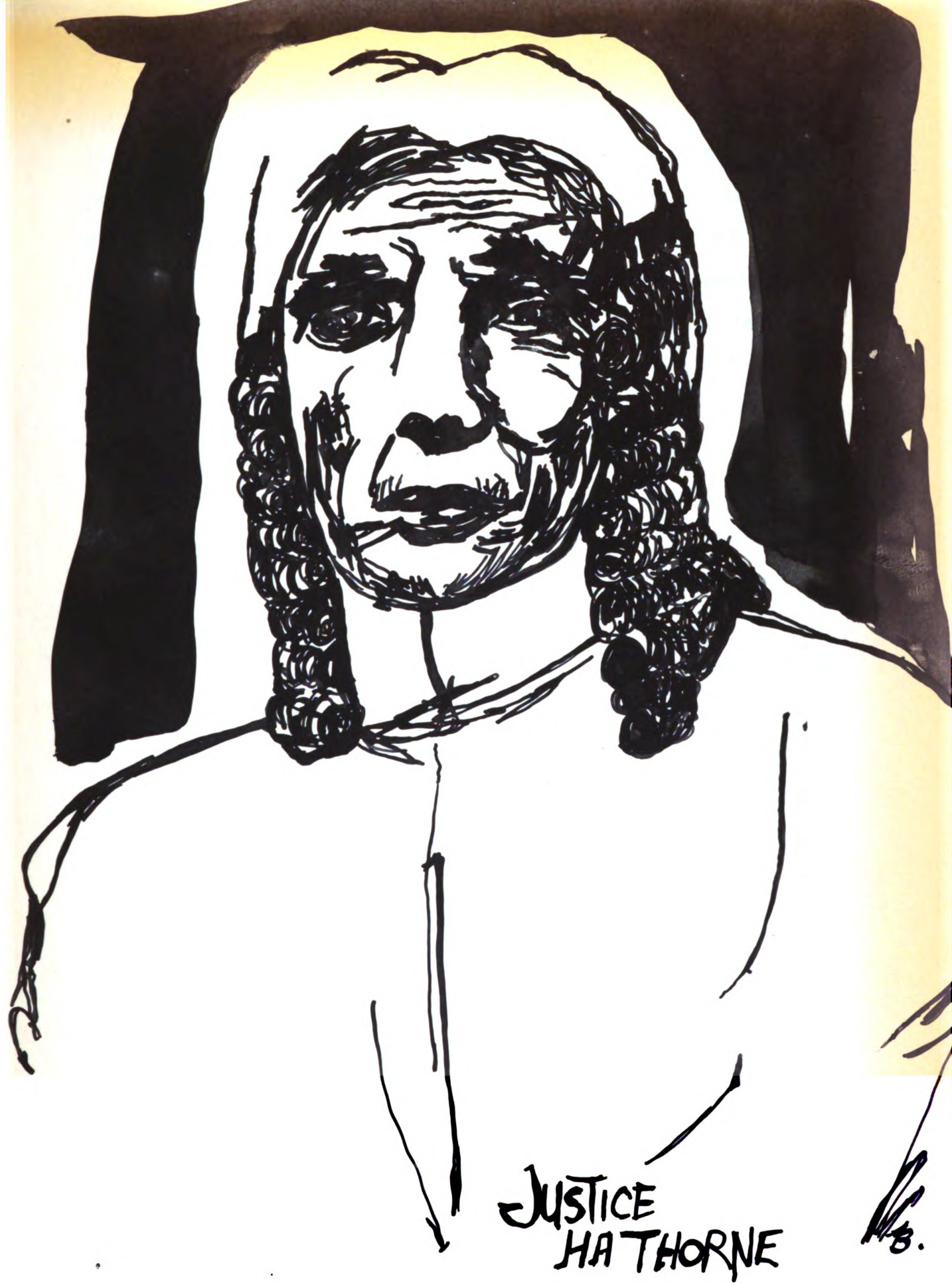
MARY
STONE
Wedding
headpiece

The Fiddler acts as a catalyst in the dramatic story that begins with the opening of the Devil's collecting box. He is an old New England musician to the core; taciturn, skeptical, and proud of his position in the community. His discovery of the moth in the box comes not from curiosity, but wounded pride. One of the older members of the cast, he adds an air of sobriety to the happy wedding festivities that open the opera. His long hair and baggy frock coat set him apart from the average person in the cast, but do not put him on the same level as Scratch and Webster.



FIDDLER

Justice Hathorne, one of the judges who presided over the Salem witch trials, is well-suited to his task and enjoys himself immensely throughout the trial of Jabez Stone. Dressed in the black robes and powdered wig of a justice, he sincerely believes in his past and present work, and carries out his present task with a business-like enthusiasm.



JUSTICE
HATHORNE

W.B.

As the minor characters in the opera have very few lines, sung or spoken, it is not essential to describe their personalities in any great detail. The sketches on the following pages are presented in order to give some idea of their physical appearance. All members of the jury are seen only in a sitting position, as they enter in semi-darkness. Therefore the lower parts of their costumes are not important and dark slacks would be best so as to make them more invisible during their entrances and exits.

Simon Girty, a renegade who sided with the Indians in their fight against the pioneers, is a man of violence. His face is scarred and his buckskin shirt is spattered with blood.

Walter Butler, a man dedicated to the King during the Revolution, is the only member of the jury to speak. Although violent in his actions, he is not altogether evil as his closing speech demonstrates. Dressed in Revolutionary costume, his hand is burned from the many firebrands he carried.

The Indian Chief, King Philip is a man who loved his people and because of this, he led them into many bloody battles. Killed in a great fight, he bears the scar upon his head.

Blackbeard Teach, the pirate, is known for cruelty on the high seas. His pirate hat and black patch distinguish him from the rest of the jury, but his love of evil sets him apart from some of the others.



SIMON
GIRTY



WALTER
BUTLER



KING PHILIP



BLACK BEARD
TEACH

Smeat the strangler, like Blackbeard Teach, is innately evil, although his methods were not extremely violent. A minister in New England, he wears a clerical garb with a cross, which he fingers with his long, thin hands.

Governor Dale, unlike the other jury members, was wealthy and had a love of fine clothes. He is cruel and sadistic, having broken men upon the wheel in his lifetime. His dress is the most elegant and fussy of the jury.

Morton, a cavalier, is well-dressed in somewhat plain clothes. His appearance is neat, even elegant, but his deft handling of the sword and love of violence, make him an evil and sinister man.

The court clerk is much impressed with his tasks and thoroughly enjoys the nature of his work. Somewhat pompous, he is almost comical in his manner.

Mrs. Banks, the Old Woman, is about sixty-five years old and severe and puritanical. She keeps a close check on her husband, never letting him out of her sight. She is rather tall and thin and dressed plainly. Her mark of distinction is her hat, she being the only woman in the cast wearing one. Along with her husband, Henry, she provides comic relief in the opening of the opera.



JOHN
SWEET



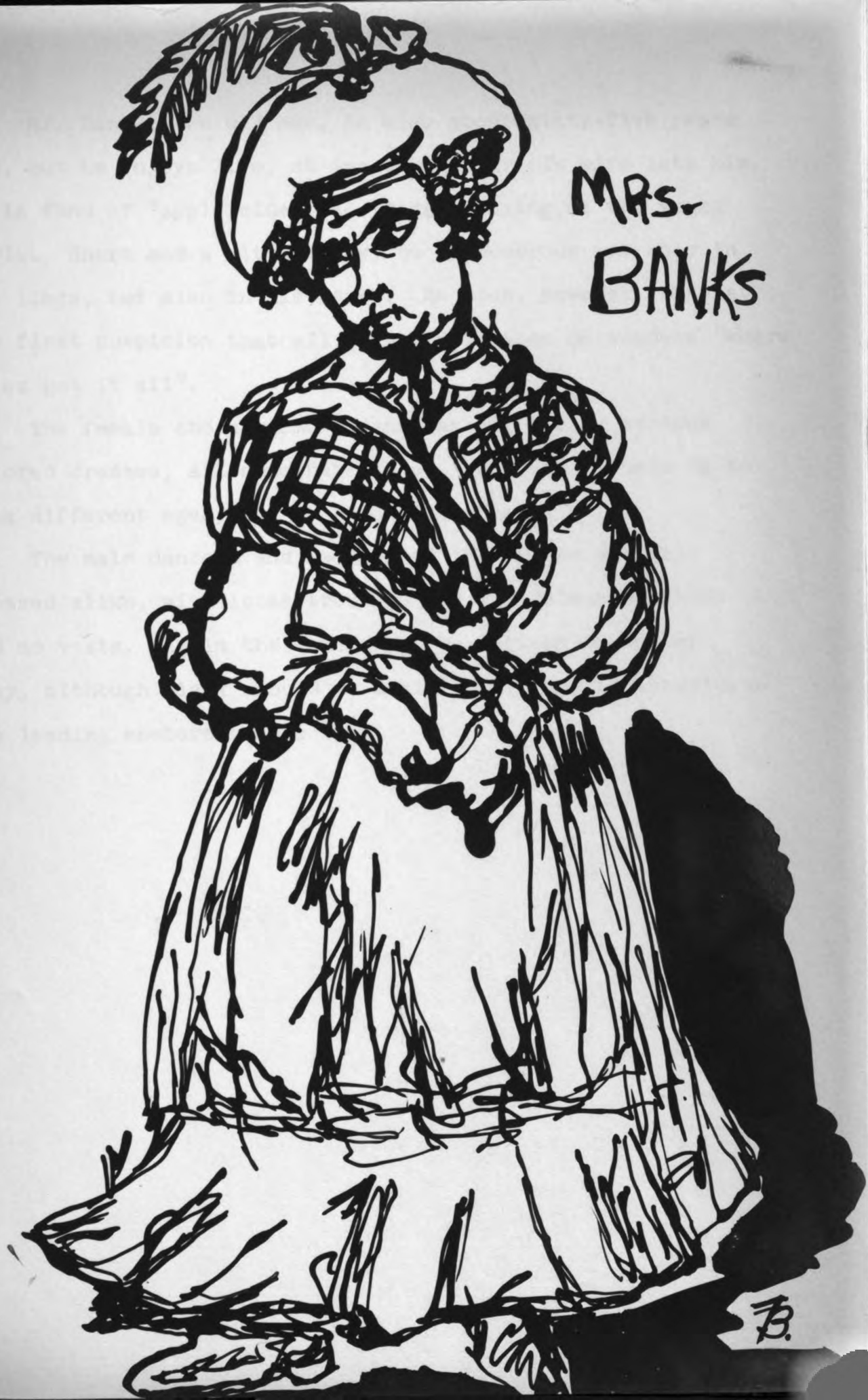
GOVERNOR
DALE



MORTON



MRS.
BANKS



Mr. Banks, the Old Man, is also about sixty-five years old, but he enjoys life, at least whenever his wife lets him. He is fond of "apple cider" and likes looking at the young girls. Short and a bit paunchy, he is humorous not only in his lines, but also in his looks. He does, however, hint at the first suspicion that all is not well when he wonders "where Jabez got it all".

The female chorus members and dancers are in various colored dresses, all somewhat alike. They can be made up to look different ages, but it is not necessary.

The male dancers and members of the chorus are all dressed alike, with loose trousers and full-sleeved shirts and no vests. Again the colors can be various shades of gray, although black should be avoided in order to accentuate the leading members of the cast.



MR.
BANKS

BR

Member
of
CHORUS





member
of
CHURCH

B.

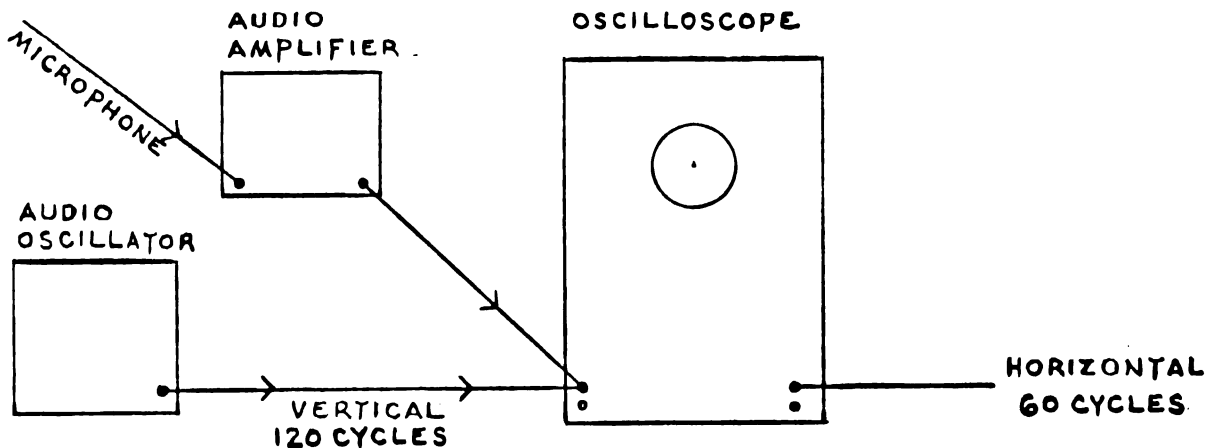
There are three special effects that occur in The Devil and Daniel Webster that need some explanation. In the opera the Devil, or Mr. Scratch, as he is called, commands a jury of the damned and dead to appear for the trial of Jabez Stone. As we follow his pointing finger to the spot where the jury arises, that section of the set is shrouded in mist, out of which the twelve men appear. Television studios have long had a problem with this effect. The combination of dry ice, boiling water, and a fan is the most common way of producing fog or mist, although atomized oil is sometimes used. However, dry ice is sometimes unpredictable and it quite often either fills the studio so completely that the cameras and actors cannot see, or it swirls and billows so much that it looks like smoke. Since this can ruin the entire production, it would be best to prepare this effect beforehand with the use of film. Sometime after one of the last camera rehearsals the dry ice should be prepared on the trial set. By this time the action that takes place during the mist effect will have been well-rehearsed and timed, and the lighting for the scene will have been established. By coordinating the lighting and the release of the mist onto the set, a film can be made of the empty, misty set from the same position as that of the camera to be used in the program. During the actual production the film will be superimposed over the actors' movements on the TV screen. When it is time for the mist to disappear, the film can simply be faded out of the picture.

The second special effect also utilizes dry ice. When Mr. Scratch comes to claim the soul of Jabez Stone on page 100 of the script, he pours a drink from Webster's jug. Webster and Stone have already poured from this jug, and yet, when Mr. Scratch does so, the liquor steams. In order to bring about this effect, a very small piece of dry ice must be placed in Scratch's glass at the last possible moment. Then, when the water is poured over it, the liquor will steam, and at the same time, be drinkable for Mr. Scratch. Ordinarily, boiling water is necessary to produce any large amount of mist or steam from dry ice, as the ice will freeze cold water upon contact. If, however, the piece of ice is small enough and the water lukewarm, I think the desired effect will result.

The final effect occurs earlier in the opera during the exposé of Jabez Stone. The Fiddler releases a small moth from Mr. Scratch's collecting box and the moth flies around the set. But this moth is not really a moth: it is the lost soul of Miser Stevens and as such it reveals the true identity of Mr. Scratch and the bargain that Jabez Stone made with him. Although only a moth, it has an important role in the opera. The voice of the moth which must come from offstage can be produced by placing one of the jury members in front of an off-camera microphone.

The real problem comes in producing a "lost soul moth" on the TV screen. This can be done in the following manner. A distorted figure eight pattern that looks like a moth in motion can be achieved on an oscilloscope by placing the

oscilloscope horizontal sweep on sixty cycles, and setting the input to the oscilloscope vertical amplifier at 120 cycles. By feeding the audio signal from the microphone used for the moth's voice to an audio amplifier and then to the oscilloscope as shown in the diagram below, the focus of the oscilloscope will modulate, thus causing the "moth" to fluctuate slightly as it sings.



By focusing a camera on the oscilloscope and supering the image on the cameras that are following the stage action, the moth can be made to fly around the set in the directions required by the song. While the moth will not be completely realistic, the concept of a lost soul appearing as a moth is not exactly realistic either.

A problem arises with this effect when it is necessary to change camera shots with the moth appearing in both shots but in different positions and sizes. Obviously a closeup of the moth and a long shot of the set with the moth in it will present the moth in different perspectives and the same

image on the oscilloscope cannot be used. If the change in the moth's size comes about because the camera dollies in or back, the camera on the oscilloscope will simply do the same thing. However, when the change of size occurs from cutting to one camera from another, the camera on the oscilloscope would not be able to move fast enough.

There are two ways of handling this problem. It is possible to change the size of the moth on the oscilloscope by reducing the input to the oscilloscope vertical amplifier to sixty cycles. With a great deal of wiring and time, the change of the moth's size on the actual oscilloscope can be synchronized with the switching unit, thus making the change automatic when changing camera shots. Although this would be simplest in some respects, it would not make re-positioning of the moth in the shot possible. The other method, and the easiest for the station pressed for time, would entail the use of two oscilloscopes, one with a large moth image and one with a small moth image. The studio would have to be equipped with a five-bus switching system to allow the director to cut from one superimposure to another and to preview them before putting them on the air. With this setup, each camera can place the right size moth in exactly the right spot on the screen before the shot goes on the air.

The remainder of the technical problems encountered in the production script which follows do not, I believe, need any explanation. I will at this point, however, describe in detail two scenes from the opera for several reasons. (1) For

the person who is not familiar with a television production script, these explanations will assist an understanding of the final product. (2) The scene which uses the moth is rather complex and needs more explanation than can be given in the script itself. (3) Even though the reader may be familiar with television production, there are several problems encountered only in music productions of which he may not be aware. (4) Although it is difficult to explain exactly "why" a certain sequence of movements and camera shots was used in a particular scene, a description of Webster's final speech in the trial scene will provide an example of the planning that goes into such a production.

In producing an opera on television, the music presents some difficulties. Although the director must be extremely familiar with the score, it would be almost impossible for him to follow the score during the production as it would require too much of his attention. Yet there may be occasions in the opera where it is necessary to change shots on a music cue rather than a verbal one. For instance, in the script following on page 63, the camera is asked to pull back into a long shot for the dance. Now, if the camera waited until the dance began to pull back, part of the dance would be missed. Therefore, the cue for the camera to move is on page 5, measure 9 of the vocal score thus giving the camera plenty of time to get into position for the dance.

In The Devil and Daniel Webster, and in all operas, there are places where an instrumental interlude reflects

the drama so well that a change of shot is absolutely necessary to maintain the integrity of the opera. This occurs in two places in this opera: pages 82 and 118 of the script, and page 32, measure 5 and page 78, measure 4 in the vocal score. In both these spots the music changes in spirit and tempo, acting as a prelude to the vocal section to come. There is a definite change of mood at both these points and rather than wait until the singers start, I have changed the camera shots on a music cue.

Although a feeling for the music is necessary at all times in an opera production, these three places are the only spots in this particular opera where there is no verbal or action cue for a change of shots. Because of this, I felt it was unnecessary to include the score with this adaptation. This lack of music cues, then, explains the form of the production script which is simply a reduction to script form of the entire libretto. The words, blocking, and camera shots presented in standard television script form are all that the director needs during the production of the opera, and the inclusion of anything else would be superfluous. However, since there are three places where the camera shot is changed on a music cue, it is obvious that a score is needed in the control room. It would be simplest for a production assistant to follow the score and alert the director to the upcoming music cues. The presence of the score will also help to eliminate any mishaps in the production.

While this type of script is enough for the director who has rehearsed this opera for many days, the entire production cannot be placed in it. Complex movements with close coordination between singers and cameras must be worked out in the studio itself. The moth scene which begins on page 79 is a good example.

As the Fiddler opens the box, the camera shows a close-up and the electronic moth on another camera is supered, and the moth is then seen hovering in front of the Fiddler. When the Fiddler speaks, the picture changes to a medium shot of the Fiddler, and as Mary and Webster give their lines, the moth flies in front of them, the camera following the movement of the moth. In this manner the moth leads us throughout the scene to the person speaking, placing that person in conflict with the moth which is the most important character onstage during the scene. Each one of the major characters must react to the moth and what it represents so that the development of these people in the following scenes will seem logical and not completely unexpected.

At the entrance of the men's chorus, the shot changes to a more inclusive medium shot and we see the crowd nearest the Fiddler who backs away from the moth on his line "But it ain't no common moth!". This is the first indication we have that the moth is more than it appears to be, and we want to see more than just one person's reaction. When the Fiddler says "It sounds like Miser Stevens and you had him in your box", the shot reveals the Fiddler who is the discoverer of

the secret, Jabez, who is realizing fate all too well, and Scratch, who is trying to catch the moth to keep it quiet. No one else is very important at this moment because they are not really aware of the situation.

When the chorus enters on "Miser Stevens, soul of Miser Stevens", however, they are beginning to understand at least who Scratch is and the fate of Miser Stevens. We see them, therefore, backing away from the moth as it approaches them with Scratch after it. They are somewhat frightened. As the moth cries "Help me, neighbors, help me!", the dramatic emphasis shifts from the chorus to the moth and Scratch as he at last catches the moth, so the camera dollies in to a tighter shot of the moth and Scratch. As Scratch catches the moth with his handkerchief, the super of the moth is quickly taken out. Needless to say, the timing and cooperation between the two cameras will have to be exact.

On the moth's last words which are sung after it disappears, the picture changes to include the entire cast for we now want to see the people's reaction to Jabez who has sold his soul to the devil. They are grouped in such a way so as to isolate Jabez in the center although Mary stays by him. Mary's line "Tell them, dear, answer them", is a cue for a closeup of Jabez and Mary to show his concern and her bewilderment. We return to the group shot on the women's line, "Who's your friend in black?", as the music and words emphasize the people once again, only to go to an extreme closeup of Jabez on his plea "Help me, neighbors! Help me!", an echo of the moth's words.

As the music changes in tempo and meaning to a more challenging nature, we see the entire cast. The people are angry at Jabez...he has taken advantage of their ignorance of his bargain with the Devil and let them elect him to the State Senate. They advance towards Jabez who cries out "But neighbors, I didn't know, I didn't mean---oh, help me!". We see a closeup of Jabez on this line to emphasize his anxiety and fear, and then we return to the people. They are not in a helping mood, and they back away from Jabez and rush out of the set. The camera pulls back as they draw back, but begins to dolly in on Jabez, Mary, and Webster as they are left alone to continue the battle against the Devil.

Although the moth scene has enough complexity to warrant spending precious studio rehearsal time on it, most scenes must be almost perfect the first or second time cameras are used in rehearsal. All camera shots, therefore, must be planned beforehand. Each director would plan his sequence of shots somewhat differently, according to his tastes and feelings about the opera. In order to give some idea of the thoughts and emotions that went into the development of my sequence of shots, I will discuss the climax of the trial scene beginning on page 116.

When Webster begins his eloquent defense of freedom, humanity, and Jabez Stone, the situation in the opera is as bad as it could be for Jabez. There is really no hope. As Webster shouts, "Be Still!" to the jury, we see a medium closeup of him with some of the jury in the background to bring out his strength and what he will have to contend with

in the next few minutes. This shot is held until Webster begins to draw the jury into his speech on "You have judged this man already with your abominable justice", and then the camera pulls back to include all of the men (or demons) he is speaking to.

On Webster's line "Of common things I speak", we return to a medium closeup of Webster because he is once again the complete center of interest and the things he is talking about are small and intimate. The camera pulls back to present a wider view as Webster develops these small things into the grandeur of the idea of freedom and the struggle that Americans underwent to obtain it. Throughout this entire scene Webster must be visible at all times, for in his defense of Jabez and freedom, he becomes more a symbol of the United States than just a man.

When Webster begins his appeals to the individual members of the jury, he walks toward them and the camera follows him, showing each man that he speaks to. Now that he has the attention of the jury, Webster turns his attention to Jabez as a representative of the common man, and we see him cross to Jabez in a medium shot on "Now here is a man with good and evil in his heart". In order to keep Jabez in mind without detracting from Webster and the jury, on the line "It's for all of you", the next shot is taken over Jabez' shoulder in the foreground and shows Webster in the center and the jury in the background. As Webster walks over to the center of the set, the camera loses Jabez and follows



Very
Niall's

2000

Webster who is again concentrating exclusively on the jury.

By the time Webster reaches the line "When the whips of the oppressors are broken", however, no one matters except Webster. He becomes the embodiment of good and righteousness, and the ideals of the United States, and we therefore see only him. When he finishes, the climax of the opera has been reached, even though the verdict has not been given. There is only one way the jury can decide and that decision and the conclusion of the opera are soon delivered.

It may seem from the foregoing that the complexity of opera production plus the special techniques and problems encountered in television are not worth the final product. If the results should be bad, then the effort is indeed not worth it. But if the result should be good, then the time, patience, money, and hard work that went into the production are well worth it for the crew and cast, and especially for the audience. Opera, being a combination of music and drama, is difficult, and requires extreme devotion on the part of every person connected with it. It is hoped that this discussion of the problems in opera production for television of not only The Devil and Daniel Webster, but also opera in general will enable anyone interested in producing opera on television to form a realistic idea of the problems ahead of him and to have his production achieve that perfect balance between the idea which the composer wishes to express and the expressive medium: television.

THE DEVIL AND DANIEL WEBSTER

VIDEO

OPENING SHOT: ELS OF
HOUSE SET WITH TREE
IN LEFT FRONT OF SHOT.

SUPER WHITE TITLES
OVER OPENING SHOT:

- 1) "THE DEVIL AND
DANIEL WEBSTER"
- 2) "MUSIC BY DOUGLAS
MOORE...STORY AND
LIBRETTO BY STEPHEN
VINCENT BENET"

DOLLY IN, FOLLOWING
THE DANCERS BACK
TOWARDS THE HOUSE.

- 2 MS INCLUDING MID-
DLE OF STEPS &
FIRST TABLE. SHOW
WOMEN AS THEY SING
TO MEN.

AUDIO

ORCHESTRAL INTRODUCTION....PLAY FIRST
12 MEASURES AND REPEAT. DURING THIS
TIME FIDDLER IS PLAYING AND 3 COUPLES
ARE DANCING IN FRONT. OLD WOMAN IS
SITTING ON PORCH AND OLD MAN IS LEAN-
ING AGAINST PORCH RAILING. 2 MEN
STANDING AT PORCH CORNER. DANCERS
DANCE TOWARDS CAMERA AND BACK TOWARDS
CAMERA AND BACK TOWARDS HOUSE AT END
OF THIS SECTION OF INTRODUCTION.

CONTINUE WITH LAST 8 MEASURES OF
INTRODUCTION. 2 WOMEN COME OUT OF
HOUSE, BRINGING FOOD TO THE TABLES.

FOLLOWING DIALOGUE IS SUNG AS WOMEN
PASS MEN ON WAY TO TABLES WITH THE
FOOD.

1ST WOMAN: Right nice wedding.

1ST MAN: Handsome couple

2ND WOMAN: Oysters for supper.

2ND MAN: And layer cake, layer cake.

1 TIGHT 2-SHOT OF
OLD MAN AND OLD
WOMAN

OLD MAN: Makes me feel young again!

Oh, by jingo!

OLD WOMAN: Henry, Henry, you've

been drinking cider! (LEANS OVER
PORCH RAIL ON THIS LINE)

2 MS OF FIDDLER

FIDDLER: Set to your partners!

Dosy do!

2 WOMEN ARE COMING BACK FROM TABLES...
PAUSE AND SING AS THOUGH CARRYING ON
CONVERSATION WITH MEN AT PORCH CORNER.

1 MS OF 2 WOMEN AS
THEY REACH MEN.

WOMEN: Mary and Jabez.

MEN: Jabez and Mary.

BOTH: Mary, Jabez, Mary. Jabez,

Mary, Jabez, Jabez, Mary.

PULL BACK QUICKLY IN-
TO LS. CAMERA MOVES
WITH DANCERS.

8 MEASURES OF MUSIC....GENERAL DANCE
EXCEPT OLD MAN AND WOMAN.

WOMEN: Knew her when she was.

MEN: Knew him when he was.

SOPRANO: She's a good housekeeper.

TENORS: He's a thriving man.

OLD MAN: Young again, young again,
that's the way I feel!

OLD WOMAN: Henry, Henry, careful
of your rheumatiz!

FIDDLER: Pick up your heels and bow
to your lady!

8 MEASURES OF MUSIC...MARY AND JABEZ
ENTER DANCERS AND DANCE TOWARDS
CAMERA. OTHERS CLAP HANDS. OTHER
DANCERS MOVE UPSTAGE AND CAMERA
RIGHT. SINGERS GROUPED NEAR PORCH
CORNER.

2 LS OF GROUP AT
PORCH. OLD MAN
IN CENTER

3RD WOMAN: Pretty as a picture.

3RD MAN: Fine herd of cattle.

OLD MAN: Wonder where he got it
all. Stones was always poor.

OLD WOMAN: Henry, Henry, don't you
start to gossip!

WOMEN: Gossip's got a

BASS: But it can't touch them.

TENOR: Some day he'll be governor.

MEN: Wonder where he got it, but
that's his business.

1 LS....CAMERA
STARTS TO DOLLY
BACK IMMEDIATELY.

ALL MOVE OUT AND DANCE AGAIN.

CHORUS: Nothing like a wedding.

Wedding in the summer.

And the long grass growing, grass
growing.

Fine haying weather.

Bee balm weather.

Weather for the bridegroom

Weather for the bride.

Bee balm weather for the bride.

FIDDLER: Left and Right! Grand
chain!

2 MS OF MARY AND
JABEZ AS THEY'RE
GRAND CHAINED TO
TABLES AND FOLLOWS
THEM.

26 MEASURES OF MUSIC....GENERAL DANCE.
GRAND CHAIN MARY AND JABEZ TO BACK OF
SET NEAR TABLES.

FIDDLE SQUEAKS AND STOPS. DANCERS
MOP THEIR BROWS AND MOVE TOWARDS
TABLES.

1ST MAN: Whew! Ain't danced like
that since I was kneehigh to a
grasshopper.

2ND MAN: Play us "The Portland
Fancy", Fiddler!

3RD MAN: No, wait a minute, neigh-
bors. Let's hear from the happy
pair! Hey, Jabez!

4TH MAN: Let's hear from the State
Senator!

MEN PUSH JABEZ UP ON BENCH.

OTHERS: Speech! Speech!

1 TIGHT 2-SHOT OF
OLD MAN AND WOMAN

OLD MAN: Might as well. It's the
last time he'll have the last
word.

OLD WOMAN: Now, Henry Banks, you
ought to be ashamed of yourself.

OLD MAN: Told you so, Jabez.

2 MS...SAME SHOT
AS PREVIOUSLY
HAD ON 2 AT END
OF DOLLY.

OTHERS: Speech. (FIDDLER GIVES A
FLOURISH ON HIS FIDDLE.)

1 MEDIUM 2-SHOT OF
JABEZ AND MARY.

JABEZ: (GIVES SPEECH TO CROWD IN
FRONT OF TABLES, MARY STANDS BY
HIM ON GROUND TO CAMERA RIGHT.)
Neighbors---friends---I'm not
much of a speaker---spite of
your 'lecting me to State Senate---

CROWD: That's the ticket, Jabez.
Smart man, Jabez---I voted for
ye. Go ahead, Senator, you're
doing fine.

JABEZ: But we're certainly glad to
have you here, me and Mary. And
we want to thank you for coming
and---

A VOICE: Vote the Whig ticket!

ANOTHER VOICE: Hurray for Dan'l
Webster!

2 MS OF JABEZ AND
CROWD.

JABEZ: And I'm glad Hi Foster said
that, for those are my sentiments,
too. Mr. Webster has promised
to honor us with his presence
tonight.

CROWD: Hurray for Dan'l! Hurray
for the greatest man in the U.S.!

JABEZ: And, when he comes, I know
we'll give him a real New Hamp-
shire welcome.

CROWD: Sure we will---Webster for-
ever! And to hell with Henry
Clay!

JABEZ: And meanwhile, well there's
Mary and me---and, if you folks
don't have a good time, well, we
won't feel right about getting
married at all. Because I know
I've been lucky---and I hope she
feels that way, too. And, well,
we're going to be happy or bust
a trace. So there.

3 MS OF JABEZ AND
MARY IN CENTER OF
CROWD. (CAMERA IS
NEAR PORCH STEPS)
FOLLOW THEM TO TREE.

JABEZ JUMPS DOWN FROM BENCH. JABEZ
WIPES HIS BROW TO APPLAUSE AND TAKES
MARY'S HAND. THEY LOOK AT EACH
OTHER. THEY DRIFT DOWNSTAGE AND
CAMERA LEFT NEAR TREE AMIDST HAND-
SHAKING, ETC.

1 MEDIUM 2-SHOT OF
JABEZ AND MARY AS
THEY ARRIVE AT
TREE.

JABEZ: Mary.

MARY: Mr. Stone.

JABEZ: Mary.

MARY: My husband.

JABEZ: That's a big word, husband.

MARY: It's a good word.

JABEZ: Are you happy, Mary?

MARY: Yes. So happy I'm afraid.

JABEZ: Afraid.

DOLLY IN ON MARY

MARY: (SONG) My young days, my
young ways,

My prim and narrow room,

The straight long seam I sewed,
the maiden seam.

I must give up to be

Plowed earth and flowering tree,

Welcome but strange to me,

Strange as a dream.

DISSOLVE TO
3 MCU OF JABEZ OVER
MARY'S SHOULDER

JABEZ: (SONG) I know how much you
give,

The lilac and the bloom,

Your young days, your young ways,

And yet I swear,
The mountain and the pine
 themselves
Shall be the sign that love's a
Thing divine and worth the care.

DISSOLVE TO
2 CU OF MARY

MARY: My mornings, my cool eyes,
The quiet thoughts I had,
The dreaming, half-afraid,
Yet wishful too.
Are changed within my breast
To wonder and unrest
I know that this is best
Yet this is new.

DISSOLVE TO
3 MCU OF JABEZ OVER
MARY'S SHOULDER

JABEZ: Yet must I hold you fast
Although the joys you've had
Your mornings, your cool eyes
Were dear to you.
For love's the summer kind,
The harvest and the wind
And every year shall find
Our love's more true.

DISSOLVE TO
2 MS OF JABEZ AND
MARY

MARY: For love's the summer kind

JABEZ: The harvest and the wind

DOLLY BACK TO INCLUDE
SET AND CROWD BEHIND SO
THAT CHORUS IS VISIBLE
ON ENTRANCE.

MARY: The fiddler and the dance.

CAMERA FOLLOWS JABEZ
AND MARY AS THEY RE-
JOIN CROWD.

MARY AND JABEZ WALK BACK TOWARDS
CROWD DURING THIS CHORUS NUMBER.

CHORUS: The bridegroom and the bride.

We'll dance the night away, boys,

Till morning brings the day, boys,

And then we'll cut the hay, boys,

For we're New England's pride.

New England's pride. New England's
pride.

CROWD STARTS LOOKING IN THE DIRECTION
OF WEBSTER'S ENTRANCE.

VOICE: Dan'l!

VOICE: Black Dan'l! He's come!

VOICE: Three cheers for the great-
est man in the U. S.

1 MS OF GROUP. WEB-
STER ENTERS SHOT
IN BACK. CAMERA
DOLLIES BACK AS
WEBSTER APPROACHES
CROWD. HOLD SHOT
FOR WEBSTER'S OPEN-
ING SPEECH.

VOICE: Three cheers for Dan'l
Webster!

WEBSTER APPEARS FROM ALONGSIDE PORCH.

CHORUS: New England's pride!

WEBSTER: Neighbors---old friends---

it does me good to hear you.

But don't cheer me---I'm not

running for President this

summer.

(A LAUGH FROM THE CROWD.)

2 MS OF FIDDLER,
MARY, WEBSTER
AND JABEZ.

WEBSTER: I'm here on a better
errand---to pay my humble respects
to a most charming lady and her
very fortunate spouse---

SCRATCH ENTERS FROM UPSTAGE CENTER
ALONG SIDE OF HOUSE...UNNOTICED.
THERE'S A TWANG OF A FIDDLESTRING
BREAKING AND A MUFFLED "TARNATION"
FROM THE FIDDLER. WEBSTER BLINKS
AT THE INTERRUPTION, BUT GOES ON.

1 MS OF WEBSTER,
MARY, AND JABEZ
OVER HEADS OF
CROWD. (CAMERA
ON UPSTAGE SIDE
OF TREE)

WEBSTER: We're proud of State
Senator Stone in these parts---
we know what he's done. Ten
years ago he started out with a
patch of land that was mostly
rocks and mortgages--and now--
well, you've only to look around
you. I don't know that I've
ever seen a likelier farm---not
even at Marshfield---and I hope,
before I die, I'll have the privi-
lege of shaking his hand as
Governor of this State. I don't
know how he's done it---I couldn't
have done it myself. But I know
this. Jabez Stone wears no man's
collar.

2 TIGHT 2-SHOT OF
JABEZ AND WEBSTER

AT THIS STATEMENT, THERE'S A DIS-
CORDANT SQUEAK FROM THE FIDDLE, AND
JABEZ LOOKS EMBARRASSED. WEBSTER
KNITS HIS BROWS.

And what's more, if I know Jabez, he never will. But I didn't come here to talk politics---I came to kiss the bride.

1 MS...SAME AS SHOT
PREVIOUSLY SEEN
ON 1

HE DOES SO AMONG GREAT APPLAUSE.
HE SHAKES HANDS WITH JABEZ.

Congratulations, Stone---you're a lucky man. And now if our friend in the corner will give us a tune on his fiddle.

PAUSE

2 2-SHOT OF WEBSTER
AND FIDDLER. JABEZ
AND MARY IN BACK-
GROUND. SCRATCH,
UNNOTICED BY CROWD
SHOULD BE VISIBLE
IN BACK OF CAMERA
SHOT.

WEBSTER: (A TRIFLE IRRITATED) I said, if our friend in the corner would give us a tune on his fiddle.

FIDDLER: (PASSIONATELY THROWING THE FIDDLE DOWN) Hell's delight--- excuse me, Mr. Webster. But the very devil's got into that fiddle of mine. She was doing all right up to just a minute ago. But now I've tuned her and tuned her, and she won't play a note I want.

AT THIS POINT SCRATCH SLIPS THROUGH THE FRONT RANK OF THE CROWD AND STEPS FORWARD TO THE FIDDLER.

SCRATCH: Maybe you need some rosin on your bow, fiddler.

FIDDLER: Maybe I do, and maybe I don't. But who are you? I don't remember seeing you before.

SCRATCH: Oh, I'm just a friend---a humble friend of the bridegroom's.
HE TURNS TOWARD JABEZ APOLOGETICALLY.

3 TIGHT 2-SHOT OF
JABEZ AND SCRATCH.

I'm afraid I came in the wrong way, Mr. Stone---you've improved the place so much since I last saw it, that I hardly knew the front gate. But I assure you, I came as fast as I could.

2 4-SHOT OF JABEZ,
MARY, WEBSTER AND
SCRATCH. SHOT MUST
BE WIDE ENOUGH TO
SHOW SCRATCH PUTTING
BOX ON TABLE.

JABEZ: (OBVIOUSLY SHOCKED) It--- it doesn't matter. (WITH GREAT EFFORT) Mary,---Mr. Webster--- this is a--a friend of mine from Boston---a legal friend. I didn't expect him today, but---

SCRATCH: Oh, my dear Mr. Stone---an occasion like this---I wouldn't miss it for the world. (HE BOWS) Charmed, Mrs. Stone. Delighted, Mr. Webster. But--don't let me break up the merriment of the meeting---(TURNS AND PUTS COLLECTING BOX ON TABLE)

1 TIGHT 2-SHOT OF
FIDDLER AND SCRATCH,
AS SCRATCH RETURNS
TO GROUP FROM TABLE.
(CAMERA ON DOWNSTAGE
SIDE OF TREE)

FIDDLER: (WITH A GRUDGE, TO SCRATCH)
Boston Lawyer, eh?

SCRATCH: You might call me that.

FIDDLER: And what have you got in
that big, tin box of yours? Law
papers?

SCRATCH: Oh---curiosities, for the
most part. I'm a collector, too.

FIDDLER: Don't hold much with Boston
curiosities myself. And you know
about fiddling, too, do ye?
Know all about it?

SCRATCH: Oh----

FIDDLER: Don't shrug your shoulders
at me--I ain't no Frenchman.
Telling me I need more rosin!

2 MS OF JABEZ, MARY
SCRATCH AND
FIDDLER.

MARY: (TRYING TO STOP THE QUARREL,
STEPS FORWARD PUTTING HERSELF BE-
TWEEN JABEZ AND SCRATCH.)

Isaac---please-----

FIDDLER: Sorry, Mary---Mrs. Stone.
But I been playing fiddle at
Cross Corners weddings for 25
years. And now here comes a

stranger from Boston and tells
me I need more rosin.

SCRATCH: But my good friend---

FIDDLER: Rosin indeed! Here---
play it yourself then and see
what you can make of it! .

(THRUSTS FIDDLE INTO SCRATCH'S
HANDS)

SCRATCH: (WITH FEIGNED EMBARRASS-
MENT) But really----I----(BOWS
TOWARD STONE) Shall I---Mr.
Senator?

CAMERA ADJUSTS, INCLUD-
ING WEBSTER IN SHOT
AND EXCLUDING FIDDLER.

JABEZ MAKES A HELPLESS GESTURE OF
ASSENT AND TURNS AND TAKES A STEP
AWAY FROM GROUP. MARY FOLLOWS,
PUTTING MARY, WEBSTER AND JABEZ
SLIGHTLY APART FROM SCRATCH.

MARY: (TO JABEZ) Mr. Stone---Mr.
Stone---are you ill?

JABEZ: No--no---but I feel---it's
hot---

WEBSTER: (CHUCKLING) Don't you fret,
Mrs. Stone. I've got the right
medicine for him.

(PULLS A FLASK FROM HIS POCKET.)

Ten-year-old Medford, Stone---I
buy it by the keg, down in Marsh-
field. Here---(TRIES TO GIVE
SOME RUM TO JABEZ)

3 CU OF JABEZ

JABEZ: No---Mary---Mr. Webster.

(WITH A BURST) Oh, let him play---
let him play! Can't you see he's
bound to? Don't you see there's
nothing we can do?

2 MS OF SCRATCH AND
GROUP.

RUSTLE OF DISCOMFORT AMONG GUESTS.
SCRATCH DRAWS BOW ACROSS STRINGS IN
HORRIBLE DISCORD. FOLLOWING DIALOGUE
OVER MUSIC.

CAMERA PULLS BACK AND
CROWD DRAWS AWAY.

FIDDLER: I told you so, stranger.

The devil's in that fiddle.

SCRATCH: I'm afraid it needs special
tuning. (TUNES....2 MEASURES)
There, that's better. And now
for this happy---this very happy
occasion--in tribute to the bride
and groom--I'll play something
appropriate--a song of young
love.

3 MEDIUM 3-SHOT OF
JABEZ, MARY, AND
WEBSTER.

MARY: Oh, Jabez--Mr. Webster---stop
him! Do you see his hands? He's

2 MCU OF SCRATCH'S
HANDS. DOLLY BACK
AS HE STARTS TO SING.

playing with gloves on his hands.

CROWD DRAWS BACK A STEP OR TWO AS
SCRATCH BEGINS TO SING. SCRATCH
IS A BIT FURTHER DOWNSTAGE NOW.

SCRATCH: (SONG)

Young William was a thriving boy.

Listen to my doleful tale.

Young Mary Clark was all his joy.

Listen to my doleful tale.

He swore he'd love her all his life.

She swore she'd be his loving wife.

Listen to my doleful tale.

3 MCU OF A CHORUS
MEMBER....PAN 2
OR 3.

But William found a gambler's den,

Listen to my doleful tale.

And drank with liv'ry stable men.

Listen to my doleful tale.

2 MCU OF SCRATCH

He played the cards, he played

the dice,

He would not listen to advice.

And when in church he tried to

pray,

The devil took the words away.

3 CU OF JABEZ

The devil's got him by the toe

Listen to my doleful tale.

And so, alas he had to go.

Listen to my doleful tale.

"Young Mary Clark, young Mary

Clark,

I now must go into the dark".

Listen to my doleful tale.

2. MS OF SCRATCH, MARY
JABEZ, AND WEBSTER
AND GROUP ON EDGE
OF SHOT.

Young Mary lay upon her bed,
Listen to my doleful tale.

"Alas, my William is dead".

Listen to my doleful tale.

He came to her a bleeding ghost---

WEBSTER STEPS FORWARD AND INTERRUPTS.
SCRATCH BREAKS OFF WITH A MOCKING
LAUGH. THERE SHOULD BE A CLEAR VIEW
OF THE TABLE AND THE BOX ON IT.

WEBSTER: Stop! Stop! You miserable

wretch--can't you see that you're

frightening Mrs. Stone?

(WRENCHES FIDDLE OUT OF SCRATCH'S
HANDS AND TOSSES IT ASIDE.)

And now, sir---away from here!

FOLLOWING DIALOGUE FOLLOWS MUSIC...
FIDDLER IS FOOLING WITH BOX ON
TABLE.

SCRATCH: You're a bold man, Mr.

Webster. Too bold for your own

good, perhaps. And after all,

you know---it wasn't my fiddle.

It belonged to---(TO FIDDLER)

1 MCU OF SCRATCH WITH
FIDDLER AT TABLE IN
BACKGROUND. CAMERA
FOLLOWS SCRATCH TO
TABLE.

Idiot, what are you doing with

my collecting box? (WALKS BACK

TO TABLE TO STOP HIM.)

FIDDLER: Boston lawyer, eh? Well,

I don't think so. I think you've

got something in that box of yours

3 CU OF BOX.

you're afraid to show. And by jingo--

SUPER ELECTRONIC MOTH
EFFECT AND HOLD UNTIL
SCRATCH CATCHES IT.

HE OPENS BOX....A WHITE MOTH FLUTTERS
OUT. CROWD HOLDS POSITION...SCRATCH
FOLLOWS MOTH AROUND TRYING TO CATCH
IT. CROWD DRAWS BACK WHENEVER
SCRATCH AND MOTH COME NEAR THEM.

1 MCU OF FIDDLER
AND MOTH

Why t'aint nothing but a moth.

MOTH FLIES UP IN FRONT OF FIDDLER.
THEN FLIES IN FRONT OF MARY.

CAMERA FOLLOWS MOTH
TO MARY.

MARY: (SUNG) A white moth--a flying
thing.

CAMERA FOLLOWS MOTH
TO WEBSTER.

WEBSTER: A common moth...telea
polyphemus.

2 MS OF GROUP

MEN: (SUNG) A moth, just a moth,
a moth.

MOTH FLIES BACK TO FIDDLER AND HE
BACKS AWAY.

FIDDLER: But it ain't no common
moth! I seen it! And it's got
a death's head on it!

VOICE OF MOTH: (SUNG) Help me,
neighbors! Help me!

WEBSTER: What's that? It wails
like a lost soul.

MARY: (SUNG) A lost soul.

CHORUS: (SUNG) A soul lost in dark-
ness, in the darkness.

MOTH: (SUNG) Help me, neighbors!

FIDDLER: It sounds like Miser
Stevens.

JABEZ: Miser Stevens.

CHORUS: (SUNG) The Miser---Miser
Stevens. A lost soul, lost.

1 3-SHOT OF JABEZ,
SCRATCH AND FIDDLER.
SCRATCH IN FORE-
GROUND FOLLOWING
MOTH.

FIDDLER: It sounds like Miser
Stevens--and you had him in
your box. But it can't be!
He ain't dead.

JABEZ: He ain't dead---I tell you
he ain't dead. He was just as
spry and mean as a woodchuck,
Tuesday.

2 MS OF GROUP

CHORUS: (SUNG) Miser Stevens, soul
of Miser Stevens. But he ain't
dead, ain't dead.

SCRATCH FOLLOWS MOTH BACK AND FORTH
ACROSS SCREEN AND CROWD MOVES AWAY
WHENEVER THEY APPROACH.

SCRATCH: Listen.

MARY: (SUNG) The bell, the church
bell, the bell that rang for my
wedding.

WEBSTER: (SUNG) The church bells.
The passing bell.

JABEZ: The funeral bell.

CHORUS: (SUNG) The church bell,
the passing bell. Miser Stevens
dead.

CAMERA MOVES IN ON
SCRATCH AND MOTH.

MOTH: (SUNG) Help me, neighbors!
Help me! I sold my soul to the
devil. But I'm not the first
or the last. Help me. Help
Jabez Stone.

CAMERA TIGHTENS ON
SCRATCH AND MOTH AS
HE CATCHES IT.

SCRATCH: Ah, would you! (SCRATCH
CATCHES MOTH NEAR PORCH AND STUFFS
IT BACK IN HIS POCKET. CROWD
RUSHES TO OTHER SIDE OF SET.

1 MS OF GROUP.
CAMERA UPSTAGE
OF TREE.

MOTH: (SUNG) Lost---all lost.

CROWD TURNS TO JABEZ, ISOLATING HIM
IN THE CENTER OF THE STAGE. MARY
STAYS BY HIM. FOLLOWING ENSEMBLE
IS SONG.

3 TIGHT 2-SHOT
OF JABEZ AND
MARY

MARY: Tell them, dear, answer them---
you are good, you are brave, you
are innocent.

MEN: Jabez Stone, answer us, answer
us,

Jabez Stone, Jabez Stone, Jabez
Stone.

Jabez Stone, where did you get
your money, Jabez Stone?

Jabez Stone, answer us, answer us.

2 MS OF GROUP
ON WOMEN'S
LINE "WHO'S
YOUR FRIEND
IN BLACK?"

WOMEN: Jabez Stone, answer us,
answer us, Jabez Stone. Who's
your friend in black, Jabez
Stone?

WEBSTER: Answer them, Mr. State
Senator.

1 ECU OF JABEZ

JABEZ: Help me, neighbors! Help
me!

WOMAN: He's sold his soul to the
devil!

MAN'S VOICE: To the devil!

MEN: To the devil!

2 MS OF GROUP

ALLEGRO MAESTOSO AT MEASURE 5,
PAGE 32.

CROWD MOVES TOWARD JABEZ. HE TAKES
A FEW STEPS BACKWARD.

CHORUS: He's sold his soul to the
devil!

For that he must atone.

He may sigh and grieve,

He may weep and pray.

But the man who has sold his soul
away

Must burn in flame till the Judg-
ment Day!

God help you, neighbor Stone!

God help you, neighbor Stone!

1 MCU OF JABEZ OVER
TOP OF CROWD.

JABEZ: But neighbors, I didn't know
I didn't mean---oh, help me!

WOMEN: He's sold his soul to the
devil!

SCRATCH: To the devil! (SCRATCH
NOW SLIPS AWAY UNNOTICED AS HE
CAME IN THE ENSUING EXCITEMENT.

MEN: To the devil!

DOLLY BACK

CHORUS: He's sold his soul to the
devil

For that he must atone!

He has blotted his name with an
iron pen

From the Godly record of Christian
men

And none shall look on his face
again!

God help you neighbor Stone!

God help you, neighbor Jabez
Stone!

DOLLY BACK FURTHER

DOLLY IN ON JABEZ

3 MS OF JABEZ, MARY
AND WEBSTER. LET
WEBSTER WALK OUT
OF SET.

CROWD RUSHES OUT CAMERA LEFT. OLD
MAN AND WOMAN GO OUT CAMERA RIGHT.
JABEZ TAKES A FEW STEPS AFTER THEM
AS THOUGH TO CALL THEM BACK. THEN
SITS ON BENCH. WEBSTER WALKS TO
JABEZ, PUTS HAND ON HIS SHOULDER
AND THEN EXITS UPSTAGE LEAVING MARY
AND JABEZ ALONE.

FOLLOWING DIALOGUE OVER MUSIC.

MARY COMES TO JABEZ AND PUTS HAND
ON SHOULDER.

MARY: My dear, my dear.

JABEZ: (STANDING) It's all true,
Mary, All true. You must hurry.

MARY: Hurry?

2 CU OF JABEZ WITH
MARY IN BACKGROUND

JABEZ: (TURNING FROM MARY AND FAC-
ING DOWNSTAGE CAMERA LEFT.) Hurry
after them--back to the village---
to your folks. Mr. Webster will
take you--you'll be safe with
Mr. Webster. You see, it's all
true and he'll be back in a minute.
The other one. I've got until
12--that's the contract. But
there isn't much time.

MARY: Are you telling me to run
away from you, Mr. Stone?

JABEZ: (TURNING TO MARY) You don't
understand, Mary. It's true.
(TURNS AWAY)

MARY: We made some promises to each
other. Maybe you've forgotten
them. But I haven't. I said it's
for better or worse. It's for
better or worse. I said in
sickness and health. Well, that
covers the ground, Mr. Stone.

3 TIGHT 2-SHOT OF
JABEZ AND MARY.

JABEZ: (TURNING TO MARY) But Mary---
I command you---you must.

MARY: (SUNG) "For they people
shall be my people, and they God
my God." (SPOKEN) That was Ruth
in the Book. I always liked the
name of Ruth---Always liked the
thought of her. I always thought---
I'll call a child Ruth sometime.
I guess that was just a girl's
notion. But, oh, Jabez--why?

2 MCU OF JABEZ WITH
MARY IN BACKGROUND.

JABEZ: (FACING AWAY FROM MARY TO-
WARDS CAMERA) (SUNG)

I wanted clothes from a city
 store,
 And a big white house with a big
 front door.

I wanted to be State Senator.
 I worked like time but I had no
 chance

Not even a pair of Sunday pants,
 And the stones boiled up from
 the middle of hell

In the hard scrabble fields that
 I knew so well.

You could work all day 'till you
 broke your bones

But the only crop was a crop of
 stones.

The horse got colic, the plow got
 stuck,

And the woodchuck ruined the
 garden truck,

Till all I could think of, ev'ry
 night,

Was fever and ague and bugs and
 blight,

(TURNING TO MARY)

3 TIGHT 2-SHOT OF
 JABEZ AND MARY

And Mary, Mary back in the town,
 With her hair put up where it
 used to be down,

Grown a woman and walking proud
 As the wind that walks with a
 summer cloud,

The kind, warm weather, that grows
 the corn

(TURNS AWAY AGAIN)

2 MS OF JABEZ AND
 MARY

Well, a man gets tired of it,
 day on day,

And a man gets wishing he wasn't
 born,

And a man talks wild, when he
 feels that way.

MARY: (STEPPING TOWARD HIS BACK)

If you'd only said--if you'd
 only said!

(TURNS SLIGHTLY AWAY)

3 MCU OF MARY WITH
 JABEZ IN THE BACK-
 GROUND

You must have thought me a
 featherhead!

If you'd only told--if you'd
 only told!

(JABEZ TURNS TOWARD HER)

I'd have kept your house in the
 mire and cold.

I'd have redded the rooms and
 swept the floor,

I'd have asked no more--I'd have
 asked no more.

(TURNING TO JABEZ)

2 MCU OF JABEZ WITH
MARY SEEN OVER HIS
SHOULDER

I'd have fed the chickens and
stroked the cat

And seen you wiped your shoes on
the mat!

I wouldn't have asked for more
than that!

JABEZ TAKES A STEP AWAY AND TURNS
FROM MARY

JABEZ: Well, that was a day just
like any day,
A kind of average you might say,
But a mean east wind and a mean,
small rain
And the only cow gone dry again.
I stubbed my toe on a broken
stick
I said it then, and I said it
quick,
"I'd sell my soul for about 2
cents!"
It was my offense! It was my
offense!

(TURNING TO MARY)

3 MS OF JABEZ AND
MARY

Said it and meant it, Mary, too.
But I didn't mean it to come true.

But that was the trouble. He
came that night.

Very polite, oh, very polite!

Slick as a whistle, I guess you'd
say,

Though the dog looked at him and
ran away.

I pricked my thumb with a silver
pin

And I signed the paper and did
the wrong

And I knew in my heart it was
mortal sin,

But I'd waited long, oh, I'd
waited long!

And it's all come true now, it's
all come true.

I've got the riches and married
you,

(TURNING AWAY AND RAISING HANDS
IN DESPAIR)

2 MS OF JABEZ AND
MARY WITH MARY
SEEN OVER HIS
SHOULDER

And oh, God Almighty, what shall
I do?

MARY: (STEPPING TOWARD HIM)

Let us run away! Let us creep
and hide!

JABEZ: (TURNING TOWARD HER)

CAMERA PULLS BACK
AND ARCS RIGHT

You can't lose him on the moun-
tain side.

Miser Stevens, I think he tried.

MARY: Let us pray, let us pray that
we shall not part!

JABEZ: I'd pray if I could, but I
can't start,
For there's something burning
about my heart.

MARY: But you must not go--you
must not go!
I say that I will not have it so!
I'll get the judge from the
county town.

WEBSTER ENTERS SHOT AT THIS POINT
ALTHOUGH HE REMAINS IN THE BACK-
GROUND. COMES ALONG SIDE OF HOUSE
FROM GATE.

JABEZ: Who'll face the devil and
face him down?
Who'll face the devil and do
him brown?

There isn't a lawyer known to man!

3 MEDIUM 3-SHOT OF
JABEZ, MARY, AND
WEBSTER AS WEBSTER
ARRIVES NEAR THEM

FOLLOWING DIALOGUE OVER MUSIC

WEBSTER: Good evening, neighbors!

MARY AND JABEZ JUMP...STARTLED AND
TURN TOWARDS HIM.

Perhaps I can!

MARY: Mr. Webster!

JABEZ: Dan'l Webster! But I thought---

WEBSTER: You'll excuse me for leaving you for a moment. I was taking a stroll in the cool of the evening. Fine summer evening, too.

JABEZ: Well it might be, I guess, but that kind depends on the circumstances.

WEBSTER: H'm. Yes. I happened to overhear a little of your conversation. I gather you're in trouble, Neighbor Stone.

JABEZ: Sore trouble.

WEBSTER: Sort of law case, I understand.

JABEZ: You might call it that, Mr. Webster. Kind of a mortgage case, in a way.

MARY: Oh, Jabez!

WEBSTER: Mortgage case. Well, I don't generally plead now, except before the Supreme Court, but this case of yours presents some very unusual features, and I never deserted a neighbor in trouble yet, so if I can be of any assistance---

MARY: Oh, Mr. Webster, will you help him?

JABEZ: It's a terrible lot to ask, Mr. Webster, But--well, you see, there's Mary. And, if you could see your way to it---

WEBSTER: I will.

MARY: Oh, Mr. Webster! (SHE WEEPS)

JABEZ AND WEBSTER LEAD MARY TO BENCH AND SEAT HER. JABEZ SITS NEXT TO HER, COMFORTING HER.

2 MS...WEBSTER FACES CAMERA, JABEZ' PROFILE IN FOREGROUND, AND MARY SEATED IN CENTER.

WEBSTER: There, there, Mrs. Stone. After all, if two New Hampshiremen aren't a match for the devil, we might as well give the country back to the Indians.

(STEPS BACK AND TURNS TO JABEZ)

When is he coming, Jabez?

JABEZ: The time is getting late.

WEBSTER: Then I'd better refresh
my memory. The-er-mortgage was
for a definite term of years?

JABEZ: Ten years.

WEBSTER: And it falls due?

JABEZ: Tonight. (TURNING AWAY TO
CAMERA 2) Oh, I can't see how
I came to be such a fool!

WEBSTER: No use crying over spilt
milk, Stone. We've got to get
you out of it, now. But tell me
one thing. Did you sign this
precious document of your own
free will?

JABEZ: Yes, it was my own free will.
I can't deny that.

WEBSTER: H'm--that's a trifle un-
fortunate. But we'll see.

3 MS OF MARY AND
JABEZ OVER WEBSTER'S
SHOULDER.

MARY: Oh, Mr. Webster, can you
save him? Can you?

WEBSTER: I shall do my best, madam.
That's all you can ever say, till
you've seen what the jury looks
like.

MARY: But, even you, Mr. Webster---
oh, I know you're Secretary of
State--I know you're a great man--
But it's different fighting the
devil!

1 MS OF WEBSTER
ACROSS MARY AND
JABEZ' SHOULDERS.

WEBSTER: Have you ever seen my
farm at Marshfield, madam?

CAMERA SHOULD BE STAGE
RIGHT OF TABLE ON
HOUSTON DOLLY. WHOLE
OF FOLLOWING SONG ON
THIS CAMERA...SLOW
DOLLY IN ON FIRST 2
VERSES..CAMERA BOOMS
DOWN AND SHOOT UP.

MARY: No, sir.

WEBSTER: Well--it's pretty place,
if I do say so myself.

MARY AND JABEZ SITTING ON BENCH.
WEBSTER FACES THEM.

WEBSTER: (SUNG) I've got a ram,
Goliath.

He was raised on Marshfield grain.

He's got horns like a morning-
glory vine

And he butts like a railroad
train.

I've got a ram Goliath,
Named for the Philistine.

And I wrestle him ev'ry Thue-
 sday

With three hundred of 'em

I've got a bull, King Stephen,
 A bull with a rolling eye.

When he stamps his foot, the
 stars come out

And the lightning blinks in the
 sky.

I've got a bull, King Stephen,
 With a kick like a cannon ball.
 But he acts like a suckling turtle-
 dove

When I go into his stall.

ENTER EDWARD AND MARY
 AND DORCY PAGE, AT
 END OF SCENE JACOB AND
 MARY ARE IN BACKGROUND
 WITH WEBSTER IN FRONT.

I'm not an idle boaster.

Let this be said of me.

I was born in old New Hampshire

And always fought for the free.

(MOVES AWAY FROM EDWARD AND MARY AND
 EDGES WITH FACE TURNED TOWARDS CAMERA)

They know about Daniel Webster

Wherever the eagle flies,

And they know he stands for the

Union

And doesn't stand for lies.

Ask at the workman's cottage,
 Ask at the farmer's gate!
 They know about Daniel Webster,
 The pride of the Granite State.
 They know about Daniel Webster,
 As only neighbors can.
 And he'll fight ten thousand
 devils
 To save a New Hampshire man!
 And he'll fight ten thousand
 devils
 To save a New Hampshire man!

3 TIGHT 2-SHOT OF
 MARY AND JABEZ

JABEZ: (TURNING TO MARY) You hear,
 Mary?

1 MS OF MARY

MARY: Yes. And I trust Mr. Webster.
 (RISING AND GOING TOWARDS WEBSTER)
 But--oh, there must be some way
 I can help!

WEBSTER: (TURNING AND TAKING A
 STEP TOWARDS MARY) There is one,
 madam--and a hard one. As Mr.
 Stone's counsel, I must formally
 request your withdrawal.

MARY: No.

WEBSTER: Madam, think for a moment.

You cannot help Mr. Stone---since you are his wife, your testimony would be prejudiced. And, frankly, madam, in a very few moments, this is going to be no place for a lady.

3 MS OF JABEZ, MARY
AND WEBSTER ACROSS
WEBSTER'S SHOULDERS

MARY: (GOING BACK TO JABEZ WHO HAS
RISEN) But I can't leave---I
can't leave him---I can't bear
it.

JABEZ: (PUTTING HAND UNDER HER ARM
AS THOUGH TO PROPEL HER TOWARDS
HOUSE.) You must go, Mary, you
must.

2 MS OF MARY, WEBSTER
AND JABEZ ACROSS
JABEZ' SHOULDERS.

WEBSTER: Pray, Madam---you can
help us with your prayers. Are
the prayers of innocent unavailing?

FOLLOW MARY AND WEBSTER
TO HOUSE AND REMAIN
WITH WEBSTER AT PORCH
CORNER.

MARY: (STARTING TOWARD HOUSE WITH
WEBSTER ASSISTING HER) Oh, I'll
pray. But a woman's more than a
praying machine, whatever men
think. And how do I know?

WEBSTER: Trust me, Mrs. Stone.

MARY ENTERS HOUSE AND APPEARS AT FRONT WINDOW. ORCHESTRA VAMPS UNTIL SHE IS IN POSITION.

MARY: (SUNG) Now may there be a

blessing and a light betwixt

thee and me, forever.

For as Ruth unto Naomi, so do I

cleave unto thee.

Set me as a seal upon thy heart,

As a seal upon thine arm, for love

is strong as death.

Many waters cannot quench love,

neither can the floods drown

it.

As Ruth unto Naomi, so do I cleave

unto thee.

The Lord watch between thee and

me when we are absent, one

from another.

Amen. Amen. (MOVES AWAY FROM

WINDOW)

DISSOLVE TO

2 MS OF WEBSTER AT PORCH CORNER. SEE MARY MOVE FROM WINDOW IN SHOT. PULL BACK AS WEBSTER MOVES TO TABLE, SO AS TO INCLUDE JABEZ.

WEBSTER: SUNG) AMEN. (SPOKEN) Amen.

(TURNS TO JABEZ AND WALKS TO FAR TABLE)

JABEZ: (SITTING AT 1ST TABLE) Thank

you, Mr. Webster. She ought to

go. But I couldn't have made her

do it.

WEBSTER: Well, Stone--I know ladies--
and I wouldn't be surprised if
she's still listening. But she's
best out of this night's business.
How long have we got to wait?

JABEZ: Not long, not long.

DOLLY IN AS WEBSTER
APPROACHES NEARER
TABLE AND SITS.

WEBSTER: (GETTING JUG AND GLASSES
FROM FAR TABLE AND WALKING TO
TABLE WHERE JABEZ IS SITTING.)

Then I'll just get out the jug
with your permission Stone. Some-
how or other, waiting's wonder-
fully shorter, with a jug.

WEBSTER POURS DRINK AND ENJOYS IT.

Ten-year-old Medford. There's
nothing like it. I saw an inch
worm take a drop of it once and
he stood right up on his hind
legs and bit a bee. Come and try
a nip.

JABEZ: There's no joy in it for me.

WEBSTER: Oh come, man, come! Just
because you've sold your soul to
the devil, that needn't make you
a teetotaler.

1 MCU OF JABEZ AS
HE TRIES TO POUR
FROM THE JUG.

WEBSTER LAUGHS AND PASSES JUG TO STONE,
WHO TRIES TO POUR FROM IT. BUT AT
THAT MOMENT A CLOCK BEGINS TO STRIKE
THE THREE-QUARTERS AND STONE SPILLS IT.

JABEZ: Oh, God!

WEBSTER: Never mind---it's a nervous
feeling, waiting for a trial to
begin. I remember my first case---

2 MS OF JABEZ AND
WEBSTER AS JABEZ
JUMPS UP.

JABEZ: 'Taint that. (JUMPS UP AND
FACES WEBSTER) Mr. Webster---Mr.
Webster, For God's sake. Mr.
Webster, harness your horses and
get away from this place as fast
as you can!

WEBSTER: You've brought me a long
way, neighbor, to tell me you
don't like my company.

1 CU OF JABEZ

JABEZ: Miserable wretch that I am!
I've brought you a devilish way,
and I see my folly. Let him claw
into me if he wants to---I don't
hanker after it, I must say, but
I can stand it. But you're the
Union's stay and New Hampshire's
pride. He mustn't get you, Mr.
Webster--he mustn't get you!

2 MS OF WEBSTER
OVER JABEZ' SHOUL-
DER. WEBSTER
SHOULD BE CENTERED
AND GATE IN BACK-
GROUND SHOULD BE
VISIBLE, SO SCRATCH
CAN ENTER.

WEBSTER: I'm much obliged to you,
neighbor Stone. It's kindly thought
of. But there's a jug on the table
and a case in hand. And I've never
left a jug or a case half-finished
in my life.

SCRATCH HAS ENTERED DURING THIS SPEECH
FROM UPSTAGE CENTER UNNOTICED.

SCRATCH: (NEARING TABLE) Good evening.

JABEZ SITS DOWN WHEN SCRATCH SPEAKS.

WEBSTER: Ah, I thought the clock
was a trifle slow, neighbor Stone.

SCRATCH: Mr. Webster! This is a
pleasure!

WEBSTER: Attorney of record for
Jabez Stone. Might I ask your
name?

SCRATCH: I've gone by a good many.
Perhaps Scratch will do for the
evening. I'm often called that
in these regions. May I?

1 TIGHT 2-SHOT OF
JABEZ AND SCRATCH
AS LIQUOR STEAMS.

SCRATCH SITS AT TABLE AND POURS A
DRINK FROM JUG. LIQUOR STEAMS AS IT
POURS INTO THE GLASS...STONE WATCHES,
TERRIFIED.

- 3 MEDIUM 3-SHOT OF JABEZ, SCRATCH AND WEBSTER. (CAMERA DOWNSTAGE OF HOUSE) SCRATCH: And now, I call upon you, as a law-abiding citizen, to assist me in taking possession of my property.
- WEBSTER: Not so fast, Mr. Scratch. Produce your evidence--if you have it.
- 1 CU OF SCRATCH WITH BLACK POCKETBOOK AND PAPERS. SCRATCH TAKES OUT A BLACK POCKETBOOK AND EXAMINES PAPERS.
- SCRATCH: Slattery---Stanley---Stone. (TAKES OUT DEED)
- 3 TIGHT 2-SHOT OF WEBSTER AND SCRATCH. There, Mr. Webster. All open and above board and in due and legal form. Our firm has its reputation to consider--we only deal in the one way.
- WEBSTER: (TAKING DEED AND LOOKING IT OVER) H'm. This appears--I say it appears--to be properly drawn. But, of course, we contest the signature.
- SCRATCH: (TURNING SUDDENLY ON STONE AND SHOOTING A FINGER AT HIM) Is that your signature?
- 1 2-SHOT OF SCRATCH AND JABEZ OVER JABEZ' SHOULDER. JABEZ: You know damn well it is.
- 2 3-SHOT WEBSTER: (ANGRILY) Keep quiet, Stone.

CAMERA WHICH IS
DOWNSTAGE OF TREE
AND SHOOTING OVER
STONE'S SHOULDER,
DOLLIES IN TO LOSE
STONE.

WEBSTER: (TO SCRATCH) But that is a
minor matter. This precious docu-
ment isn't worth the paper it's
written on. The law permits no
traffic in human flesh.

SCRATCH: Oh, my dear Mr. Webster!
Courts in every State in the Union
have held that human flesh is
property and recoverable. Read
your Fugitive Slave Act. Or shall
I cite Brander versus McRae?

WEBSTER: But in the case of the
State of Maryland versus Four
Barrels of Bourbon--

SCRATCH: That was overruled, as you
know, sir. North Carolina versus
Jenkins and Co.

WEBSTER: You seem to have an excellent
acquaintance with the law, sir.

SCRATCH: Sir, that is no fault of
mine. Where I come from, we have
always gotten the pick of the Bar.

WEBSTER: Well, come now, sir. There's
no need to make hay and oats of a

trifling matter, when we're both sensible men. Surely we can settle this little difficulty out of court. My client is quite prepared to offer a compromise.

(SCRATCH SMILES)

A very substantial compromise.

(SCRATCH SMILES MORE BROADLY, SLOWLY SHAKING HIS HEAD.)

Damn it, man, we offer ten thousand dollars!

(SCRATCH SIGHS "NO")

Twenty thousand--thirty--name your figure! I'll raise it if I have to mortgage Marshfield!

1 CU OF SCRATCH

SCRATCH: Quite useless, Mr. Webster. There is only one thing I want from you---the execution of my contract.

3 CU OF WEBSTER

WEBSTER: But this is absurd. Mr. Stone is now a State Senator. The property has greatly increased in value!

1 CU OF SCRATCH

SCRATCH: The principle of caveat emptor still holds, Mr. Webster.
(YAWNS AND LOOKS AT POCKET WATCH)

And now, if you have no further arguments to adduce--I'm rather pressed for time---

2 3-SHOT (CAMERA IN SAME POSITION AS IT WAS FOR THE PREVIOUS SHOT.)

WEBSTER: (JUMPING UP AND THUNDERING)

Pressed or not, you shall not have this man. Mr. Stone is an American citizen, and no American citizen may be forced into the service of a foreign prince. We fought England for that in '12, and we'll fight all hell for it again!

SCRATCH: (JUMPING UP AND FACING

WEBSTER) Foreign! And who calls me a foreigner?

WEBSTER: Well, I never yet heard of the dev--of your claiming American citizenship.

1 CU OF SCRATCH

SCRATCH: And who with better right?

When the first wrong was done to the first Indian, I was there.

When the first slaver put out for the Congo, I stood on her deck.

Am I not in your books and stories and beliefs from the first settlement? Am I not spoken of still,

in every church in New England?

'Tis true, the North claims me
for a Southerner and the South
for a Northerner, but I am neither.
I am merely an honest American
like yourself---and of the best
descent--for to tell the truth,
Mr. Webster, though I don't like
to boast of it, my name's older
in the country than yours.

2 3-SHOT (CAMERA IN
SAME POSITION AS
FOR PREVIOUS 3-SHOT)

WEBSTER: Aha! Then I stand on the
Constitution! I demand a trial
for my client.

SCRATCH: The case is hardly one for
an ordinary jury--and, indeed,
the lateness of the hour---

3 2-SHOT OF WEBSTER
AND SCRATCH

WEBSTER: Let it be any court you
choose, so it is an American
judge and an American jury. Let
it be the quick or the dead. I'll
abide the issue!

SCRATCH: You have said it.

CAMERA FOLLOWS SCRATCH
AS HE WALKS.

SCRATCH WALKS TOWARD LIMBO SET CAMERA
LEFT AND POINTS FINGER IN DIRECTION
OF JURY BOX. MUSIC BEGINS.

AS SCRATCH STANDS IN
FOREGROUND OF SHOT,

LIGHTS SLOWLY COME UP ON THE JURY
SET AND MIST SWIRLS ABOUT.

SUPER MIST FILM OVER
CAMERA 3

AS SCRATCH SINGS THE INCANTATION THE
JURY MEMBERS FILE IN FROM CAMERA
LEFT. SIMON GIRTY IS FIRST WITH
OTHERS ENTERING IN THE ORDER THAT
SCRATCH CALLS THEM.

SCRATCH: (SUNG) I summon the jury
Mister Webster demands. From
churchyard mould and gallows grave,
Brimstone pit and burning gulf,
I summon them! Dastard, liar,
scoundrel, knave, I summon them!
Appear!

FADE OUT MIST FILM
SLOWLY

JURY IS ALL IN BY THIS POINT AND
THE MIST BEGINS TO CLEAR.

JABEZ: In God's name, who are these?

DISSOLVE TO
1 MS OF SCRATCH'S
BACK AS HE WALKS
TO JURY BOX AND
TURNS PROFILE TO
CAMERA.

SCRATCH MOVES FORWARD INTO THE JURY
SET AND WALKS DOWN IN FRONT OF JURY
BOX AS HE SINGS ABOUT EACH JUROR.

CAMERA FOLLOWS SCRATCH
AND FRAMES EACH JUROR
SCRATCH STOPS IN FRONT
OF.

SCRATCH: (SUNG) There's Simon Girty,
the renegade,
The hunter of the forest glade,
Who joined with Indian and wolf
To fight the pioneer.
The blood upon his hunting shirt
is not the blood of the deer.
There's Walter Butler the Loyalist
Who carried a firebrand in his
fist
Of massacre and shame.

King Philip's eye is wild and
bright,

They slew him in the great Swamp
Fight,

But still with terror and affright
The land recalls his name.

Blackbeard Teach, the pirate fell,
Smeet the strangler, hot from hell.
Dale, who broke men on the wheel,
Morton of the tarnished steel.

I summon them, I summon them.

From their tormented flame!

Quick or dead, quick or dead,

Broken heart and bitter head,

(TURNING TO JABEZ AND WEBSTER
WHO HAVE MOVED FORWARD INTO THE
JURY SET....HOUSE SET LIGHTS ARE
OUT.)

3 LS OF SCRATCH OVER
JABEZ AND WEBSTER'S
SHOULDERS. (CAMERA
AT JURY SET END OF
TABLE.)

True Americans, each one,

Traitor and disloyal son,

Cankered earth and twisted tree,

Outcasts of eternity,

Twelve great sinners, tried and
true,

For the work they are to do.

I summon them! I summon them!

Appear, appear, appear!

JABEZ: (SUNG) A jury of the dead!

JURY: (SUNG) Of the dead!

JABEZ: (SUNG) A jury of the damned!

JURY: (SUNG) Of the damned!

- FOLLOWING DIALOGUE OVER MUSIC

2 MEDIUM 3-SHOT OF
JABEZ, SCRATCH AND
WEBSTER. (CAMERA
IN POSITION TO PICK
UP CLERK AND JUDGE'S
ENTRANCE.)

SCRATCH: Are you content with the
jury, Mr. Webster?

WEBSTER: Quite content. Though I
miss General Arnold from the
company.

SCRATCH: Benedict Arnold is engaged
upon other business. Ah, you
asked for a justice, I believe.

JUSTICE HATHORNE FOLLOWED BY CLERK
ENTERS ON MUSIC CUE...ANDANTE
LUGUBRE..PAGE 63, MEASURE 7.

Justice Hathorne is a jurist of
experience. He presided at the
Salem witch trials. There were
others who repented of the busi-
ness later. But not he, not he!

3 MCU OF JUDGE

HATHORNE: Repent of such notable
wonders and undertakings? Nay,
hang them, hang them all!

2 MEDIUM 2-SHOT OF
CLERK AND JUDGE

CLERK: (SUNG) Oyez, oyez, oyez.

All ye who have business with
this court of special session,
this night, come forward!

HATHORNE: Call the first case.

CLERK: (SUNG) The World, the Flesh,
and the Devil versus Jabez Stone.

HATHORNE: Who appears for the plaintiff?

1 MCU OF SCRATCH
AND WEBSTER OVER
JUDGE'S SHOULDER.

SCRATCH: (MOVING FORWARD TO JUDGE)

I, your honor.

HATHORNE: And for the defendant?

WEBSTER: (MOVING FORWARD TO JUDGE) I.

JURY: (SUNG) The case, the case,
hell have little luck with this
case.

HATHORNE: The case will proceed.

2 MS OF WEBSTER AND
JUDGE WITH JURY
AND SCRATCH IN
BACKGROUND

WEBSTER: (TAKING ANOTHER STEP FOR-
WARD) Your Honor, I move to dis-
miss the case on the grounds of
of improper jurisdiction.

HATHORNE: Motion denied.

JURY: (SUNG) Motion denied, denied.

WEBSTER: I will take an exception.

HATHORNE: There are no exceptions
in this court.

JURY: (SUNG) No exceptions, no exceptions in this court. It's a bad case, Daniel Webster, a losing case.

WEBSTER: Your honor----

HATHORNE: The prosecution will proceed.

WEBSTER BACKS OFF AND SCRATCH APPROACHES

3 MS OF SCRATCH OVER
HEADS OF JURY.

SCRATCH: Your honor, Gentlemen of the Jury. This is a plain, straight-forward case. It need not detain us long.

JURY: (SUNG) Detain us long.
It will not detain us long.

SCRATCH: It concerns one thing alone-- the transference, barter, and sale of a certain piece of property, to wit, his soul, by Jabez Stone, farmer, of Cross Corners, New Hampshire. That transference,

barter, or sale is attested by
a deed. I offer that deed in
evidence and mark it Exhibit A.

2 MS OF JUDGE, CLERK, WEBSTER: (STEPPING FORWARD AS SCRATCH
WEBSTER AND SCRATCH PRESENTS DEED TO JUDGE.) I object.

JUDGE HANDS DEED TO CLERK.

HATHORNE: Objection denied. Mark
it Exhibit A.

CAMERA FOLLOWS SCRATCH
AS HE MOVES WITH DEED
TO JURY.

SCRATCH TAKES DEED FROM CLERK AND
HANDS IT TO JURY WHO PASS IT AMONG
THEMSELVES.

JURY: (SUNG) Mark it Exhibit A,
Exhibit A. (JURY EXAMINES IT)

SCRATCH: This deed, as you see,
is properly drawn up and witnessed.

JURY: (SUNG) We know the deed, the
deed, it burns our fingers.
We do not have to see the deed.
It's a losing case.

3 LS OF SET OVER JABEZ' SHOULDER
SCRATCH: It offers incontestable
evidence of the truth of the
prosecution's claim. (TURNING TO
JABEZ) I shall now call Jabez
Stone to the witness stand.

CLERK: (SUNG) Jabez Stone to the
witness stand.

JABEZ LOOKS AT JURY IN TERROR.

2 CU OF JABEZ

JURY: (SUNG) Jabez Stone to the
witness stand.

Jabez Stone he's a fine, fat
fellow,

Jabez Stone. He'll fry like a
batter cake once we get him
where we want him.

3 LS OF SET

WEBSTER: (STEPPING FORWARD TO JUDGE
AGAIN) Your honor, I move that
this jury be discharged for fla-
grant and open bias!

HATHORNE: Motion denied.

1 MEDIUM 2-SHOT OF
JUDGE AND WEBSTER
WITH JURY IN BACK-
GROUND.

WEBSTER: Exception.

HATHORNE: Exception denied.

JURY: (SUNG) Denied, denied. His
motion's always denied.

WEBSTER: Your honor!

2 LS OF FULL SET.

CLERK: (SUNG) Jabez Stone to the
witness stand!

CAMERA FOLLOWS JABEZ
AND CLERK TO WITNESS
STAND, ARCING RIGHT.

JABEZ AND CLERK GO TO WITNESS STAND
WHILE JURY SINGS. WEBSTER TURNS
AWAY FROM JUDGE AND RETREATS.

JURY: (SUNG) Jabez Stone, Jabez
Stone, Jabez Stone.

JABEZ TAKES THE STAND.

CLERK: Do you solemnly swear---
testify--and it's no good for we
don't care what you testify.

JABEZ: I do.

CLERK RETURNS TO HIS DESK

3 MEDIUM 2-SHOT OF
JABEZ AND SCRATCH
WITH JUDGE IN BACK-
GROUND. (CAMERA
PLACED BEHIND JURY)

SCRATCH: (APPROACHING JABEZ) What's
your name?

JABEZ: JABEZ STONE.

SCRATCH: Occupation?

JABEZ: Farmer.

SCRATCH: Residence?

JABEZ: Cross Corners, New Hampshire.

JURY: (SUNG) A farmer, he'll farm
in hell, we'll see that he farms
in hell.

SCRATCH: Now, Jabez Stone, answer me.
You'd better know, you haven't
got a chance and there'll be a
cooler place by the fire for you.

2 MS OF WEBSTER AND
JUDGE WITH JABEZ
AND SCRATCH ON SIDE
IN BACKGROUND.

WEBSTER: (RUSHING FORWARD) I
protest! This is intimidation!
This mocks all justice!

HATHORNE: The protest is irrelevant,
incompetent and immaterial. We
have our own justice---the protest
is denied.

1 MS OF JURY WITH
WEBSTER IN FORE-
GROUND

JURY: (SUNG) Irrelevant, incompe-
tent and immaterial. We have our
own justice. Oho, Daniel Webster.

WEBSTER BACKS AWAY FROM JUDGE AGAIN

3 MEDIUM 3-SHOT OF
JUDGE, JABEZ, AND
SCRATCH. CAMERA
IN SAME POSITION
AS FOR PREVIOUS
SHOT.

SCRATCH: Did you or did you not
sign this document?

JABEZ: Oh, I signed it! You know I
signed it. And if I have to go
to hell for it, I'll go!

JURY: (SUNG) One of us, one of us
now, we'll save a place by the
fire for you, Jabez Stone.

1 MS OF SCRATCH
AND JUDGE. SCRATCH
LEAVES SHOT AND
CLERK AND WEBSTER
ENTER.

SCRATCH: The prosecution rests.
(BOWS AND WALKS AWAY.)

HATHORNE: Remove the prisoner.

WEBSTER: (RUSHING FORWARD) But I
wish to cross-examine, I wish to
prove---

CLERK AND JABEZ PASS
BEHIND WEBSTER AS THEY
LEAVE AND CAMERA PULLS
BACK TO INCLUDE JURY
OVER HEADS OF CLERK
AND JABEZ AS THEY SIT.
CAMERA IS ON HOUSTON
DOLLY AND IS BOOMED
DOWN AND SHOOTING UP.

CLERK CROSSES TO WITNESS STAND AND
REMOVES JABEZ. CLERK RETURNS TO
DESK AND JABEZ SITS ON CHAIR NEAR
CLERK'S DESK.

HATHORNE: There will be no cross-
examination. We have our jus-
tice. You may speak if you like.
But be brief.

WEBSTER TURNS TO JURY.

JURY: (SUNG) Brief, be very brief,
We're weary of earth, incompetent,
irrelevant, and immaterial.
They say he's a smart man Webster,
But he's lost his case tonight.
Be brief, be very brief, we have
our own justice here.

DISSOLVE IN SUPER OF
MARY'S HEAD(PROFILE)
ON 3 OVER 1 ON UPPER
LEFT CORNER OF SHOT.

MARY: (SUNG OFFSTAGE) Set me as a
seal upon thy heart, as a seal
upon thine arm, for love is strong
as death. Love is strong.

JURY: (SUNG UNDER MARY'S PART)

A seal, ha ha--a burning seal...
ha ha, ha ha, ha ha ha ha ha ha,
A burning seal.
Death is stronger than love.

Set the seal upon Daniel Webster,
the burning seal of the
lost,

Make him one of us, one of the
damned.

One with Jabez Stone!

LOSE SUPER OF MARY

CLERK ADVANCES TOWARD WEBSTER AS IF
TO TAKE HIM INTO CUSTODY.

JURY: Ha!

2 MCU OF WEBSTER
WITH JURY IN
BACKGROUND.

WEBSTER: (SILENCES ALL WITH A GES-
TURE AND DELIVERS MOST OF THIS
SPEECH AND SONG TO JURY.) Be still!

(FOLLOWING SPEECH OVER MUSIC)

I was going to thunder and roar.

I shall not do that.

I was going to denounce and defy.

I shall not do that.

You have judged this man already

with your abominable justice.

See that you defend it.

For I shall not speak of this man.

You are demons now, but once you

were men.

I shall speak to every one of you.

3 MCU OF WEBSTER

Of common things I speak, of small
things and common.

The freshness of morning to the
young,

The taste of food to the hungry,
The day's toil, the rest by the
fire, the quiet sleep.

These are good things.

But without freedom they sicken,
Without freedom they are nothing.

Freedom is the bread and the
morning and the rising sun.

It was for freedom we came in the
boats and the ships.

It was for freedom we came.

It has been a long journey, a
hard one, a bitter one.

But out of the wrong and right,
The sufferings and the starvations,
There is a new thing, a free
thing.

The traitors in their treachery,
The wise in their wisdom,
The valiant in their courage---
All, all have played a part.

It may not be denied in hell nor
shall hell prevail against it.

Have you forgotten this?

PULL BACK SLOWLY AND
ARC RIGHT TO INCLUDE
JURY....CONTINUE TO
DO SO UNTIL ENTIRE
JURY IS INCLUDED AT
END OF THIS SPEECH.

CAMERA AT END OF DOLLY.

1 MS OF WEBSTER.
FOLLOW HIM TO
JURY AND FRAME
HIM WITH EACH
MAN HE SINGS TO.

WEBSTER: (WALKING TO SIMON GIRTY)

Have you forgotten the forest?

GIRTY: The forest, the rustle of
the forest.

WEBSTER: (WALKING TO KING PHILIP)

Have you forgotten your lost
nation?

PHILIP: My lost warriors, my fires
in the wood, my warriors.

WEBSTER: (WALKING TO TEACH) Have
you forgotten the sea and the way
of ships?

TEACH: The sea, and the swift ships
sailing the blue sea.

JURY: Forgotten, remembered, for-
gotten yet remembered.

WEBSTER: You were men once, have
you forgotten?

JURY: Men once, men once, we were
men once. We had not thought of
it nor remembered it. But we
were men.

3 MS OF WEBSTER AND
SIDE VIEW OF JURY

ALLEGRO MODERATO....PAGE 78, MEASURE 4.

CAMERA FOLLOWS WEBSTER

WEBSTER: (SPOKEN OVER MUSIC) (FOLLOWING LINE DELIVERED WHILE WALKING TO JABEZ) Now here is a

man with good and evil

in his heart. (FACING JURY)

Do you know him? He is your brother.

Will you take the law of the

oppressor and bind him down?

It is not for him that I speak.

It is for all of you.

There is sadness in being a man,

But it is a proud thing too.

There is failure and despair on

the journey, the endless

journey of mankind.

We are tricked and trapped,

We stumble into the pit.

But out of the pit we rise again.

No demon that was ever foaled can

know the inwardness of that,

Only men, bewildered men.

CAMERA FOLLOWS WEBSTER

(WEBSTER WALKS TO CENTER STILL FACING JURY.)

They have broken freedom with their

hands and cast her out from

the nations,

Yet shall she live while man lives.

2 MS OF WEBSTER WITH JURY IN BACKGROUND. SHOT OVER JABEZ' SHOULDER.

She shall live in the blood and
 in the heart,

She shall live in the earth of
 this country,

She shall not be named in vain.

1 CU OF WEBSTER

When the whips of the oppressors
 are broken and their names
 forgotten and destroyed,

I see you, mighty, shining, liberty,
 liberty!

I see free men walking and talk-
 ing under a free star!

God save the United States and
 the men who have made her
 free!

2 TIGHT 2-SHOT OF
 2 MEMBERS OF THE
 JURY AND PAN DURING
 THEIR SINGING.

JURY: (SUNG) We were men, We were
 free, we have not forgotten.
 Our children, our children shall
 follow and be free.

PULL BACK TO INCLUDE
 WEBSTER

WEBSTER: (TURNING TO JUDGE) The de-
 fense rests. (WALKS AWAY.)

DURING THE FOLLOWING SCENE, JABEZ
 AND WEBSTER RETURN TO THEIR POSITIONS
 AT THE TABLES IN THE HOUSE SET.

3 MCU OF JUDGE

HATHORNE: (RAPPING GAVEL) The jury
 will retire to consider its
 verdict.

1 MCU OF BUTLER

BUTLER: (RISING) The jury has considered its verdict. We find for the defendant, Jabez Stone!

3 MS OF SCRATCH

CAMERA FOLLOWS SCRATCH

SCRATCH: (RUSHING TOWARDS JUDGE)
Your honor!

1 MS OF JUDGE, BUTLER
AND SCRATCH IN
FOREGROUND

BUTLER: Perhaps 'tis not strictly in accordance with the evidence. But even the damned may salute the eloquence of Mr. Webster.

CAMERA PULLS BACK AND ARCS LEFT BETWEEN TREE AND BENCH. SUPER MIST FILM, DIM LIGHTS. FADE TO BLACK.

AS MIST RISES AND LIGHT FADES, SCRATCH IS LEFT ALONE IN SMALL SPOT OF LIGHT. AS PICTURE FADES TO BLACK, HE IS FREE TO MOVE CLOSER TO TABLES FOR THE NEXT SCENE.

FADE IN

2 2-SHOT OF JABEZ
AND WEBSTER
SITTING AT TABLE.

JABEZ: They're gone, and it's morning! Mary, Mary! (HE RISES)

3 LS OF MARY ON
PORCH

MARY: I'm here and I'm waiting.
(SHE RUSHES OFF PORCH AND JABEZ GOES TOWARD HER. THEY MEET AT PORCH CORNER.)

CAMERA FOLLOWS HER AS SHE RUSHES TO JABEZ AND DOLLIES IN AS THEY MEET.

QUARTET FOLLOW...MARY AND JABEZ START AND WEBSTER AND SCRATCH COME IN.

JABEZ: Mary, Mary.

I have you in my arms.

I have you in my heart.

Forever, for the winters and
the summers in my heart.

Forever in my heart, the glad
days,
Rejoicing in our love,
Our love, our strong harvest,
To the light beyond, light to
the light everlasting.
Forever.

Neighbors, Neighbors,
Neighbors, Neighbors!
All, Neighbors, all!
For the Devil's sly and the devil's
tough,
But we've seen his cards and we've
called his bluff.
Drive him out, Neighbors, drive
him out!

MARY: I have you in my arms,
I have you in my heart.
Forever, forever, for the winters
and the summers, the sorrow
and the gladness, the proud
days,
Our love, our rejoicing, our love,
our rejoicing to the light
beyond,
Light to the light everlasting,
Forever.

Neighbors, Neighbors,

Neighbors, Neighbors!

All, Neighbors all!

For the devil's sly and the devil's
tough,

But we've seen his cards and we've
called his bluff.

Drive him out, Neighbors, drive
him out!

CAMERA SHOT SHOWS
WEBSTER AND SCRATCH
IN BACKGROUND, AND
THE ENSUING ACTION.

DURING THIS QUARTET SCRATCH TRIES TO
SNEAK OUT PAST WEBSTER (BETWEEN TABLES
AND OFF SET UPSTAGE CENTER THROUGH
GATE) WEBSTER CATCHES HIM AND HAULS
HIM BACK. THEN BRINGS HIM DOWN NEAR
JABEZ AND MARY.

WEBSTER: But I'll have that deed

and I'll have you!

I'll have your hide and tallow,
too.

You've settled with Jabez, let
him be!

But you haven't settled accounts
with me!

And now we'll give you a shivaree!

Neighbors! Neighbors!

Come on and see what sort of a
slabsided, lantern jawed,
fortune-telling note shaver
I've got by the scruff of
the neck!

Bring your kettles and your pans!
 Bring your fiddles and your palm
 leaf fans
 For the devil's sly and the devil's
 tough,
 But we've seen his cards and we've
 called his bluff,
 And now, we'll make him holler
 enough!
 Drive him out, Out of New Hampshire,
 Drive him out!

SCRATCH: Come sir, let me go!

Ouch, sir, let me go!

Ouch, let me go!

Let me go, ouch!! Ouch! Ouch!

Oh, sir, no, sir, Oh sir, no sir!

CAMERA PULLS BACK AS
 DANCERS COME IN FROM
 EITHER SIDE...INCLUDES
 WHOLE CAST IN SHOT.

NEIGHBORS RUSH IN FROM BOTH SIDES,
 BEATING POTS AND PANS, FIRING GUNS,
 MAKING THE HIDEOUS MERRY RACKET OF
 A SHIVAREE. THE 6 DANCERS ALSO ENTER
 FROM DOWNSTAGE, CROSSING FRONT OF
 THE CAMERA. AS THE FIRST ONE ENTERS,
 WEBSTER PUSHES SCRATCH FORWARD AND
 1ST DANCER CATCHES HIM AND WHIRLS HIM
 ON TO THE NEXT DANCER, ETC. THE DAN-
 CERS THEN WHIRL HIM BACK UP TO WEBSTER,
 WHO GIVES HIM A KICK AND SENDS HIM
 RUNNING OFF, UPSTAGE THROUGH GATE.
 DANCERS THEN CONTINUE DANCING, WHILE
 OTHERS MOVE ABOUT WEBSTER, CONGRATU-
 LATING HIM AND JABEZ....ALL THIS DUR-
 ING THE FOLLOWING FINALE.

CHORUS: We'll drive him out of New
 Hampshire!

We'll drive old Scratch away!

He can call on Lowells and Salton-

stalls!

But he can't come here for his

codfish balls!

We'll drive him out of New Hamp-

shire

We'll drive old Scratch away!

I don't say about Massachusetts,

Vermont I do not say

But he can't come here for his

holidays

We're on to the devil and all

his ways,

And we'll drive him out of New

Hampshire

We'll drive old Scratch away.

Forever and a day, we'll drive

old Scratch away,

Forever and a day, we'll drive

old Scratch away.

Pie for breakfast, Pie for break-

fast!

Apple, pumpkin, mince, and raisin,

Pie for breakfast, pie!

DISSOLVE TO

2 TIGHT 2-SHOT OF
JABEZ AND MARY...
PAGE 126, LINE:
"AS RUTH TO
NAOMI..."

Blueberry, cranb'ry, squash and
lemon

Pie for breakfast, pie!

Apple, raisin, lemon, mince for
breakfast, pie!

New England's fame, Her sons pro-
claim with pie

Apple, pumpkin, mince, raisin,
blueberry, cranb'ry, squash,
and lemon pie.

Pie for breakfast, pie for break-
fast, pie for breakfast, pie!

New England's pride, New England's
pride.

DISSOLVE TO
3 LS OF SET AND
ENTIRE CAST, THIS
PAGE, LINE: "AS
ESTHER THE LOWLY..."
PULL BACK AND ARC LEFT
UNTIL TREE IS IN SHOT

CAMERA AT END OF DOLLY
WITH SAME SHOT THAT
OPENED SHOW. HOLD TO
END.

MARY: As Ruth to Naomi, So cleave

I to thy side.

As Esther the lowly to kings in
in their pride, I cleave to
thee,

To thee, to thee.

JABEZ: The mountains and the pine,

The harvest and the corn, the corn,
The fiddler and the dance
The bridegroom and the bride,
The bridegroom and the bride.

WEBSTER: I've got a ram, Goliath,
 He can butt through an iron door,
 But he acts like a sucking turtle-
 dove
 When I go into his stall.

FADE TO BLACK

ALL OF THE ABOVE SOLO PARTS END WITH
 THE CHORUS ON PAGE 93, MEASURE 5.

THE END

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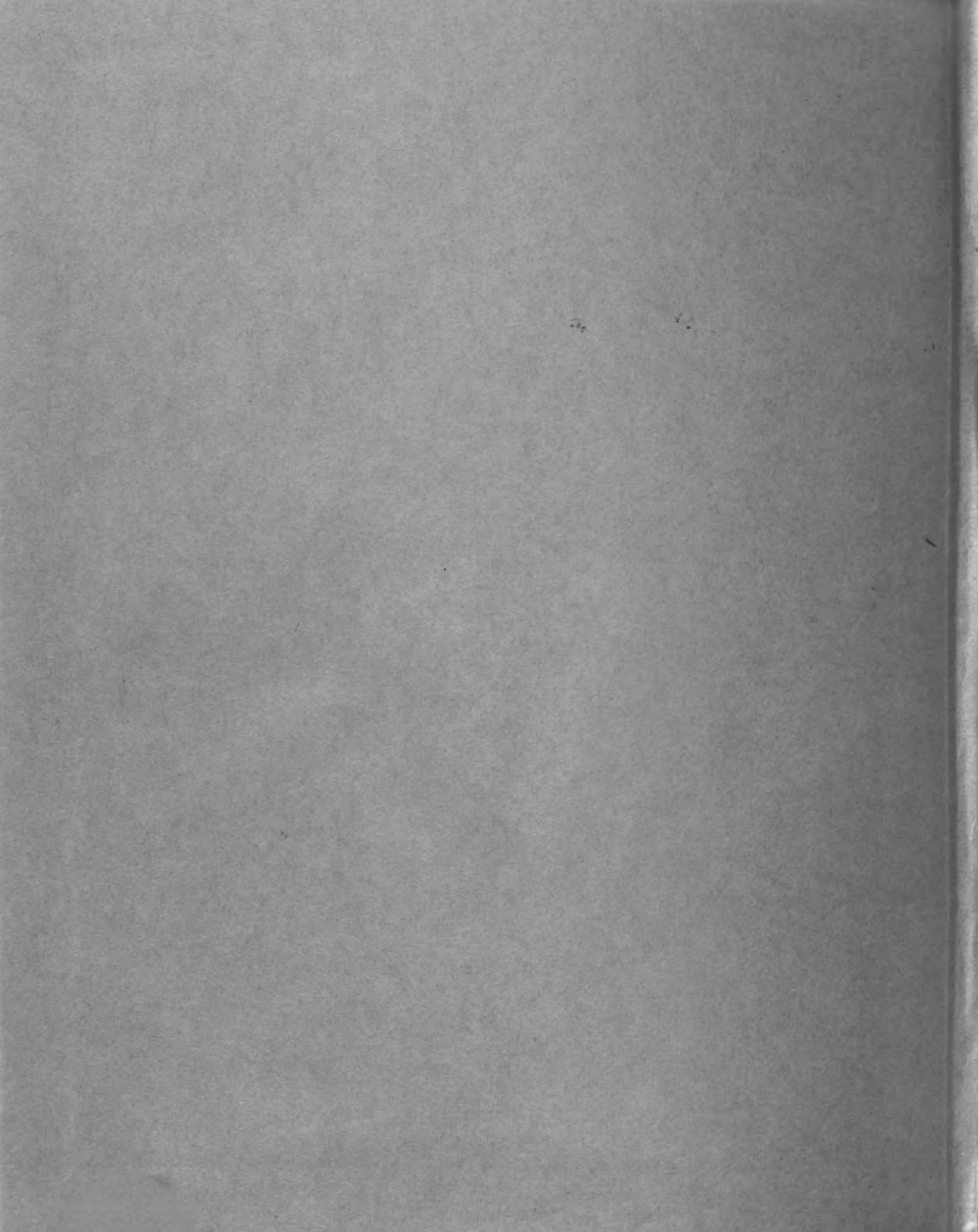
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