



HOPKINS CENTER

presents

Reggie Wilson/Fist & Heel Performance Group

The Tale: Npinpee Nkutchie and the Tail of the Golden Dek (2006)

Post-performance discussion

You are invited to remain in the theater immediately following the performance for an informal discussion with the artists.

This performance is made possible in part by generous support from the Carolyn R. Kohn 1976 Dance Artist-in-Residence Fund and Robert Grinnell Fund.

the summer
arts
festival

Part of Dartmouth's Summer Arts Festival AFRICAS.

Friday, June 27 & Saturday, June 28 • 8 pm

The Moore Theater • Dartmouth College

PROGRAM

SILLY

Big Apple

Ivorian

limpings

La Vie

Gesture Suite

Adam Hiding Again

Wide Pelvis Giraffe

wining (sic)

Yes, Yes, Yes

Stepping 101

Bam BA

THE STORY OF "FIST AND HEEL"

Denied their drums, enslaved Africans in the Americas reinvented their spiritual dance traditions as a soulful art form that white authorities dismissed as merely "fist and heel worshipping." "Fist and heel is clapping and stomping, shouting and hollerin',"

explains Reggie Wilson. "It is a continued manifestation of the rhythm languages that provoked, appeased and controlled spirits." This tradition kept the culture alive.

ABOUT THE ARTISTS

Reggie Wilson *choreographer, performer* founded his company, Reggie Wilson/Fist & Heel Performance Group, in 1989. Wilson draws from the movement languages of the blues, slave and spiritual cultures of Africans in the Americas and combines them with post-modern elements and his own personal movement style to create what he sometimes calls "post-African/Neo-Hoodoo Modern dance."

His work has been presented internationally at Linkfest and Festival e'Nkundleni (Zimbabwe), Queen's Hall (Trinidad and Tobago), Israel Museum (Israel), Dance Factory (South Africa), Danças na

Cidade (Portugal), Danse Bamako Danse (Mali) and at Festival Kaay Fecc in Senegal, as well as numerous venues throughout the U.S. including Dan-space Project, Dance Theater Workshop, Lincoln Center Out-of-Doors, Wave Hill, Judson Church, Jacob's Pillow Dance Festival, Joe's Pub at the Public Theater, Contemporary Arts Center (New Orleans), Dance Umbrella (Austin, TX), Swarthmore College (PA), DancePlace (DC), Sushi, (San Diego, CA), The EGG (Albany, NY), the Mondavi Center (UC Davis, CA), UApresents (Tucson, AZ) and Summerstage (NYC). Wilson has traveled extensively: to the Mississippi Delta, to research secular and religious

ABOUT THE ARTISTS CONTINUED

aspects of life there; to Trinidad and Tobago, to re-search the Spiritual Baptists and the Shangoists; and also to Zimbabwe, Botswana, Mozambique, South Africa, Ghana, Cameroon, Chad, Mali and Senegal, to work with dance/performance groups as well as various religious communities.

Wilson received a BFA from Tisch School of the Arts, New York University, in 1988 and has lectured, taught and conducted extended workshops for community projects throughout the U.S., Africa, Europe and the Caribbean. His work has been supported by the National Endowment for the Arts, The Rockefeller Foundation, The Greenwall Foundation, National Performance Network's Creation Fund, Jerome Foundation, Altria Corporate Services, The National Dance Project of the New England Foundation for the Arts, the Lila Wallace/Reader's Digest Fund, Arts International, The Harkness Foundation and the Bossak/Heilbron Charitable Foundation. A 2002 Guggenheim Fellow, Wilson is also the recipient of the Minnesota Dance Alliance's McKnight National Fellowship (2000-2001). In 2002 he received a BESSIE (New York Dance and Performance Award) for his work entitled, *The Tie-tongue Goat and The Lightning Bug Who Tried to Put Her Foot Down*.

From 1993 until 2003, Wilson was Project Director and Co-Artistic Director of *Black Burlesque (revisited)*, a Tri-lateral collaboration of Fist & Heel (Brooklyn), Black Umfolosi (Zimbabwe) and Noble Douglas Dance Company (Trinidad and Tobago) that premiered in October 2003 at DTW in New York and toured to seven states. Wilson is a member of Pentacle's HELP DESK, an advisor for the National Dance Project (New England Foundation for the Arts) and Board Member of Dance Theater Workshop.

Company Bio: Story and Song, Body and Breath

Reggie Wilson/Fist & Heel reinterprets the ritual movement idioms of Africa and The Diaspora in a postmodern context to make "Neo Hoodoo" dance.

Founded in 1989, the Brooklyn-based troupe uses body percussion and voiced breath rhythms that enslaved Africans utilized when denied the drum: so called "fist and heel worshipping." Choreographer Reggie Wilson received a Guggenheim Fellowship in 2002, as well as a BESSIE Award for *The Tie-Tongued Goat...* The group has received support from major foundations and corporations and has performed in the U.S. and abroad at venues including Dance Theater Workshop, Central Park Summerstage, Jacob's Pillow Dance Festival and Festival Kaay Fec in Senegal. In 2003 Fist & Heel collaborated with performance groups from Zimbabwe and from Trinidad and Tobago for the New York premiere and national tour of *Black Burlesque (revisited)*, a work also drawing inspiration from the deep well of the African experience.

Rhett Aleong performer is from Trinidad and Tobago, the southernmost twin island country in the Caribbean, where she worked in community theater and developed her interest of performance art. She has been working with Reggie Wilson since '91, a few years after the birth of Fist & Heel Performance Group. It has been one foot in front of the other ever since. Traveling, traveling—in more ways than one. Rhett is a proud board member of F&HPG and looks forward to the company's continued growth. She recently weighed in as a senator in Lawrence Goldhuber's *Julius Caesar SUPERSTAR*. Tanks & Praizes to da Mama, Papa, Peezle, Core Group, hiya! Osu, and to those before, after, above and below—support personnel.

Lawrence A.W. Harding performer has been traveling with Fist & Heel Performance Group since 1994. A member of Creative Gender Workshop, he is also actively involved with several other projects in his home away from home—New York City. Born in Freetown, Sierra Leone, Lawrence has grown into a vocalist, performer and physical therapist. He looks forward to the continued journey and watches his footsteps. Thanks to DZ, Martha, Tiwo, Remi and Brooks and all the others. Elegba is praised.

ABOUT THE ARTISTS CONTINUED

Penelope Kalloo *performer* started dancing in her native country of Trinidad and Tobago with the Caribbean School of Dance and Noble Douglas and later became a member of the Noble Douglas Dance Company Inc. She came to New York to continue training and received her MA in Dance Education from New York University. Penny has performed with Blue Mercury Dancing Company, ETHOS and Forces of Nature Dance Theatre Company. She has been dancing with Reggie Wilson/Fist & Heel Performance Group for about five years and loves every minute of it. Penny thanks Spirit for continuing to shine through her in dance.

Michel Kouakou *performer* A native of the Ivory Coast, Michel Kouakou is an active performer of both traditional and contemporary dance. He has made appearances in numerous European countries, as well as in Japan, Africa and the United States. He has collaborated with choreographers and theater directors such as Seydou Boro (Burkina Fasso), Bud Blumenthal (Belgium), Germaine Acogny (Senegal/France) and Arata Kitamura (Japan). Recently he founded his own dance company *Daara Dance* and premiered his piece *Step In* in the Czech Republic. He began his career studying dance, acrobatics and Marionette Theater in his home country. After receiving several prizes in Abidjan for dance, he continued his study of contemporary dance with Germaine Acogny in L'ecole de Sables in Senegal. As a teacher, Michel has given several workshops throughout Europe and Japan. Last year he was invited to teach modern dance at the Duncan Centre Conservatory in Prague and served as a full-time faculty member for six months. Currently, Michel lives in New York, performing as a dancer for Reggie Wilson/Fist & Heel Performance Group, and as a teacher of modern dance at the IFETAYO Cultural Arts Facility in Brooklyn.

Edisa Weeks *performer* grew up in Uganda, Papua New Guinea and Brooklyn, NY. She is the director of DELIRIOUS Dance Co., which merges theater

with Dance to explore the beauty and complexity of life. DELIRIOUS performs in a variety of spaces ranging from storefront windows and swimming pools to living rooms and proscenium stages. Her work has been presented by Works & Process at the Guggenheim Museum, The Cristina Show, The Massachusetts International Festival of the Arts, The National Black Arts Festival, Summerstages Dance Festival and internationally in Italy, Spain, England, Canada and Japan. Edisa received a BA from Brown University and an MFA from NYU Tisch School of the Arts, where she was an Alberto Vilar Performing Arts Fellow. She has taught at the Alvin Ailey School, Brigham Young University, The Massachusetts Institute of Technology and currently teaches at Princeton University. Edisa is happy to be back shouting and stomping with Fist & Heel.

Jonathan Belcher *technical director* was born in Rochester, NY, and now lives in Brooklyn.

William Moses *sound engineer* has pulled from disparate strands among the myriad traditions of songwriting and instrumental music, with the blues remaining a primary source of inspiration. He has composed in various styles and contributed music and sound design to theater and film projects. His work has appeared in New York City at Dixon Place (sound design for a production of *Othello* by Donna Linderman), The Knitting Factory (performing with Leon Gruenbaum), P.S. 122 and WOW (performing with Sharon Jane Smith), as well as at the Civic Theater, Dublin; Bass Performance Hall, Fort Worth, Texas; and a number of other theaters (performing with Hot Mouth). He has also produced and recorded work for a variety of musicians in contemporary pop, folk and experimental styles. Most recently he was the sound editor and a contributing composer on *Charlie's Party*, a feature-length film by Catherine Lamb, 2003. In the spring of 2003 Moses joined Bill Talen's performance/activist group Reverend Billy and The Church of Stop Shopping, where he performed for three nights at the feet of the towering Burning Man in the Black Rock Desert.

ABOUT THE ARTISTS CONTINUED

Since then the group has stormed the New Hampshire primaries and the Republican Convention—contributing a voice to an expression of individualism and anti-consumerism, and a call to live at least humanely if not sanely. In February of 2004 Moses conducted music research and worked as an audio technician with a team creating a Carnival float in a multi-media collaboration between the musician Arto Lindsay and the artist Matthew Barney in Salvador, Brazil. He is presently at work on a multimedia project (sound, text, image) entitled *Mulatoism = Terrorism*.

Naoko Nagata *costume designer* started her career as a biochemist in Japan. Her evolution into costume making is a long story. With literally no formal training, Nagata's first costume was created for Jeanine Durning in 1998. From that moment, she has been creating nonstop for a diverse group of choreographers and dancers. She has collaborated with David Dorfman Dance, Bebe Miller, Liz Lerman, David Neumann, Gina Gibney, Zvi Gotheiner, Nina Winthrop and many, many others. Working closely with collaborators, Naoko helps bring to life what she calls, "The creation of a shared dream."

PRODUCTION CREDITS

Choreographed Reggie Wilson
Performed..... Rhetta Aleong, Lawrence A.W. Harding, Penelope Kalloo,
Michel Kouakou, Edisa Weeks, and Reggie Wilson
Lighting and Set Design Jonathan Belcher
Costume Design Naoko Nagata
Choreography Advisor Phyllis Lamhut
Music Denise Williams, Jimmie Lunceford and His Orchestra,
Dickie Wells' Shim Shammers, Grace Jones, Timmy, R. Kelly
Music Remixed and Engineered..... William Moses, Thione Seck
Traditional Songs Collected and Arranged Reggie Wilson

Special thanks to GOD, Ancestors, Ira Sutton Ewing, Lois J. Wilson, A'ntie C; A'nt Jean, Maurine Knighton, Edee Mezirow, Craig Peterson, Mikki Shepard, David Thompson, Colleen Winney, Carol Bryce-Buchanan, Susan Manning, the RW/F&HPG Board, the Strategic Plan committee, Phyllis Lamhut, Ms. Thomas, Antoine Tempe, Derek Jackson, Peter Taub, Colleen Jennings-Roggensack, Michel, Dumisani, Thomeki, Lane Czaplinski, Ed Noonan, Jan Schmidt and the Dance Division of the New York Public Library, Wally and staff, crew and students at Hostos, Cathy, Sara and all the staff at DTW, Ginny and Tim Millhiser and the board at DTW, Bonnie Brooks and the RPW students at Columbia College, the students at University of the Arts (Philadelphia), Jim Paul, Sophie, Ivan and the staff at Pentacle, Beth and the performers for their time on this project, their commitment over the years and their relentless talent. Research for *The Tale*: Npinpee Nckutchie and the *Tail of the Golden Dek* was facilitated and assisted by Joanne, Danyelle, DeShawn and Lisa and Dominique of Milwaukee Steppers United (Milwaukee); Meida, Peter, Bonnie (Chicago); Lia et al. (Philly); Ya Ya, Yann, Roland (Chad), Shezonne Zaccardi, Chris Jordan, Jawole, Baraka and Whitney.

CONNECTING HOP ARTISTS TO THE COMMUNITY

At Dartmouth, members of Reggie Wilson/Fist & Heel Performance Group participated in a dinner and lecture/demonstration with students of Dartmouth's Cutter-Shabazz House, led a Community Shout, visited two Gender Studies classes and led a master class. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu.

TONIGHT AFTER THIS CONCERT, CHECK OUT...

“Unforgettable dance-meets-film-technology...

Each dance contains its own revelation of energy, phrasing, stillness and style...enthralling.”

The New York Times



Slow Dancing

8:30 pm – midnight

Through Saturday, June 28

Hopkins Center Outdoor Plaza, front of Building

A larger-than-life, outdoor video installation by renowned portrait photographer David Michalek, featuring stunning, ultra-slow-motion images of the world's renowned dancers, including many who have appeared at the Hop.

Slowed in time, exposed in intimate detail and magnified to a godly scale, these dancers draw us into Michalek's vision: “to look longer and harder and deeper at my fellow human beings...and the sacred potential of art.”

FREE

HOPKINS CENTER MANAGEMENT STAFF

Jeffrey H. James Howard Gilman Director

Associate Director/General Manager **Marga Rahmann**
Business and Administrative Officer **Jay Cary**
Director of Programming **Margaret Lawrence**

Director of Marketing **Mary Bashaw**
Director of Hopkins Center Film **Bill Pence**
Director of Student Performance Programs **Joshua Price Kol**



Please turn off your cell phone inside the theater.



Assistive Listening Devices available in the lobby.



DARTMOUTH RECYCLES

If you do not wish to keep your playbill, please discard it in the recycling bin provided in the lobby. Thank you.