

PROGRAM

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| 1. Folk Songs | Solo | Traditional |
| 2. Excerpt - Heloise and Abelard | Group | Lassus D'Amiens |
| The story of Heloise's entrance into the nunhood | | |
| 3. Counter Statement | Solo | Copeland |
| A dance of public disgrace, in which the dancer expresses emotions of shame, fear, anger and pride within the larger experience. | | |
| 4. "I Wish I May" | Solo | Ravel |
| 5. Li'l Girl, Li'l Girl | Group | Negro Children's Games,
Library of Congress Recording |
| Slave children are playing games, but unconsciously through the games they are presenting their life in ritualistic form. | | |
| 6. Out of the Skein | Solo | Schubert |
| 7. In Time of Armament | Group | Marcia Burr |
| The portrayal of woman's anguish as man departs for war | | |

- INTERMISSION -

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| 8. | In the Mines of Avondale | Group | Traditional Folk Songs |
| | "Little did they know that day that death would gloom the role
before they would return again from the Mines of Avondale." | | |
| 9. | Search the Dark Kingdom | Solo | Marcia Burr |
| | A dance of desperation which finally achieves
resolution in affirmation, hope and rejoicing. | | |
| 10. | Sarabande | Solo | J. S. Bach |
| | A portrait of a young infante of the Spanish court | | |
| 11. | Preclassic Suite | Solo | Purcell |
| | A Satire | | |
| 12. | So Long | Duet | Recording, Mezz Mezzro |
| | Twentieth-century Blues | | |
| 13. | Score for the 20's | Group | Recording, All Star Trio |
| | Satire on young women of the Twenties | | |

During the 1949 Tour, this program was performed at the following:

- Skidmore College, Saratoga Springs, New York
- St. Margaret's School, Waterbury, Connecticut
- Cornell University, Ithaca, New York
- Spence School, New York, New York
- Dance League of Boston, Boston, Massachusetts
- Y. W. C. A., Providence, Rhode Island
- Berger Junior College, Tea Neck, New Jersey
- Springfield College, Springfield, Massachusetts

Where the Two Came to Their Father
(A Navaho Hero Myth)

Composed and directed by Letitia Evans

Music composed by Hazel Johnson

Set and costumes designed by Richard Baldrige

Masks executed by Claire-Lise Boepple

I

Prologue

GATHERING FOR THE CEREMONIAL

The Sand Painter: Joan Hunt

The Navaho Family:

Son: Letitia Evans

Daughter: Barbara Corey

Father: Betty-Anne Gillett

Mother: Marilyn Lord

The Navaho People: Carol Baumgarten, Patsi Birsh, Joan DuBrow,
Marcia Eastman, Allegra Fuller, Gail Greig,
Mary Hooker, Ruth Lyford, Janet Reibel

II

CEREMONIAL: THE MYTH

A. THE BIRTH OF THE HERO

Changing Woman (Earth and Nature Mother): Marilyn Lord

Fathers of the Hero:

The Sun: Betty-Anne Gillett

The Water-Carrier: Gail Greig

The Hero: Letitia Evans

Rainbow Man: Joan DuBrow

B. THE HERO'S JOURNEY TO HIS FATHERS

1. Sand Dune Boy (World Guardian)

Sand Dune Boy: Patsi Birsh

The Hero: Letitia Evans

2. Old Age (Mother Death)

Old Age: Marilyn Lord

The Hero: Letitia Evans

3. Spider Woman (Mothering Destiny)

Spider Woman: Marilyn Lord

The Hero: Letitia Evans

4. Cutting Reeds and Cat Tail People (Realm of Perils)

Perils: Carol Baumgarten, Marcia Eastman, Allegra Fuller,
Mary Hooker, Ruth Lyford, Janet Reibel

The Hero: Letitia Evans

Rainbow Man: Joan DuBrow

C. ARRIVAL: RECOGNITION OF THE HERO BY HIS FATHERS
IN THE HOUSE OF THE SUN

The Daughter of the Sun: Barbara Corey

The Sun: Betty-Anne Gillett

Water-Carrier: Gail Greig

The Hero, Monster Slayer and Child Born of Water: Letitia Evans

III

Epilogue

THE CEREMONIAL COMPLETED

The Sand Painter, the Navaho Family, the Navaho People

* Senior Project

Program under the direction of William Bales and Martha Hill //

Music under the direction of Hazel Johnson

Costume design and construction under the direction of Richard Baldrige

Technical direction by James Thompson

Lighting crew: Nancy Smith, head; Suzanne Lochhead, Joan Tewksbury

Sets constructed and painted by Virginia Allen, head; Carol Baumgarten, Anne Chisholm, Carol Diamond, Renee Hubert, Bernadine Schildge, Priscilla Taft

Stage Manager: Sally Liberman, assisted by Joan Tewksbury

Curtain: Suzanne Lochhead

Stage crew: Barbara Greig, Elaine May, Bernadine Schildge

Costumes constructed by Mrs. Lillian Foucher and members of the cast and community

Costume crew: Elizabeth Clement, head; Diane Bishop, Joan DuBrow, Marcia Eastman, Patricia Fitzsimmons, Allegra Fuller, Barbara Godley, Eileen Kamm, Elaine May, Susan Shephard, Priscilla Taft

Dressers: Virginia Allen, Anne Chisholm, Elizabeth Clement, Barbara Godley, Eileen Kamm, Priscilla Taft

Orchestra:

Piano: Hazel Johnson, Jeannette Winans

Flute: Sally Eastman

Clarinet: Susan Garland

Recorder: Isabelle Cameron, Jane Langhans

Guitar: Elizabeth Johnson

Percussion: Sally Liberman

Voice: Elizabeth Johnson, Sally Liberman, Jeannette Winans

Members of Dance Group: Carol Baumgarten, Patsi Birsh, Anne Chisholm, Barbara Corey, Joan DuBrow, Marcia Eastman, Letitia Evans, Allegra Fuller, Betty-Anne Gillett, Gail Greig, Mary Hooker, Renee Hubert, Joan Hunt, Eileen Kamm, Sally Liberman, Marilyn Lord, Ruth Lyford, Janet Reibel

Costume projects were done by students in the course in Stage Design as follows:

"Prelude" - Barbara Allen

"How in Town" - Diane Lloyd-Smith

"Access" - Barbara Allen

"In the Mines of Avondale" - Diane Bishop

The Dance Group wishes to thank Peggy Kaiser, Eleanor Kunitz, and Annette Shapiro for their help on costumes and properties.