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For Immediate Release: May 19, 1966
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"SIPAPU" B. drama of authentic American Indian tales, dances and chants, will be presented at the Carter Barron Amphitheatre in Washington, D. C., June 1, 3, 4 and 5 at 8:30 each evening. The show will include a cast of 75 performers representing 31 Indian tribes from virtually all over the country. The drama is sponsored by the Center for Arts of Indian America.

SIPAPU draws heavily upon the religious myth structure inherent in American Indian culture. The name stems from the Pueblo language meaning, "opening in the earth" and has reference to the belief, common to Indian myths, that man evolved through a number of underworlds of various colors and conditions, finally arriving out of chaos into this world of light.

To move the story along, "Coyote," another common figure in Indian lore is used. Coyote is a mystical figure capable of assuming various roles, sometimes malevolent, often beneficent, and always a kind of tricky Reynard the Fox. Coyote tells about man's struggles, his relationship to nature and the supernatural, leading up to the great day when Coyote ~teals fire for the benefit of mankind. Later, he teaches man how to weave, to plant, to build homes, and how to survive in the world.

Traditional music and language serve as the background for a number of Indian dances performed in authentic style in SIPAFU. Included among them are the Navajo Yei Bei Chei, the Navajo Fire Dance, Oklahoma Stomp Dance, Plains War Dance, Chilkat Witch Dance, Apache Mountain Spirit Dance and the Hopi Butterfly Dance. A unique musical effect is provided by the E-Yah-Pah-Hah Chanters, a student choral group featuring creative arrangements of traditional songs.

The overall impression that one comes away with after seeing SIPAPU is that the American Indian has retained unique cultural patterns despite some 400 years of melting-pot influence. The result, handed down by way of this richly mounted pageant-drama is to illustrate untapped sources of creative ideas available to all.

SIPAPU is under the direction of Rolland Meinholtz of the Institute of American Indian Arts in Santa Fe, who researched and developed the scenario, plotted the dramatic structure and coordinated the music, dance and total theme.

Music was composed by Louis Ballard, a Cherokee pianist and composer, who heads the Performing Arts Department at the Institute. A modern dance group that helps to weave the thread of the authentic dances and stories together, is under the direction of another Indian, Rosalie Jones, who received her Masters degree in the dance from the University of Utah.

Set designs are by Blackfoot Indian, Neil Parsons, who teaches painting at the Santa Fe school, and the entire production is under the supervision of Lloyd H. New, Arts Director, and Dr. George A. Boyce, Superintendent of the Institute of American Indian Arts.

The current production is an experimental search for a theatrical form within which to present a dramatic content that is unique and inherent in the daily life of the American Indian. Utilizing old,

authentic forms of dance, song and pageantry while at the same time introducing new, creative approaches, it offers the modern, young Indian artist a chance for expression and a new pride in his traditions and culture.

Tickets for the production are on sale at Carter Barron Box Office, and Super Music City box office, 1344 F Street, NW., Washington, D. C.