

the break/s:

a mixtape for the stage
by **Marc Bamuthi Joseph**
for The Living Word Project

Directed by Michael John Garcés
Executive Producer: MAPP International Productions

Presented by
The Hansberry
Project at ACT



A Contemporary Theatre

2009 45TH SEASON

Dr. Jekyll and Mr. Hyde

Adapted by Jeffrey Hatcher
April 10 - May 10

Below the Belt

By Richard Dresser
May 22 - June 21

the break/s

Written and performed
By Marc Bamuthi Joseph
June 17 - July 12

Das Barbecü

Book & Lyrics by Jim Luigs
Music by Scott Warrender
July 31 - September 6

Runt of the Litter

Written and performed
By Bo Eason
September 18 - October 11

Rock 'n' Roll

By Tom Stoppard
October 9 - November 8

Kurt Beattie
Artistic Director

Carlo Scandiuzzi
Executive Director

ACT – A Contemporary Theatre and The Hansberry Project at ACT present

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a mixtape for stage
by **Marc Bamuthi Joseph**
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Beginning June 17, 2009

Opening Night
June 18

Seasonal support provided by:



A Contemporary Theatre
Foundation

THE PAUL G. ALLEN
FAMILY foundation



THE SHUBERT
FOUNDATION INC.

the break/s is made possible in part by That Brown Girl Catering

Lead commissioning and development support: Actors Theatre of Louisville, the Walker Art Center, with support from a Joyce Award, National Black Arts Festival, and Yerba Buena Center for the Arts.

the break/s was developed during residencies at Actors Theatre of Louisville, KY; Painted Bride Art Center in Philadelphia, PA; University of Wisconsin at Madison, WI; Walker Art Center in Minneapolis, MN, and Z Space in San Francisco, CA.

The project has received generous support from The Wallace Alexander Gerbode Foundation and The William and Flora Hewlett Foundation Emerging Playwrights 2006 Initiative, The National Endowment for the Arts, Zellerbach Family Foundation, Creative Capital, The James Irvine Foundation, Rockefeller MAP Fund, Association of Performing Arts Presenters Ensemble Theatre Collaborations Grant Program, a component of the Doris Duke Charitable Foundation Theatre Initiative, and was commissioned by Youth Speaks through the East Bay Fund for Artists at EBCF. Support for the EBFA comes from the Ford Foundation's LINC Initiative, The James Irvine Foundation, The Surdna Foundation, The Wattis Foundation, The William and Flora Hewlett Foundation, and the EBCF.



Association of Performing Arts Presenters

Creative Capital

the James Irvine foundation

The Joyce Foundation

MAP FUND



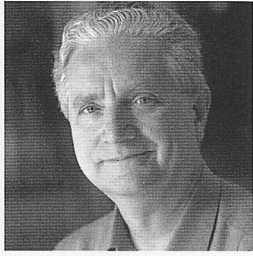
mapp international productions



A large print version of the Program is available from the house staff.

ACT is a member of the League of Resident Theatres (LORT), the American Arts Alliance and Theatre Puget Sound, and is a constituent of Theatre Communications Group. ACT is also a member of the Downtown Seattle Association, Seattle's Convention and Visitors Bureau and Greater Seattle Chamber of Commerce.

WELCOME TO ACT



If you've been an ACT subscriber for any length of time, you'll have heard me talk about my deeply held conviction that it is our mission and our responsibility as a theatre to seek out and present art that illuminates and reflects on the way we live now. You'll also have heard me say that I like to think of our building as a kind of cultural reef, where many

artists and artistic forms can find a supportive environment that allows them to thrive and to evolve in creative symbiosis with one another.

The piece you're about to experience, *the break/s*, is especially exciting for me because it realizes – and celebrates – both of these ideas. As Hip-Hop has grown

Marc Bamuthi Joseph has fashioned a compassionate, highly communicative work ... Uniting the vibrant voice of Hip-Hop with a whole range of performing arts – story-telling, music, dance, visual images, and vital, imaginative language ...

into an international phenomenon of extraordinary reach and influence, it represents the authentic expression of a way of being and thinking for millions around the globe. Marc Bamuthi Joseph has fashioned a compassionate, highly communicative work which is a portal into this world culture's soul, while creating a powerful description of his individual journey within and outside of the movement. Uniting the vibrant voice of Hip-Hop with a whole range of performing arts – story-telling, music, dance, visual images, and vital,

imaginative language – he carries us to a genuinely new theatrical place, a one-man reef-within-a-reef where a myriad of forms crystallize into something new and beautiful and uniquely itself.

It is hot. It is cool. It is dazzling. And ACT is honored that The Hansberry Project brought this piece to us to share with all of you. Prepare to be astonished!

A handwritten signature in cursive script that reads "Kurt Beattie".

Kurt Beattie
Artistic Director

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THE COMPANY

PERFORMERS

Marc Bamuthi Joseph	Playwright & Performer
DJ Excess	Musician
Tommy Shepherd (aka Soulati)	Musician

PRODUCTION TEAM

Michael John Garcés	Director
Brian Freeman	Dramaturg
David Szlasa	Video & Co-Set Design
James Clotfelter	Lighting & Co-Set Design
Stacey Printz	Choreography
Eli Jacobs-Fantauzzi	Documentary Filmmaker
Ajayi Lumumba Jackson	Composer
DJ Excess and Soulati	Arrangements and Remixes
Jeff Chang	Artistic Consultation
Kelvin Productions, LLC	Production Support
Pamela Traynor	Technical Supervisor
Rebecca Cullars	Stage Manager
Bill Toles	Audio/Video Technician

This production is 90-minutes, with no intermission.

the break/s: a mixtape for stage is being performed in The Falls Theatre at ACT.

the break/s: a mixtape for stage is presented by The Hansberry Project at ACT, a professional black theatre company dedicated to producing classic and new works developed by African American artists. Now in its 4th season at ACT, The Hansberry Project continues to develop and present programs that draw together diverse artists and audiences through community conversations, staged readings, new play development, and mainstage productions.

Audience members are cordially reminded to silence all electronic devices such as cell phones, watch alarms, and pagers prior to the performance.

All forms of photography and the use of recording devices are strictly prohibited.

Please do not walk on the stage before, during, or after the show.

Up next at ACT — A Contemporary Theatre: In your life. In our name. And on our stage.

Das Barbecü

Book and Lyrics by Jim Luigs Music by Scott Warrender
Directed by Stephen Terrell

"The delicious fun of *Das Barbecü* is the deadpan way it superimposes the weirdest ancient Germanic lore onto a batch of down-home, straight-shootin' folk." *The Seattle Times*

July 31 – Sept 6

RUNT OF THE LITTER

Written and performed by Bo Eason
Directed by Larry Moss

Sept 8 –
Oct 11

Tickets on sale now! acttheatre.org | (206) 292-7676 | 700 Union Street, downtown Seattle



New Century Theatre Company in association with The Central Heating Lab at ACT presents



Orange Flower Water

By Craig Wright

June 24 – July 20

Wed. – Sat. at 8:00 p.m. ~ Sun. at 7:00 p.m.
in the Bullitt Cabaret at ACT

A stirringly complex and intimate contemporary story about marriage and family, and what happens when complacency and selfishness get in the way.

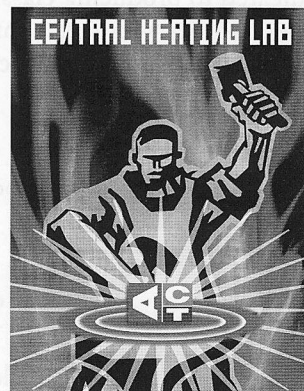
Tickets: \$25 for adults, \$15 for 25 & under, \$10 for students

TO LEARN MORE AND PURCHASE TICKETS, VISIT
ACTTHEATRE.ORG OR CALL (206) 292-7676.

Also: RAWSTOCK Film Festival
Fri., July 24 at 8:45 p.m.
in the Bullitt Cabaret at ACT

Featuring the Seattle premiere of the David Lowery film, *St. Nick*.

Follow ACT on Facebook, MySpace,
YouTube, and Twitter!



FROM VALERIE CURTIS-NEWTON, ARTISTIC DIRECTOR OF THE HANSBERRY PROJECT

**Why *the break/s*?**

Every couple of years, I attend the Humana Festival of New Plays in Louisville, KY. Each time I make the trip, I arrive filled with the hope that I will see something truly special, some surprising moment of artistry; and ultimately, that I will be moved by the work on the stage.

It happened for me, when I saw Marc Bamuthi Joseph perform *the break/s*. It was clear to me that this was something Seattle had to see: a young black artist working at the top of his game—reflecting and challenging the world around him. His presence and his eloquence confront and confound the stereotypes. Beautiful and funny, painfully honest and insightful, Joseph literally throws himself into the storytelling, bringing all the elements not just of Hip-Hop culture but of the performing arts together in a way I have rarely seen.

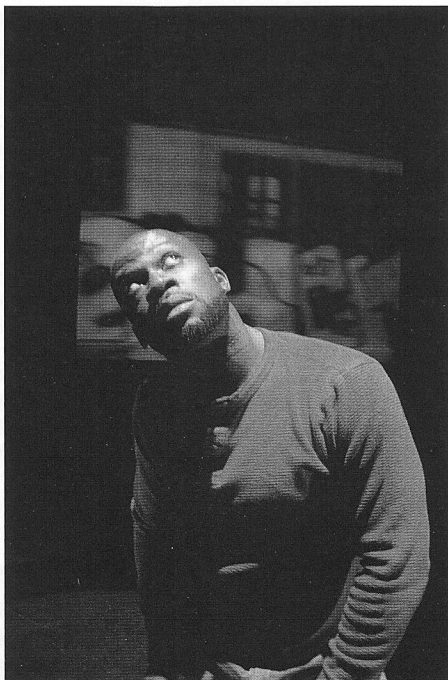
We in the theatre have been wringing our hands for years over what will be next; over how we are going to engage the imagination and passions of the next generation of theatergoers. Joseph and *the break/s* team have launched us forward in this effort; and remarkably, they have done it without leaving the rest of us behind.

AN EXCERPT FROM THE ARTISTIC STATEMENT BY MARC BAMUTHI JOSEPH

A NEW VOICE FOR A NEW POLITIC:

"A story...In 1998, I walked into a club in Thies, Senegal, completely adorned in traditional African garb, anxious to hear music in the local scene. I was somewhat astounded when I was met by a crew of Wolof teenagers, wearing replica football jerseys and mock FUBU apparel, singing along with Tupac Shakur lyrics with amazing accuracy. I'd come to West Africa, as so many African Americans do, with my gaze firmly set on integrating my myth of the motherland into my American existence. My experience in Thies was one of many times that I found young Africans with their gaze correspondingly set on the U.S. in general, with specific focus on the very elements of Hip-Hop culture that I was running away from.

It is this question of gaze that has become the basis for the narrative direction of my work, *the break/s: a mixtape for stage*. From its grassroots beginnings, Hip-Hop has emerged as a global cultural force, due in large part to marketers who have sold white youth on their fetishization of black style and black youth on their fetishization of white wealth. The result is a profound global youth culture with highly caricatured images of young black men from the U.S. *the break/s* challenges these emerging truths by critically examining Hip-Hop culture through the allegory of international travel."

**A WORD ABOUT HIP-HOP**

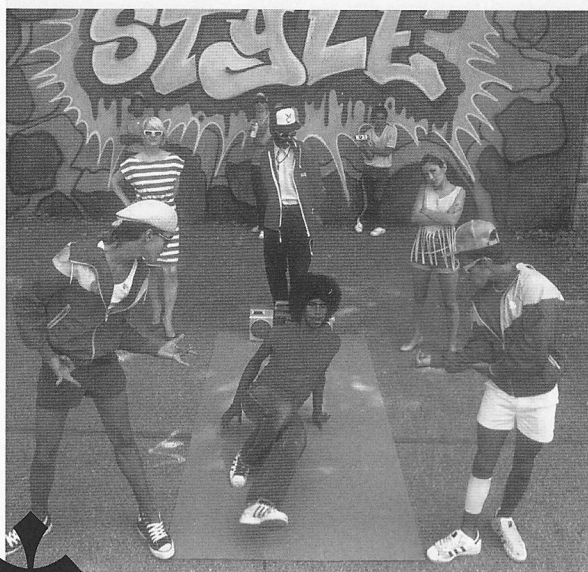
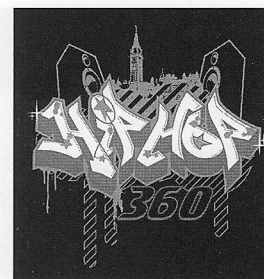
The Hip-Hop movement, as we know it today, emerged in the early 1970s among mainly poor, urban, disenfranchised Black and Latino youths in the Bronx who were seeking accessible means to express themselves.

In the early 1970s, a DJ named Kool Herc, introduced a new style of disc jockeying that used the 'break'—the part where the break beat or percussion part of the song was played in its rawest form. But because the breaks of the songs aren't very long, he expanded them by using two turntables with double copies of the record. Following Kool Herc's lead, a young DJ by the name of Grandmaster Flash began sampling—taking a record, scratching it (moving the record back and forth with the needle down), and then mixing it with another record on a second turntable played at the same time, resulting in a new beat, or rhythm. This was the beginning of a new sound for young artists.

Beyond the music, Afrika Bambaataa, a one time gang leader and social activist, created a collective of DJs, breakers, and graffiti artists to bring social consciousness to Hip-Hop. The artists of this movement began to explore political and social issues, using the elements of Hip-Hop as a way to express frustrations and attitudes, usually about the oppression of the black communities around the world. They evolved a code expressed in The Four Elements: emceeing (aka rapping), DJ-ing (spinning records and sampling on the turntable), writing (aerosol paint graffiti art), and several original dance forms which include breaking, up-rocking, popping, and locking. Over time additional elements have evolved.

The past 30 years have marked Hip-Hop's increasing acceptance as an important cultural force world-wide. New transformations have been taking place in which artists are taking the basic principles and elements of Hip-Hop and incorporating them into works of theater, musical, and dance compositions. This new hybrid form has provided new opportunities for the storytellers of this generation to address issues of social change, racism, cultural displacement, violence and oppression, including Hip-Hop elements, gospel music, modern dance, rhyme, spoken word, funk, African rhythms, and more. The result is fresh and energized and, perhaps most important, dynamically adaptable.

SIGNIFICANT MOMENTS IN HIP-HOP HISTORY



1973

Kool Herc, Father of Hip-Hop, aka Clive Campbell, dee-jays his first block party. Kool Herc plays the 'break' or 'getdown' sections. The "breakbeats" he rocks lay the foundation for the B-Boys (Break-Boys—dancers who rock out on the dance floor during these breaks).

No one knows who started graffiti during this era, but it is TAKI 183, a Greek teenager from Washington Heights who makes it famous.

Breakin' makes its first appearance in the clubs, Plaza Tunnel, and the Puzzle. The earliest moves were the "Drop" and the "In-and-Out" (Top Rocking).

DJ Hollywood, a club DJ from Manhattan, begins rhyming over popular disco hits at his trendy night spots. It is alleged that Hollywood coins the term 'Hip-Hop', though some say his partner, Lovebug Starski, came up with the term.

1974

Afrika Bambaataa reorganizes "The Organization" and renames it the "Zulu Nation". Bambaataa, a previous gang leader (Black Spades) and social activist, creates a collective to bring social consciousness to Hip-

Hop. Five b-boys join him, who he names the Shaka Zulu Kings. They, along with the Shaka Zulu Queens and the "Nigger Twins", become the very first B-Boying crews.

Influenced by the Caribbean style of "toast" and "boast", the pioneers begin taking their turntables and speakers into parks and lightly rhyming over records. (e.g. "To tha beat y'all", "And ya don't stop").

1975

After accidentally sliding the record under the needle, a young Grand Wizard Theodore takes DJ-ing a step forward with his new technique called "scratching".

Grandmaster Flash begins working on a new, revolutionary technique of DJ-ing: in addition to extending the break of a song, he begins mixing bits of two different songs together. Using headphones, he's able to get the songs to overlap and connect. His new 'mixing' technique would be adopted by every hip-hop DJ to follow.

1977

What "Uprock" was to New York B-Boys, "Locking" had become to the Electro-Boogie Los Angeles youth. It's started by Lockatron Jon and Shabba-Doo. Shabba also introduces

"Popping" to New York, which many claim to be the first, real Hip-Hop dance. Some say they were performing it as early as in 1969.

1978

Locking, popping, and break-dancing take strong roots in Seattle's Central District, Rainier Beach, and Rainier Vista neighborhoods. Organized and impromptu competitions are the focus of local youth.

1979

The Sugarhill Gang (a pre-fab group assembled by record mogul Sylvia Robinson) records "Rapper's Delight," the first commercial rap record on Sugar Hill records. Seattle R&B radio station KYAC, is among the first cities to air the new record.

The cult-classic movie *Warriors* is released, detailing street gangs all throughout New York city's five boroughs and showing heavy signs of subway graffiti.

1980

Kurtis Blow is the first Hip-Hop artist to appear on national television. He performs "The Breaks" on Soul Train in October. FreshTracks, Seattle's first all rap radio show airs on KYAC radio, hosted by Nasty Nes Rodriguez.

"FOR SOMETHING TO TRULY BE A HIP-HOP THEATRE PIECE, IT HAS TO CONTAIN CERTAIN ELEMENTS OF SCHIZOPHRENIA AND REBELLION, CREATIVITY AND DESTRUCTION. HIP-HOP PLAYS REFLECT A DICHOTOMOUS SPIRIT OF SOCIAL AND CULTURAL RESISTANCE AND REAFFIRMATION. THEY EMBRACE THE INFECTIOUS, STREETWISE ORTHODOXY AND SURVIVAL INSTINCTS OF HIP-HOP. THEY EXULT IN THE EXPRESSION OF THE SINGULAR VIRTUOSITY, THE BRAVADO, THE MACHISMO, AND VERBAL DEXTERITY OF THE SOLO RAPPER ROCKING THE MIC."

ROBERT ALEXANDER

WHAT IS HIP-HOP THEATRE? *Hip-Hop Theatre interjects Hip-Hop ethics and aesthetics into theatrical form and content.* **CRITERIA FOR HIP-HOP THEATRE:** **1:** the work fits into the realm of theatrical performance, i.e. a play, dance, solo show, etc. **2:** the work is by, for, and about the Hip-Hop generation, or participants in the culture, or both. **3:** the work employs at least one of the four elements of Hip-Hop: Music (DJ), Dance (B'Boy), Rhyme/Word (Rap or Spoken Word), Visual Art (Graffiti) **4:** the work incorporates Hip-Hop's wide range of aesthetics.

"JUST AS SHAKESPEARE AND HOMER CREATED POETRY SPECIFICALLY TO BE PERFORMED, WE'RE DOING THE SAME THING. EXCEPT WE'RE INFORMED BY HIP-HOP CULTURE, SO THE WORK IS INTERDISCIPLINARY. IT'S YOUNG, IT'S FAST, AND IT HAS WHAT WE CALL NARRATIVE INTEGRITY." **MARC BAMUTHI JOSEPH**

1982

Afrika Bambaataa and the Soul Sonic Force release "Planet Rock" on Tommy Boy records in May, the first big techno-funk hit with the Kraftwerk's "Trans Euro Express" beat. It sells 620,000 copies in the U.S. alone.

1986

Run D.M.C. releases a Hip-Hop version of Aerosmith's "Walk This Way," breaking hip-hop into the pop charts, MTV, and mass media all at once.

1989

The Grammy committee announces that rap will be given its own official Grammy category. The news is bittersweet, however, after it is announced that the presentation will not be televised.

On Broadway, Savion Glover and George Wolfe develop and present *Bring in Da Noise/Bring in Da Funk*, the first Hip-Hop influenced musical production, an historical narrative called "a tap/rap discourse on the staying power of the beat."



SUGGESTED READING LIST

Listen UP! By Zoe Angelsey; New York: One World/Ballantine, 1999

Burning Down the House: Selected Poems from the Nuyorican Poets Café's National Poetry Slam Champions by Roger Bonair-Agard; Brooklyn NY: Soft Skull Press, 2000

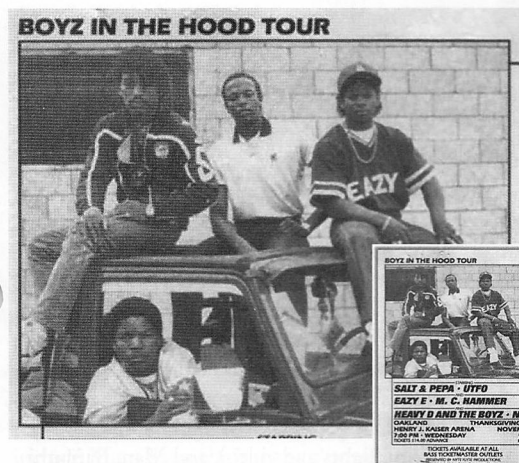
Hip-Hop America by Nelson George; Penguin Group (USA) Inc., 2000

Yes yes Y'all: The Experience Music Project Oral History of Hip-Hop's First Decade by Jim Fricke; DCapo Press, 2002

Hey You! C'Mere by Elizabeth Swados; New York: Art Asylum, 2002

2009
Seattle's first Northwest Hip-Hop Leadership Council conference takes place.

The Hansberry Project at ACT—A Contemporary Theatre presents Marc Bamuthi Joseph's *the break/s: a mixtape for stage!*



2 Live Crew, a Florida-based party-rap group, releases their third album, "As Nasty As They Wanna Be." It is extremely explicit and sexually provocative—the lyrics reaching near-pornographic proportions—and is banned from sale in the state of Florida.

1993

Cypress Hill releases its self-titled debut. The members, B-Real, DJ Muggs, and Sen Dog, become supporters of hemp legalization and official musical spokesmen for the National Organization to Reform Marijuana Laws.

Seattle's Sir-Mix-A-Lot wins Best Solo Rap Performance Grammy for *Baby Got Back*, a product of NastyMix Records.

1995

Queen Latifah wins a Grammy Award in the category of best rap solo performance for her hit "UNITY".

1996

Bone Thugs-N-Harmony break the record for fastest-rising single with their hit "Tha Crossroads", a spot previously held by The Beatles' "Can't Buy Me Love".

The Juice Crew's "The Bridge" and Boogie Down Productions' "The Bridge is Over" start one of the longest-running 'payback battles' in Hip-Hop history.

1988

Yo! MTV Raps first airs, bringing Hip-Hop to a wider mainstream audience.

N.W.A.'s "Straight Outta Compton" goes Gold, popularizing the "gangsta" school of rap.

MC Lyte, a brash, young female MC, becomes the first female hardcore rapper signed to a major label and releases her debut album, "Lyte As A Rock."

Ice-T's second album, *Power*, becomes the first rap album to carry a Parental Advisory warning label.

1984

Los Angeles's KDAY becomes the first rap-only radio station in the U.S.

Rick Rubin and Russell Simmons form Def Jam records.

The movie *Beat Street* by Harry Belafonte is released, featuring Kool Herc, Doug E. Fresh, & Kool Moe Dee. The highlight of the film is the legendary B-Boy battle at the Roxy between Rock Steady Crew and NYC Breakers.

1985

Salt 'n' Pepa makes its first appearance 'on wax' on Super Nature's "The Show Stopper".

The Pacific Northwest's first Hip-Hop label, NastyMix Records, is formed.

1998

People magazine includes Lauryn Hill as one of the "25 Most Intriguing People of 1998".

1999

Lauryn Hill becomes the first woman to be nominated for 10 awards in Grammy history, and wins five: Best Female R&B Vocal Performance ("Doo Wop"), Best New Artist, Best R&B Album and Best R&B Song (Songwriter).

2001

Hip-Hop legends KRS-One, Grand Master Flash, and Afrika Bambaata, along with the Reverend Al Sharpton, announce Hip-Hop Appreciation Week, scheduled to begin in May.

Russell Simmons inaugurates the National Hip-Hop Summit Action Network Youth Council.

2002

Seattle Hip-Hop Summit Action Network Youth Council established.

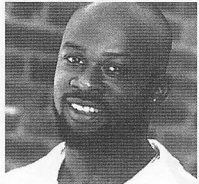
2003

Marc Bamuthi Joseph named "Cutting Edge Performer of the Year" by *The Seattle Times*.

2004

206 Zulu, the Seattle Chapter of the Universal Zulu Nation is founded.

WHO'S WHO



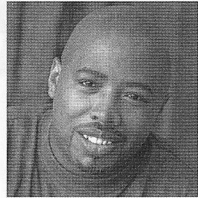
MARC BAMUTHI JOSEPH (*Playwright and Performer*) is an educator, performer, and the artistic director of The Living Word Project, a theater company dedicated to

the aesthetics of post-Hip Hop performance. In the fall of 2007, Joseph graced the cover of *Smithsonian Magazine* after being named one of America's Top Young Innovators in the Arts and Sciences. He is a National Poetry Slam champion, Broadway veteran, GOLDIE Award winner, featured artist on Russell Simmons' *Def Poetry* on HBO, and inaugural recipient of the United States Artists Rockefeller Fellowship. His evening-length works have been presented throughout the United States and Europe, and include *Word Becomes Flesh*, *Scourge*, *De/Cipher*, and *No Man's Land*. Joseph's current solo piece, *the break/s: a mixtape for stage*, co-premiered at the Humana Festival of New American Plays and the Walker Arts Center in the spring of 2008. Also a resident at ODC Theater, YBCA, and Intersection for the Arts in San Francisco, Joseph's proudest work has been with Youth Speaks where he mentors 13-19 year old writers and curates the Living Word Festival for Literary Arts. Joseph's next project, *red black and green: a blues*, documents the eco-equity movement towards green collar jobs in Black neighborhoods.



DJ EXCESS (*Musician*) is a pioneer in the world of scratch music who refuses to adhere to musical boundaries, and is constantly searching for new and innovative

ways to blur the lines between genres. His efforts in melding standard music production with his turntable skills have solidified his place as one of the great scratch musicians of his generation. He is part of the world-renowned DJ Crew, Ned Hoddings, and of the up-and-coming crew The Crate Bullies. Excess has performed extensively in North America, Asia, and Europe. He won the 1999 International Turntablist Federation East Coast Advancement Class Championships and the 2000 U.S. Advancement Class and Western Hemisphere Scratching Championships. Excess has been featured in the *URB Magazine's* "Next 100" issue as well as in publications including *Newsweek*, *Scratch*, *The Source*, *XXL*, and *Fader*.



TOMMY SHEPHERD (*Musician*), aka Soulati, is an actor, playwright, b-boy, rapper, drummer, and beatboxer. Most recently, Shepherd

created and performed his first one act solo performance piece *The MF in ME*, premiering at Intersection for the Arts' Grounded Festival of New Works. Shepherd is an actor on the children's cooking show *Doof* and performed and toured internationally with Marc Bamuthi Joseph in *Scourge*. Shepherd is the co-founder of the Hip-Hop band, Felonious: onelovehiphop, which plays throughout the world and also develops and creates theatrical productions. In 2004, he was an actor, the musical director, and live vocal musician for the play *a fist of roses* by Philip Kan Gotanda created with Campo Santo and Intersection for the Arts. He is currently collaborating with Dan Wolf on the creation of *Stateless*, which will tour Europe in 2008.



MICHAEL JOHN GARCÉS (*Director*) is the artistic director of Cornerstone Theater Company in Los Angeles. Other directing credits include *Someday* by

Julie Marie Myatt for Cornerstone, *The Falls* by Jeffrey Hatcher (The Guthrie Theatre/Cornerstone); *Finer Noble Gases* by Adam Rapp (Actors Theatre of Louisville - Humana Festival); *Light Raise the Roof* (New York Theatre Workshop) and *Snapshot Silhouette* (The Children's Theatre) by Kia Corthron; Teo Castellanos' solo performance *N.E. 2nd Avenue* (Miami Light Project and subsequent engagements); and *The Cook* by Eduardo Machado (Hartford Stage and INTAR). Cornerstone recently produced his play *Los Illegals*, created in residence with day laborers and domestic workers. Garcés is the recipient of the Princess Grace Statue and the Alan Schneider Director Award. He serves on the Executive Board of the Society of Stage Directors and Choreographers. Garcés is a resident playwright at New Dramatist.

BRIAN FREEMAN (*Dramaturg*) is a playwright, dramaturg, theater director, and actor. He has taught theater, playwriting, and performance at the Art Institute of Chicago, California Institute for the Arts, San Francisco Art Institute, Colorado College,

and is currently a visiting artist at UCLA's Department of World Arts and Cultures. His play *Civil Sex* was published in *The Fire This Time: African American Plays for the 21st Century* by T.C.G Press. Awards include a "Bessie," California Arts Council Playwriting Fellowship and the CalArts Alpert Award in Theater. In his role as dramaturg he developed works such as: *Crossing America* by Keith Adkins; *The Gibson Girl* by Kristen Greenidge; *Live From the Front* by Jerry Quickley; *The Gospel According to Wayne* by Wayne Corbett; *Sapelo: Time Is Winding Up* by Diane Ferlatte; *The Rent Party* by Cultural Odyssey.

DAVID SZLASA (*Video and Co-Set Designer*) is committed to producing art and artists with a conscious desire to affect social change. Szlasa has created, directed and produced three original interdisciplinary performance pieces: *Dissection* (1997), *Light* (2000), and *GADGET* (2006), an immersive, media-based performance developed through a series of original interviews conducted with living members of the Manhattan Project. Szlasa's next piece, *My HOT Lobotomy*, is in development as part of STREAM/fest, a program of Counter Pulse Theater in San Francisco. Other design credits include: Rennie Harris Puremovement's *Facing MeKka* (lights), Deb Margolin's *Index to Idioms* (lights and video), and Marc Bamuthi Joseph's *Scourge* (video). Szlasa holds a BFA from Tisch School of the Arts and MA in New Media and Performance from the Gallatin School, NYU and has been a teacher of design for Playwrights Horizon's Theater School, a division of NYU.

JAMES CLOTFELTER (*Lighting and Co-Set Designer*) is committed to the creation of collaborative and socially-conscious work for theatre and dance. He is the resident lighting designer and production manager for Miro Dance Theatre, an artistic associate with Pig Iron Theatre Company, and a co-founder of Mlab, a laboratory for innovations and design technologies in the live arts. Clotfelter has had the pleasure of collaborating with artist and choreographers such as Johannes Wieland, Rennie Harris, Marc Bamuthi Joseph, Dan Rothenberg, and Thaddeus Davis, as well as companies such as Dayton Contemporary Dance, Southern Repertory Theatre, and Lubelski Teatr Tanca. His work has been seen at the Walker Center, Yerba Buena, Jacob's Pillow, Queen Elizabeth Hall, The Pleasance London, Whitney Museum Altria, and The Philadelphia Museum of Art.

WHO'S WHO

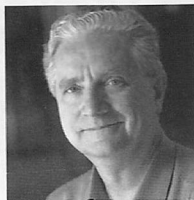
STACEY PRINTZ (*Choreographer*) is artistic director of the Printz Dance Project (PDP) and a Bay Area based choreographer, dancer, and educator. Printz received her sociology and dance degrees from UC Irvine. Founded in 1998, her company has toured all over the U.S. being presented in such places as New York, Los Angeles, and Memphis, and internationally in Lithuania, Russia, and Ireland. Highly interested in collaborative experiences, Printz had the pleasure of co-choreographing Marc Bamuthi Joseph's previous piece, *Scourge* and creating new work with live music and spoken word for Intersection for The Arts 40th Anniversary. From joyous to playful and sensual to fierce, Printz's musically driven choreography "blends dance techniques that include modern, jazz, ethnic, and hip-hop with a flow that motivates eye, energy and spirit" (Marie Beneat, *Attitude Magazine*). Visit www.printzdance.org for more information.

AJAYI LUMUMBA JACKSON (*Composer*) is an eclectic and versatile musical artist known for his performance, composition, production, and educational talents. Jackson holds a Bachelor's Degree in classical bassoon performance and is also a respected Haitian and West African percussionist and trap drummer. Jackson is currently on the faculty of the Oakland Public Conservatory. His credits include Marc Bamuthi Joseph's *Scourge* and *Word Becomes Flesh*. Jackson has composed for and or performed with Deep Waters Dance, Anne Bluethenthal and Dancers, New World Ballet, L.E.E. Movement, Traci Bartlow and Dancers, Dimensions Dance Theater, Ase Dance Collective, Petit la Croix, Lauryn Hill, The Black Eyed Peas, Zion I, E.W. Wainwright, Prince Lawsha, John Santos, Omar Sosa, Faye Carrol, and Adam Rudolph among others. Upcoming composition works include *Beauty The Beast* and *Bopha*.

ELI JACOBS-FANTAUZZI (*Filmmaker*) is a graduate of UC Berkeley and received his MA from Tisch School of the Arts at NYU in 2004. Before graduation, he won the prestigious juried Student Filmmaker Award from the Pan African Film Festival for his documentary *Inventos: Hip-Hop Cubano*, a film he shot, directed, edited, and produced. Jacobs-Fantauzzi has been featured in Anthem Magazine, NRG Magazine, and the Libertad Journal that wrote, "*Inventos* embodies the true spirit of Hip Hop, which is to build a powerful and useful mechanism out of what is seemingly impossible." Currently, Jacobs-Fantauzzi is in production on his next film, a

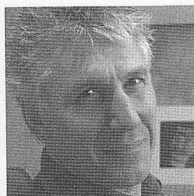
unique documentary on Hip-Hop in Ghana, West Africa, entitled *HomeGrown*. He is a powerful filmmaker, whose philosophy is built on experiences of struggle, and who is dedicated to craft coupled with commitment to social justice and awareness.

KELVIN PRODUCTIONS (*Production Company*) KelVin Productions is a full service production company based in Brooklyn, NY. Select NY & Touring theatre credits: *The Screwtape Letters* (FPA/Aruba Productions), *51st dream state*, *Blessing the Boats*, *Low: Meditations with the Goddess* (MAPP); *Fantasy Traveller* (CAMI), *Cookin'* (RFPNY).



KURT BEATTIE (*Artistic Director*) joined ACT in 2001 as associate artistic director and was appointed artistic director in April of 2003. His past

productions at ACT include *Becky's New Car*, *Intimate Exchanges*, *First Class*, *The Pillowman*, *Mitzi's Abortion*, *The Underpants*, *Vincent in Brixton*, *Bach at Leipzig*, *Black Coffee*, *Alki*, *Fuddy Meers*, *Fully Committed*, *Via Dolorosa* and *A Christmas Carol*. Elsewhere he has directed *Things Being What They Are* and *Art* at Seattle Repertory Theatre, as well as productions at The Empty Space, Intiman, the Hugo House, the Orcas Island Chamber Music Festival and the University of Washington. Nationally, he has directed at Milwaukee Repertory Theatre, the Alley Theatre in Houston and the Ojai Playwrights Festival. As an actor, he has appeared in leading and major roles at ACT, Seattle Repertory, Intiman and The Empty Space, as well as many regional theatres throughout the country. Beattie was the co-recipient of the 2004 Theatre Puget Sound Gregory A. Falls Sustained Achievement Award. This season he'll also direct the Short Stories Live series at TOWN HALL, plus Tom Stoppard's *Rock 'n' Roll*.



GIAN-CARLO SCANDIUZZI (*Executive Director*) is a founder of Agate Films and Clear Pictures, producing such films as *Prototype*, *Dark Drive*, *Outpatient* and

The Flats and Indieflix, a distribution company. In 1979, Scandiuzzi started Modern Productions, bringing to Seattle

such legendary bands as The Police, Devo, Nina Hagen, Iggy Pop, The Ramones, John Cale, Robert Fripp, James Brown, Muddy Waters and many more. He performed in several plays at The Empty Space Theatre including *Aunt Dan and Lemon*, *The Return of Pinocchio* and *Dracula*. In the early '80s, he collaborated with many Seattle performance artists such as Norman Durkey, Alan Lande and Jesse Bernstein. He also acted in various films including *Bugsy*, *The Public Eye*, *Another You*, *Casanova's Kiss* and *Killing Zoe*. He graduated from the Ecole Supérieure D'Art Dramatique of Geneva.

The Living Word Project (LWP) is the resident theater company of Youth Speaks, Inc., a premiere youth poetry, spoken word, and creative writing program. The Living Word Project is committed to producing literary performance in the verse of our time. Aesthetically urban, pedagogically Freirean, LWP derives personal performed narratives out of interdisciplinary collaboration. Though its methodology includes dance, music, and film, the company's emphasis is spoken storytelling. LWP creates verse-based work that is spoken through the body, illustrated by visual and sonic scores, and in communication with the important social issues and movements of the immediate moment. LWP is the theater's connection from Shakespeare's quill to Kool Herc's turntables; from Martha Graham's cupped hand to Nelson Mandela's clenched fist: a new voice for a new politic. Repertory works include *No Man's Land*, *Cause*, *Word Becomes Flesh*, *Scourge*, *In Spite of Everything* and *War Peace*. For further information, please visit www.livingwordproject.org.

Artistic Director, Marc Bamuthi Joseph
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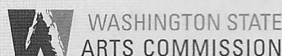
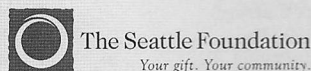


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