

# Wolfthicket

Directed by Lily Kind

Le Mondo  
Baltimore, MD  
October 30, 2021

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Goldseker Foundation,  
T Rowe Price Foundation,  
and the William G. Baker, Jr. Memorial Fund, creator of the Baker Artist Portfolios,  
for their operation and programming support this year.

# WOLFTHICKET

Directed by **Lily Kind**

choreographed in collaboration with current and previous performers

Performers:

*appearing tonight*

**Maddie Hopfeild**  
**Chelsea Murphy**

**Lillian Ransijn**  
**Dylan Smythe**

**Elizabeth Weinstein**  
**Lea Williams**

*appearing previously*

**Amalia Colón-Nava**  
**Evelyn Langley**

**Johann Kasimow**  
**Eva Steinmetz**

**Music & Sound**  
Lily Kind

**Lighting Design**  
David Crandall

**Production Support**  
Emily Pratt

## **Costumes**

Striped pants are *Biencaton*, a slow fashion line created by dancer Pilar Rodriguez Caton. From dancers' own collection.

Tunics sewn and designed by Lexi Lewis

## **Additional Contributors:**

Johanna Kasimow - performer

Evelyn Langley - performer

Adam Stone - Lighting Design, Philadelphia

Scenic Assistant - Meghan Abdul-Moneheim

Wolfthicket, the ensemble performance you see tonight, premiered in Philadelphia in 2021.

A short trio version was presented by Table Gallery, Chicago in 2020.

A show bearing the same name, that started from similar questions but ended up somewhere else, was first developed in a choreographic residency in 2015 with the Sarasota Contemporary Dance Company in Sarasota, Florida, and later presented in full and co-directed by Adam Stone at Martial Posture, Philadelphia, 2021.

Like the live show, this document changes slightly with every printing. So, it's different (a little) with every run of the show. My apologies for typos and formatting inconsistencies.

- Lily

**Lily Kind** is choreographer, dancer, producer, folklorist, educator, and writer. If she were a pasta, she'd be radiatori (the squiggly ones that look like radiators) though some days she's an ancient couscous. She has been making collaborative and devised dances with friends her whole life long; the home-made impulse to make-believe remains an artistic engine. After a decade of making lots of shows very, very fast in Baltimore, MD with a brief stint in LA, she started making Wolfthicket in 2015. Lily has shifted and shaped it with many different performers, visiting different content related to human sounds of effort and play, until landing here, at this version in 2021.

For a more traditional biography, including academic credentials and awards, visit [www.lilykind.org/about-1](http://www.lilykind.org/about-1)

**Amalia Colón-Nava**, is a Chicax artist, choreographer, videographer, dancer and recently farmer currently based in Philadelphia, PA. You can call her rosemary-squash filled ravioli. She has been a part of Wolfthicket since the fall of 2019. She loves risk, play, endurance, and is obsessed with expanding and strengthening her movement vocabulary in all directions. She is originally from Boston, MA.

**Maddie Hopfield** (she/her) is a dancer, choreographer, and writer from Culver City, CA who strongly identifies as mac and cheese fully loaded with hot sauce. She's been a dancer in wolfthicket since fall 2018, but somehow has never managed to be available for an actual performance until now. She loves to dance and sing and scream with friends onstage, and is actively working on owning her own power as a performer.

**Chelsea Murphy** (she/her) has lived and danced in Philly for nearly a decade. If she were a pasta she'd be tiny star macaroni. She's been part of Wolfthicket since 2018 and has danced in Lily's projects since 2012. When making dance she generally follows the impulses that make her laugh the most, which have been plentiful in this project. She is currently getting her Masters in Social Work and is excited to bring her love of bodies, expression, and joy to the field.

**Emily Pratt** (she/her) grew up in central New Jersey. If she were a pasta, she would be tri-color rotini baked into her Mom's classic "everything casserole". She has been around the Philadelphia dance scene since 2014 as a student and behind the scenes jack-of-all-trades, joining Wolfthicket in 2018. She grew up with very complicated feelings about Saturday morning ballet classes, but has always loved the magic of performing arts and supporting artists with her administrative powers.

**Lillian Ransijn** (she/her) is a creator, educator, and performer from Wyomissing, PA. There, she first learned of her love of both intense physicality and stillness by rigging a whole network of interconnected ropes throughout her mom's Japanese magnolia and by jumping into the side hedges from the kitchen window because they were perfect trampolines. In the Wolfthicket world since 2018, she serves as an overstuffed seafood ravioli with some squid ink to make her a lil sharp and dark (but still very sweet!).

**Dylan Smythe** is a mover, groover, and musician from Durham, NC. Pasta-wise, he identifies as the beef bolognese that he cooked for the Wolfthicket performers at the New Hampshire retreat in 2018 back when he was the crew's cook/bodyworker. With a movement background in capoeira, he has always enjoyed expressing himself through playing with momentum and rhythm through the body. Artistically, he has found home and healing in the fluidity and play that is encouraged in the world of Wolfthicket.

**Eva Steinmetz** (she/her) grew up in Altadena California and has lived in Philadelphia for the last ten years. If she were a pasta she'd be a home-made egg linguini with an olive-y caper-y tomato sauce. She loves making things in the world of dance/theater, although she's never considered herself to be a Dancer (she's often a director, sometimes an educator, occasionally a performer). She grew up playing a wide array of playground games and loves using improvisation and scores (performance games, essentially) as building blocks for making new work.

**Elizabeth Weinstein** is a birth worker<sup>30</sup> and improviser who has been welcoming new life to Philadelphia in the form of creative movement projects and babies since she moved to Philly in 1996. Elizabeth joined Wolfthicket as part of the original Philadelphia cast in 2016 while recovering from a broken foot and has always loved the way this project has welcomed her circumstances as living fodder for the work. Her favorite pasta is fusilli, but she might identify more strongly with tortellini. But also pesto.

**Lea Williams** was born and raised in Columbia, Maryland. In 2013 Lea met Lily at Mobtown Ballroom in Baltimore; they first connected over their haircuts and later through the love of all dance forms. Since then Lea has been grooving with Lily through jazz and improv based projects, joining Wolfthicket in 2021. If Lea were a pasta she would be Ángel hair pasta—because you only need a little to make a lot. Lea has been a life long goofball, committed to finding moments of laughter, release and creation.

## **Prelude**

2016 Australian Open <sup>1</sup>

Maria Sharapova & Serena Williams

## **The Door Joke**

Dirty Work <sup>2, 3, 4, 5, 6, 7, 8, 9</sup>

The Pointer Sisters. Originally recorded by Steely Dan

## **Life in Pink**

La Vie En Rose <sup>10, 11, 12, 13, 14, 15</sup>

Grace Jones. Originally recorded by Edith Piaf

## **We Like to Party**

Boom Boom Boom <sup>16</sup>

The Venga Boys

## **Only Child**

Only Child <sup>17, 18, 19, 20, 21</sup>

Tierra Whack

## **Codex**

Iko Iko <sup>22, 23, 29, 37, 38, 39</sup>

Traditional. The Dixie Cups, Remixed by Diplo & Santigold

I Don't Wanna Get Married <sup>23, 24, 25, 26</sup>

Traditional. Tatiana Hargraeves & Allison DeGroot. Originally recorded by Elizabeth Cotton



## **Miss Susie**

Chorus Line 27, 28, 29, 36

Miss Lucy 34, 38, 39,

## **Hopscotch** 30, 31, 32

## **Olio** 33

Tampons on the Shelf

Miss Loosie

Little Sparrow 34, 36, 40

Traditional

In the Path 33, 41, 42, 43, 44

Traditional, Jewish

## **Vortex** 35

Outré Lux 46

Photay ft. Madison McFerrin

1. The audio used here is from an Australian Open match between Serena Williams and Maria Sharapova. Since I started working on this piece, the oppressive double standards for women in sports, especially black women in sports, have come to the attention of the popular media. May we all delight in the recent labor strike of Naomi Osaka. The first version of this show, created in 2015, was more focused on female sounds of exertion, and the gendering of exertion sounds.
2. The door joke! A classic vaudeville joke that made its way into silent movies, and then cartoons. I'm sure Buster Keaton or Charlie Chaplin or the Three Stooges do this somewhere. But, somewhat to my embarrassment, I can't find an individual instance of this joke. So, unlike what's to come, I have no citation.
3. Speaking of vaudeville, this whole show borrows its format loosely from the structure of vaudeville. Oh, Vaudeville. A shifting historical ground. Here is the 2021 definition from the Encyclopedia Britannica Online.

In the United States the term connotes a light entertainment popular from the mid-1890s until the early 1930s that consisted of 10 to 15 individual unrelated acts, featuring magicians, acrobats, comedians, trained animals, jugglers, singers, and dancers. It is the counterpart of the music hall and variety in England. The term vaudeville, adopted in the United States from the Parisian boulevard theatre, is probably a corruption of vaux-de-vire, satirical songs in couplets, sung to popular airs in the 15th century in the Val-de-Vire (Vau-de-Vire), Normandy, France. It passed into theatrical usage in the early 18th century. ("Vaudeville | Definition, History, & Facts.")

4. "The virtue of genealogy, as Frederic Jameson suggests, is that it defamiliarizes the cultural object, revealing it from a diachronic perspective, as in an X-Ray..." (Lott and Marcus, *Love & Theft*, 9)
5. Vaudeville often gets conflated with minstrelsy. While minstrelsy was part of vaudeville, a pivotal part, it was not its totality. Vaudeville can be traced back to 1500 Europe, a time period that is relevant to our discussions of

magic, midwifery, 'the commons' and the creation of domestic labor (See Federici, *Caliban and the Witch*). Minstrel acts, including blackface skits and their racial stereotypes, became a common act in vaudeville shows. Eric Lott has written extensively on the history of minstrelsy, attempting to elucidate the role of developing class relations between a growing population of white, working class, often immigrant, men, and everybody else in the antebellum period. He writes, "I want to suggest, however, that the audiences involved in early minstrelsy were not universally derisive of African Americans or their culture, and that there was a range of responses to the minstrel show which points to an instability or contraction in the form itself" (Lott and Marcus, *Love & Theft*, 3).

6. The history of minstrelsy is a painful one (welcome to American history). And beneath it, there lies a bedrock of agency, creativity, risk, satire, and innovation of black expression. Yuval Taylor and Jake Austen's book *Darkest America*, focuses on the black performers themselves, and how they did not passively accept a white form dumped upon them. Rather black entertainers used the minstrel mask to subvert, explore, and twist racial stereotypes as the surrounding economic conditions of the American working class shifted with changing economic structures. A playful creativity with the cultural output of 'black folk' by 'black people' began with minstrelsy in the vaudeville era, and continued with each new phase of pop culture, music and entertainment, from Zora Neale Hurston and Duke Ellington to Flavor Flav and Nicki Minaj.
7. Daphne Brooks tremendous book *Bodies in Dissent: Spectacular Performances of Race and Freedom 1850 - 1910* resists, complicates, and expands the gender, sexuality and class categories we retroactively ascribe to US American and British cultures and their popular performance traditions. Her essay *Alien/Nation: Reimagining the Black Body (Politic) in Williams and Walker's "In Dahomey"* shows how iconic minstrel performer Bert Williams used the form to reject New Negro assimilationism, critique imperialist mimesis and black capitalism during the Gilded Age.
8. In *Babylon Girls*, historian Jayna Brown shows how black women performers found comparative mobility and economic opportunity in vaudeville. See also: Whitman Sisters, Ida Forsythe Hubbard, Josephine Baker, Florence Hills & Blackbirds Review.

9. The song is "Dirty Work", covered by the Pointer Sisters in 1978, originally recorded by Steely Dan in 1972. Somehow, within our ensemble a rumor started that the Pointer Sisters wrote the song. Nope, it was a cover. The Pointer Sisters were remarkable for their ability to create arrangements of songs across genre and time period. Their first couple albums include jazz standards, R&B, and funk. In his autobiography *Possibilities*, Herbie Hancock talks about when the Pointer Sisters opened for him in San Francisco. He credits them for his decision to turn to funk and include more razzle dazzle in his shows, realizing it made his audiences dance. A family biography co-authored by various members of the pointer family came out in 2020. It is called *Fairytale: The Pointer Sisters' Family Story*. Haven't read it yet. The Pointer Sisters were popular in my house growing up, thanks to my Pops. I would put the record on (yes, record) and make up all kinds of wild little kid dances around the living room. I used to think "Dirty Work" was a break up song, based on the Steely Dan version, but now I'm not so sure.
10. "La Vie En Rose" was released as a single by iconic French singer Edith Piaf in 1947, who wrote the original lyrics in 1945. The credits for its musical composition are somewhat muddled. Piaf, born into poverty to Italian and North African parents, is the subject of much mythology; including archetypes of the tortured artist, the addicted artist, the socialist artist, all bound to beautiful, tragic, failure. The song has been covered copiously since its publication, including an incredibly commercially successful version by Louis Armstrong, released in 1950. Piaf is considered France's first big international star and, like many jazz artists working between the US and France, her success is credited in part to the social and economic tides that followed WWII ("60 Years of 'La Vie En Rose.'", "Edith Piaf Continues to Inspire, 50 Years after Her Death").
11. This version of "La Vie En Rose" was recorded by Grace Jones in 1977 on her debut album and was a commercial hit. There's an amazing video on YouTube of her performing the song in a disco-y, Afro-futuristic landscape:  
<https://www.youtube.com/watch?v=YEM8TspcCBY>
12. Before she began a career in music, Grace Jones became part of late 60's counter culture in Philadelphia and NYC, developing an interest in theater (encouraged by her community college theater teachers) fashion, and

crediting psychedelics for her emotional development. After working as a gogo dancer, she began working as a model and in 1970 moved to Paris where her androgynous look and dark skin was embraced by the fashion world. In a 1985 interview with *The Afro-American*, she states, "Even though the agency kept me pretty busy, I auditioned for every play and film I possibly could. But they all wanted a Black American sound, and I just didn't have it. Finally, I got tired of trotting around and took myself to Paris." ("The Afro American - Google News Archive Search.")

13. The dancers in this section, myself included, spent a lot of time during the pandemic Waacking together; mostly on the Lemon Hill basketball court in Philly. A 2020 New York Times article about the resurgence of Waacking over the last decade, draws heavily upon oral history from contemporary Waacker Princess Lockeroo and iconic, original Waacker and teacher, the late Tyrone Proctor. The article reads,

Waacking emerged as a social dance, set to disco, in the underground gay clubs of Los Angeles in the 1970s, the unencumbered expression of gay men of color. Some of its originators referred to it as "punking" or "whacking," and eventually "waacking." But after many of them died of AIDS in the decades that followed, the style largely disappeared. "This isn't something I just danced through," said Tyrone Proctor, one of the few survivors of that generation and Princess Lockeroo's mentor. "We lived this." ("What Is Waacking, and Why Is It All Over TikTok? - The New York Times.")

14. My waacking is heavily influenced by messing around with my friends, those seen here, as well as those I have made in the clubs and at contemporary dance festivals around the world. Also, I took Vince Johnson's Waacking class quite regularly before the pandemic. I spent a lot of time this year learning online from Lorena V and Zai Forte. I'm also obsessed with Lily Frias' style.
15. The unison choreography at the beginning of this song is one of two sections of pre-set choreography in the show. The rest is improvised.
16. The song is titled "Boom Boom Boom." This dutch group had another international hit in the nineties, called "We Like to Party" which Lillian riffs

off of here. In the Philly premiere of the show, this was a duet with a clip light on a pulley, operated by Eva Steinmetz.

## **17. TIERRA WHACK.**

## **18. IS.**

## **19. AMAZING.**

20. Tierra Whack has credited Missy Elliot for a lot of her innovative and otherwordly approach to music videos, as well as rapping and making music.

Here is a tweet she wrote in 2015: @TierraWhack May 12, 2015

@MissyElliott is my biggest influence!! Can't wait to work one day soon!!!

An article on Insider.com talks with Whack about how she is reviving the art of music videos. ("How Tierra Whack Is Reviving the Art of Hip Hop Videos.")

21. Rant: One bogus thing about growing up artistically in the 90's and 2000's is that there was these next level creative music videos on TV, with gorgeous choreography, and fully realized artistic worlds, summoned from the imagination of Missy Elliot and women like her, and realized by directors like Spike Jonze and Dave Myers. But meanwhile, the world of US American "dance films" or "dance on camera" was, well, snooze-worthy, unless you're into ballet derived/ Merce Cunningham-esque dancers in unitards, with maybe someone doing a big leg/ high kick in a window. Missy was wearing a giant trash bag and rapping into a fish eye lens and it was brilliant. That said, Big Famous Folks with Funding in Europe like DV8 and Anna van Keersmaker were making stunning dances for film and cinema at that time. A lot of it is on YouTube.

22. "Iko Iko" was original recorded by The Dixie Cups in 1965 and became an international hit. It is a New Orleans second line song that tells the story of two Mardi Gras Indian tribes clashing during a parade. A previous version of the song, titled "Jock-a-mo" was released in 1953 by James "SugarBoy" Crawford. In a 2002 interview with Crawford in *DownBeat* magazine, Crawford admits he has no idea what "Jack-a-mo" means. Crawford sued the Dixie Cups label in 1967, claiming authorship of the song. Ultimately,

the legal agreement reached was that Crawford would receive 25% of all public performances, but that authorship of "Iko Iko" would remain with the Dixie Cups (Hinshaw, "Iko Iko"). The Dixie Cups consist of Barbara Ann and Rosa Lee Hawkins, and their cousin Joan Marie Johnson, notably from New Orleans. They recorded the song between takes in 1964, playing their own percussion using drumsticks on a Coke bottle. They learned the song from their grandmother (Abrams, "Chart-Topping 'Chapel Of Love' Turns 50). Various ethnomusicologists, Africanists, and Linguists have traced the lyrics of "Iko Iko" in many directions, finding sources in Louisiana Creole French, Akan and Ewe languages of West Africa, historical dialects of Taino and Yoruba languages spoken in Haiti, and an extinct American Indian trade language combining Choctaw and Chickasaw words ("Wayback Machine").

23. Africanist art historian Robert Farris Thompson speaks about tracing the origins of tango: "It was seeing so many mirrors of so many other African influenced things. And then when I learned tango came from milonga, and the beat of milonga was dá, ká ka kán, dá, ká ka kán, suddenly that opened up a whole hall of mirrors, reverberations of tangos connections...there are areas of the planet which you can use as time warps, or you can enter like a time machine." (Thompson, *Aesthetic of the Cool*.)
24. Our percussion here is roughly a 3-2 clave; we know it's not as funky as it could be but we'll get there.
25. Our sung version of "I Don't Want to Get Married" is based on a 2019 recording by Tatiana Hargraeves and Allison Degroot. Their self titled album is a chronicle of the influence of women, black women, non-binary and queer people on country music.
26. In 1989, Elizabeth Cotton recorded "I don't love nobody" on her album *Freight Train and Other North Carolina Folk Songs and Tunes*, for the Smithsonian Folkways label. Elizabeth Cotton's guitar style is widely credited as influencing most of the "folk revivalist" players, such as Bob Dylan, who also covered many of her songs. From a 2020 *Good Morning America* feature: "Crafted for a right-handed player, the left-handed Cotton played the guitar upside down and backwards. Her signature alternating bass style, now known as 'Cotten Picking,' involved playing bass notes with

her index finger and melody notes with her thumb.” (This Black Female Musician You May Not Know Has Written Songs You Probably Do | GMA.)

27. Each line ends with an enjambment that starts the next line, so what would be a swear word becomes a slant rhyme or homonym that starts the following line. In poetry, the word ‘enjambment’ describes one poetic line where the thought goes directly into the next line without punctuation or pause. Enjambment is when the reader must, from the French, literally *step over*, or *leg over* from one line to the next.
28. Pancocojams.com is an online database and discussion forum of US American hand clapping games run by Azizi Powell.
29. For an extensive study of the various migrations that influence US American hand-clapping and ring games, the primary traditions coming from enslaved Africans, see Bessie Jones and Bess Lomax Hawes. *Step It Down: Games, Plays, Songs, and Stories from the Afro-American Heritage*. (University of Georgia Press, 1972.)
30. Hopscotch-like games can be found across the globe, tracing back millenia. Hopscotch was abundantly popular in medieval Europe. And that will be my segue to talk about medieval europe.... Actually, for the sake of space in this booklet, I will refer you directly to Silvia Federici’s research on the intersection of witchcraft, women's reproductive health, food scarcity, and domestic labor, as it relates to the advent of capitalism. She has studied the “transition” period into capitalism, as the 1500-1600s is sometimes referred to, and demonstrated how the privatization of land and the alienation of the worker from the fruits of their labor, were part an parcel of the masculinizing and privatizing of reproductive care, and the development of unpaid domestic labor as ‘womens’ work. She looks at how these developments directly influence the ideas of hysteria and witchcraft that boom in the American colonies.
31. “In pursuit of social discipline, an attack was launched against all forms of collective sociality and sexuality including sports, games, dances, ale-wakes, festivals, and other group-rituals that had been a source of



bonding and solidarity among workers...We can see what was at stake was the desocialization or decollectivization of the reproduction of the workforce, as well as the attempt to impose a more productive use of leisure time. This process, in England, reached its climax with the coming to power of the Puritans in the aftermath of the Civil War (1642-49), when the fear of social indiscipline prompted the banning of all proletarian gatherings and merry-making. But the "moral reformation" was equally intense in non-Protestant areas, where, in the same period, religious processions were replacing the dancing and singing that had been held in and out of the churches. Even the individual's relationship with God was privatized: in Protestant areas, with the institution of a direct relationship between the individual and the divinity; and in the Catholic areas, with the introduction of individual confession. The church itself, as a community center, ceased to host any social activity other than those addressed to the cult. As a result, the physical enclosure operated by land privatization and the hedging of the commons was amplified by a process of social enclosure, the reproduction of the workers shifting from the open field to the home, from the community to the family, from the public space (the commons, the church) to the private." (Federici, *Caliban and the Witch*.)

32. There is much to learn from fiction, or history re-claimed. Maryse Conde's "I, Tituba" connects the Salem witch trials to Afro-Caribbean spiritual practices.
33. In vaudeville, the final act, or sometimes the finale, was called the Olio. It usually contained a hodge podge of smaller acts, with some sort of final full ensemble song or dance. It is posited that the word is taken from the Spanish word, Olio. The olio often contained a "stump speech" full of double entendres and political jokes ("Birth of An Industry").
34. "Little Sparrow" is a traditional Tennessee Appalachian folk/gospel tune. Dolly Parton grew up in Tennessee and included this tune on her album by the same name in 2001. She sings an extended, in-her-feelings version of the song at her Live in London concert in 2004, upon which we have based our use of the song. Lyrically and musically there is some overlap between Little Sparrow and another traditional bluegrass song "Weeping Willow"

35. The wolf is a conventional symbol of marginality in Greek poetry. The wolf is an outlaw. He lives beyond the boundaries of usefully cultivated and inhabited space marked off as the *polis*, in that blank no-man's land called the *aperion* "The unbounded." (Carson, *Glass, Irony and God*, 124.)
36. "In considering the question, how do your presumptions about gender affect the way we hear sounds? I have cast my net far and wide and have mingled evidence from different periods of time and different forms of cultural expression -- in a way that reviewers of my work like to dismiss as ethnographic naivete. I think there is a place for a naivete in ethnography, at the very least as an irritant...Lately I have begun to question the Greek word *sophrosyne*. I wonder about this concept of self control and what it really is, and the Greeks believe, an answer to most questions of human goodness and dilemmas of civility. I wonder if there might be not another idea of human order other than repression, another notion of human virtue than self-control, another kind of human self than one based on dissociation inside and outside. Of indeed, another human essence than self." (Carson, *Glass, Irony and God*, 137.)
37. "The concrete, everyday response to institutionalized terrorism -- slavery or Jim Crow - was to deploy weapons of kinetic orality, passionate physicality, and combined spirituality to survive and dream of freedom. By kinetic orality, I mean dynamic repetitive and energetic rhetorical staples that form communities, e.g. antiphonal styles and linguistic innovations that accent fluid, improvisational identities... By passionate physicality, I mean bodily stylizations for the world, syncopations and polyrhythms that assert one's somebodiness in a society in which one's body has no public worth, only economic value as a laboring mechanism. (Cornel West, 1989, quoted in Gaunt, *The Games Black Girls Play*, 5.)
38. "Girls' musical games may even reveal a new way of reading the often-disparaged musical aesthetics of hip hop sampling. What if sampling is nothing more than an extension of kinetic orality of girls game, and girls musical play is one of the earliest musical contexts shared as public music culture within black families and communities?" (Gaunt, *The Games Black Girls Play*, 14.)

39. My graduate advisor and poet-historian Dr. Gale Jackson writes, "We were poetry in motion. And yes, there was language, symbol, signifying, and storytelling in our hands. Cultural historian and educator J.D.Elder's studies of similar plays among girls in the Caribbean point to paired hand clapping and to the articulation of "open palms" associated with mutuality and cooperation. We were learning and teaching community and communion, as well as personal responsibility and artistry, in our play in "the tradition." (Jackson, *Put Your Hands on Your Hips and Act Like a Woman.*)
40. "The sound that Alkaios hears is that of the local Lesbian women who are conducting beauty contests and making the air reverberate with their yelling. The beauty contests of the Lesbian women are known to us from a notice in Iliadic scholia which indicates they were an annual event performed probably in honor of Hera. Alkaios mentions the beauty contests in order to remark on their prodigious noise level and, by doing so, draws his poem into a ring composition. The poem begins with the urbane and orderly sound of a herald summoning male citizens of their rational civic business in the Assembly and the Council. The poem ends with an otherworldly echo of women shrieking in the **wolfthickets**. Moreover, the women are uttering a particular kind of shriek, the *ololyga*... It is a high pitched piercing cry uttered at certain climactic moments in ritual practice (eg. at the moment when a victim's throat is slashed during a sacrifice) or at a climactic moments in real life (eg. at the birth of a child) and also a common feature of womens festivals. (Carson, *Glass, Irony and God*, 125.)
41. "...to a patriarchal society like Greece, there is something disturbing or abnormal about the use of signs to transcribe on the outside of the body a meaning from inside the body which does not pass through the control point of *logos*, a meaning which is not subject to the mechanism of dissociation that the Greeks called *sophrosyne* or self-control. Sigmund Freud applied the name "hysteria" to this process of transcription when it occurred in female patients..." (Carson, *Glass, Irony and God*, 129.)
42. Much has been written about the Ring Shout, and its development in the USA since the inception of chattel slavery. It has its origins in various African

sacred and secular traditions, and is one of the most ancient forms of collective dance that we trace forward to today. Among others, Babara Ehrenreich has turned me on to additional scholarship that excavates circle dances, and their geographical origins in what we now call the Middle East.

43. In the Jewish tradition, the tradition within which I was raised, the sacred text is the Tanak. The Tanak includes the Torah (referred to in Christian practice as the Old Testament). It has been commented upon, analyzed, and interpreted for millenia. My rabbi growing up was Rabbi Lawrence Kushner. The best part of Hebrew School was reading and talking about the stories of the Torah, all five books of which we managed to cover before were bar or batmitzvahed at age thirteen. The Torah has 'commentary.' There is the Talmud, where all the laws and theology is written down, commented upon, and theorized about. Something I like about Talmud, both as it was shared with me growing up, and as a concept, is the compression of time, and the never-ending-ness of having an opinion. There is no arrival at a final destination of wisdom. It is our job, part of our spirituality to be expository, to learn what has already been thought out loud, consider it, and honor it by thinking deeply about it, questioning it. I know not all Jews think like that; but it's the major gift I got from nearly thirteen years of Jewish education.
44. Judaism is, in a way, a religion of time. Our cycles, divisions, demarcations, and so on remind us of the infinite-ness of time. And, as Heschel points out, infinity as a concept is one way to feel closer to God. (Also, shout out Rabbi Ari Witkin). The kaleidoscopes and wrinkles in times that certain styles of the African diaspora present sing harmonious together for me, with their black holes of time, memory, rhythm, and movement. Hmmm.
45. In high school, I read *The Odyssey*. It had footnotes. The version we read was translated by Robert Fagles with notes by Bernard Knox. I had a cool teacher, Susan Bisson, who pointed out this was oral history written down centuries later and centuries later translated again. She also pointed out that the Greek Empire included, at points, what is now Egypt and Libya, in North Africa. I was kinda delighted that this foundational text I was required to read, mostly because it would help me unpack James Joyce a few years down the line, was in-part influenced by ancient North African

oral traditions: one of the foundational texts of Western literature was a folk tradition intended for performance! Footnotes, well, they are helpful trails, suggesting ways to walk in these shifting landscapes of traditions that shape shift.

46. Dr. Gale Jackson again:

"Despite the fact that, in Thompson's words, 'listening to rock, jazz, blues, reggae, salsa, samba, bossa nova, juju, highlife, and mambo, one might conclude that much of the popular music of the world is informed by a flash of spirit' of Africa or the African diaspora, despite the high fives, zombies, spirituals, rock and roll, and soul, we do not yet have the vocabulary to locate our intellectual history and our shared humanity in our San, Mbuti, BaBenzile, ancient Nubian, Sudanese, Egyptian, Ashanti, Kongo, Yoruba, Ijaw, Malian, Watusi, or Oromo heritage, philosophy, and epistemology. Though the call of decolonization resounds, the fragmentation wrought by colonial constructions of social and racial hegemonies, inextricably bound with practices of empire, imperialism, and the rise of capitalism, have bequeathed to us a legacy of dismembered knowledge and shattered human terrain that must be recognized, recovered, remembered, and reclaimed. Such a midwifery of critical imagination continues to call for the generative sweep of storytelling, griot works, to assist us in re-imagining ourselves." (Jackson, *Put Your Hands on Your Hips and Act Like a Woman.*)

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More thanks:

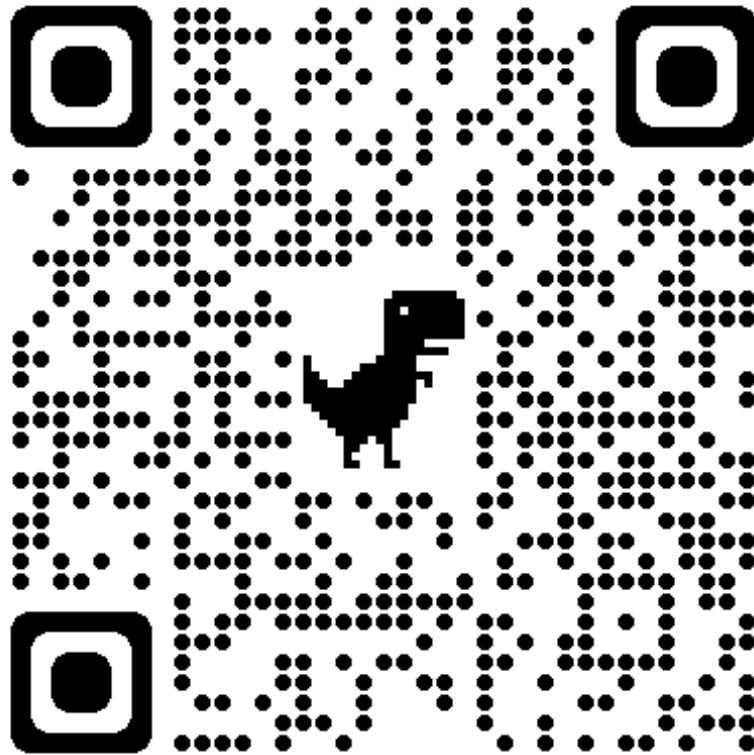
Lily and many of her performers have trained and continue to rehearse at **Urban Movement Arts**. Under the leadership of Vince Johnson, Lily helped develop UMA, where she served as co-captain of adult programming until 2020. If you are an adult living in our near Philly, and you like dancing, check it out. For youth programming, see MoveMakers Philly, or for on-site and on-line K-12 educational partnerships check out Hip Hop Fundamentals.

Thank you to our partners, families, and friends who have hyped us up, cooked us dinner, done the laundry, brought the groceries, and sung us to sleep.

Thanks to the policy folks who push for a better social welfare state so that the majority of the dancers were able to receive Pandemic Unemployment Assistance (PUA) funding this past year, allowing us to safely refrain from taking unsafe, no-benefits, less than minimum wage 1099 gig economy jobs. This participation of the performers you see here tonight would likely have been impossible without PUA funds.

If you would like to financially support Wolfthicket,  
you can donate to our Go Fund Me.

<https://gofund.me/c6cdfc73>



(c) Lily Kind  
2021