

The Directors
of
The Museum
Present
ZORA HURSTON
and
Native Negro Singers and Actors
in
“From Sun to Sun”
A Program of Negro Folklore



RECREATION HALL
ROLLINS COLLEGE
WINTER PARK, FLORIDA
FRIDAY, FEBRUARY 11, 1933
8:15 P. M.

ZORA HURSTON

Zora Hurston is a native of Florida. She was born in Eatonville, the first incorporated Negro town in America, and there began her education. Later she attended the grammar school in Jacksonville, then went to Morgan Academy in Baltimore, Maryland.

In 1927 she was admitted to Barnard College—the first Negro to be admitted to this school. At Barnard she majored in anthropology under Dr. Frank Boas and was graduated in 1928. To satisfy the graduation requirements at Barnard she returned to the South to do research work. For many months she explored in the field of Negro folklore and amassed the largest collection ever made in that field. Part of the folk tales she assembled was published by the American Folklore Society.

After her graduation she spent a year and a half collecting material on survivals of African hoodoo practices in America. This material was recently published in Germany and released to the members of the American Ethnological Society.

She is a member of the American Ethnological Society. She belongs also to the American Folklore Society, the American Anthropological Society, the New York Academy of Sciences and the American Association for the Advancement of Science.

Her stories and research articles have appeared in *The Survey Graphic*, in *The World Tomorrow*, and in *The New Negro*, a volume by Boni and Boni. In 1931 Zora wrote a play about life in her native village. In 1932 she entered the concert field because she saw that the spirituals and other so-called Negro songs being sung in New York and elsewhere on concert stages were, as she says, "to the real Negro what oleomargarine is to butter."

Her first concert was held in the John Golden Theatre on January 10. It was well attended and well received. The critics wrote enthusiastically about the program. The *Theatre Arts Magazine* staff photographers made pictures of her cast of Harlem Negroes and used one of these photographs in their publication.

She hopes to found a Negro theatre for her own people. She wants to write her own plays, direct Negro casts in Negro dramas, and present them to a Negro audience. She wants occasionally to have the white friends of the Negroes to watch these performances.

FROM SUN TO SUN

(a day in a railroad camp)

A program of original Negro folk-lore

- The Arousal:**
Place: In the Quarters
Time: Before Day
a. The Shack-Rouser wakes the camp (John Hamm); male chorus then sings.
b. "Joe Brown" is sung as they leave the Quarters.
- Whipping Steel:**
Place: Down the Railroad Track a Piece
Time: Broad Daylight
a. "Jonah Head"—lining rhythm led by Lawrence Williams.
b. "Oh, Lulu"—spiking rhythm led by William Brown.
c. "Can't You Line It"—lining again led by Lawrence Williams.
d. A woman walks down the track counting railroad ties and sings her blues: "East Coast Blues"—sung by Zora Hurston.
e. "Mule on de Mount"—spiking more steel led by Lawrence Williams.
f. "John Henry"—led by Lawrence Williams.
- Back in the Quarters:**
Place: In and Around the Jook
Time: Dusk-dark
a. Children's games.
b. "Mister Frog"—lullaby sung by Florence Moseley.
- In the Quarters:**
Place: In and Around the Jook
Time: Dusk-dark
a. A walking preacher wanders in. He is given momentary notice.
b. "You Can't Hide, Sinner"—led by James Tobbs.
c. Sermon.
d. "Sit Down, Angel."

INTERMISSION: TEN MINUTES

- Black Dark in the Night:**
Place: In the Jook
a. "Cold Rainy Day."
b. Piano Solo played by Evelyn Moseley.
c. "Let the Deal Go Down" (with Georgia Skin).
d. "Alabama Bound"—led by James Tobbs.
e. Guitar Solo played by David Calhoun.
f. "If You Ever Been Down"—led by Lawrence Williams.
- "The Fiery Chariot":** An original Negro folk-play (a folk-tale dramatized by Zora Hurston).
- Way in the Midnight:**
Place: In the Palm Wood
a. Bahaman fire dance.
b. "Bellamina"—led by Lawrence Williams.
c. "Mama Don't Want No Peas"—led by James Tobbs.
d. "Evalina"—led by Zora Hurston.
e. "Ring Play."
f. Crow Dance led by Zora Hurston.
g. "Good Evening."

CURTAIN

The Actors:

Water Boy John Hamm
Shack-Rouser John Hamm
The Preacher Reverend Isiah Hurston

In the One-Act Play:

Dinah Zora Hurston
Ike James Tobbs
De Lawd Oscar Anderson
The Child Nelson

The Singers:

Oscar Anderson	David Calhoun
James Tobbs	Evelyn Moseley
John Hamm	Reverend Isiah Hurston
William Curtis	Rosa Lee Taylor
William J. Brown	Ruth Marshall
Lawrence Williams	Florence Moseley
Maxie Day	Zora Hurston
Leonard Horton	

The Children:

Laura Crooms	Willie Dukes	Laura Alexander
Hoyt Crooms	Malinda Crooms	Nelson

THE SONGS

"Shack Rouser":

It is customary on the railroad, and in the lumber and turpentine camps to have the workers aroused. The man whose duty it is to make a round of the shacks, knocking on the walls, doors, or porches with a stick, is called the shack rouser. Being a Negro, however, he never contents himself with the mere knocking and calling. He chants rhymes. Some of the rhymes are traditional, others are improvised at the moment.

"Joe Brown":

This song attaches itself to the one-time sheriff at Titusville. Since there are no coal mines in Florida, the setting must have come from somewhere outside the State. The song, however, has not been found outside of Florida.

"Jonah Head":

A rhythm song fitted to the business of laying the steel rails before they are spiked down. This is called "lining track." The rhythm is constant, but the lyric treats of a variety of things.

"Oh, Lulu":

A rhythm song suited to the spiking routine. It is heard only in the railroad camps. It comes from around Miami.

"Can't You Line It?":

A lining song found in Orange County particularly and in spots all over Central Florida.

"East Coast Blues":

A genuine folk-song of the social type popularly known as blues. This song follows the true Negro poetry form; that is, a sentence repeated two times without necessary rhyme. The variation is in the tune, the first two lines being almost identical, the contrast or climax coming on the third line. This song is from Polk County, the most fertile field for Negro folk-song in America.

"Mule on de Mount":

The most widely distributed Negro folk-song extant. It is built to the spiking rhythm.

"John Henry":

This song is not so widely distributed as the preceding song or "Uncle Bud"; it stands possibly third; but there are more variants of "John Henry" despite its evident recent origin than there are of any other known folk-song.

"Cold Rainy Day":

This is a blues song also from Polk County. It is sung in the Jook. The Jook is a pleasure house in the Quarters where the Negroes dance, game, love, and create songs.

Piano Solo:

This style of piano playing is peculiar to the Negroes. It is called "jooking," that is, playing in the manner used in the Jooks or pleasure houses.

"Let the Deal Go Down":

This is a gaming song suited to "George Skin," the most popular game of chance among Negroes in the South, not excepting dice. It came from the Bostwick turpentine still near Palatka.

"Alabama Bound":

A folk song of wide distribution; it has, like the "St. Louis Blues," been commercialized.

"Ever Been Down?":

This is a blues from the East Coast area. It was discovered at Palm Beach; it has been found also up as high as Fernandina.

"Mama Don't Want No Peas":

A husband's complaint against the marital attitude of his wife.

"Evalina":

The girl thinks there should be a marriage, the boy thinks not.

"Good Evening":

A very emaciated horse gets into a neighbor's corn field in Baintown, a suburb of Nassau City, and destroys the crop. What he didn't eat he wallowed upon. The farmer explains it to a neighbor.

The spirituals are self-explanatory.

—ZORA HURSTON.

THE EXECUTIVE STAFF

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Eleanor Wright	Barbara Reed
Louise Brett	Alice Lee Swan
Twanet Evans	Jay Williams
James Holden	Betty Young

The scenery for "From Sun to Sun" was designed and executed by Iven Tate, young Negro artist of Orlando, Florida.

In 1932 Iven won the first prize offered annually by the Florida Federation of Fine Arts for oil paintings by amateurs.

Announcements:

The Directors of the Museum inaugurated their work with Zora Hurston because they want to make themselves and others more familiar with the richness of the material at their own doorstep.

The Directors will present during the remaining months of the school year bills of original one-act plays, musical programs, dance interpretations, and selections from classical and modern dramatic literature. The aim of this organization is to collect and develop Florida folk material, to interpret in fresh new ways the plays of well-known writers, and to present the creative work of local students.

This theatre building is for the group a workshop where interested and serious students, working together, can get a knowledge of accepted stage technique and begin to develop a technique of their own.

This place is known as The Museum, a house for the arts.