



THE OLD GLOBE

P R E S E N T S



BOOK AND LYRICS BY
Aaron Jafferis

MUSIC BY
Ian Williams

SCENIC DESIGN
Sean Fanning

COSTUME DESIGN
Charlotte Devaux

LIGHTING DESIGN
Nate Parde

SOUND DESIGN
Paul Peterson

MUSIC DIRECTOR
Cian McCarthy

STAGE MANAGER
Anjee Nero

CHOREOGRAPHER
Tony Caligagan

DIRECTED BY
Ron Daniels

Casting by Michael Cassara, CSA and Samantha Barrie, CSA

Winner of a 2008 Richard Rodgers Award for stage readings, administered by the American Academy of Arts and Letters.

Presented at the National Alliance for Musical Theatre's Festival of New Musicals in 2007.

Originally presented in the 2006 New York Musical Theatre Festival. Developed by Eric Louie, The Public Theater, Queens Theatre in the Park, Weston Playhouse, John Jay College, Bregamos Community Theater, and at NYU's Graduate Musical Theatre Writing Program.

Lincoln High School Center for the Arts
Lincoln High School Performing Arts Theatre
February 14 & 15, 2009

Old Globe Theatre, Donald and Darlene Shiley Stage
February 19 - February 22, 2009



UPCOMING

WORKING

March 7 - April 12, 2009
Old Globe Theatre



OPUS

March 21 - April 26, 2009
The Old Globe Arena Stage
at the James S. Copley Auditorium,
San Diego Museum of Art



THE PRICE

May 9 - June 14, 2009
The Old Globe Arena Stage
at the James S. Copley Auditorium,
San Diego Museum of Art



CORNELIA

May 16 - June 21, 2009
Old Globe Theatre



2009 Summer SHAKESPEARE FESTIVAL

June 14 - September 27, 2009
Lowell Davies Festival Theatre

TWELFTH NIGHT

CORIOLANUS

CYRANO DE BERGERAC



THE FIRST WIVES CLUB

July 15 - August 16, 2009
Old Globe Theatre



Dear Friends,

On behalf of all of my colleagues here at The Globe, welcome to *Kingdom*.

I first saw a forty-five minute presentation of *Kingdom*, a little over a year ago and was tremendously moved. This story has an improbable subject for a musical, which makes it all the more compelling. Its fusion of hip-hop and rock music energized a room full of Broadway veterans and newcomers alike. I knew right away that *Kingdom* should be

shared with San Diego audiences, and most importantly, reach an audience of young people with its important message.

Reaching young people is the mission of our Southeastern San Diego Residency Project. A year ago we opened The Old Globe Technical Center on Market Street near Euclid and began to expand our relationship with the southeastern San Diego community. This project includes main stage productions, workshops, community programs, technical theatre training, and education programs developed in cooperation with local partners; and at the center is this new play development program. We are thrilled to premiere *Kingdom* as the first new work in the program, both at the exciting new theatre at Lincoln High School and at The Old Globe.

Thank you so much for being here. I hope you love *Kingdom* as much as we do.

Executive Producer

KINGDOM is supported, in part, by the following generous sponsors:

THE LEGLER BENBOUGH FOUNDATION



The mission of The Legler Benbough Foundation is to improve the quality of life of the people of the City of San Diego. Gangs in San Diego affect that quality of life every day for gang members and for those with whom they interact. The Foundation made an extraordinary commitment to support the Globe's production of *Kingdom* because this is a play that focuses the attention of a broader audience on the issues that gangs present. Like Andres, Juan and Marisa in the play, young people in San Diego have to make tough choices about how to live their lives every single day. Playwright Aaron Jefferis said that he sees *Kingdom* "as the beginning of difficult, fresh, practical conversations about how to survive and thrive when you weren't born with those tools in your kit." The Legler Benbough Foundation

is known for actively encouraging San Diegans to engage in open dialogue and find collaborative solutions. The Old Globe applauds the Foundation's willingness to address such a wide range of issues and challenges, such as rebuilding disadvantaged communities; preserving valuable cultural assets like Balboa Park for future generations; and establishing San Diego's Center for Ethics in Science and Technology.

the James Irvine foundation *Expanding Opportunity for the People of California*

The mission of the James Irvine Foundation is to expand opportunity for the people of California to participate in a vibrant, successful and inclusive society. The Foundation generously supports the arts, fostering creativity and nurturing a rich cultural environment throughout the state. The Old Globe

was one of four organizations selected in 2008 to receive an Irvine Foundation Artistic Innovation Fund grant and launched the Southeastern San Diego (SSD) Residency Project to establish the Globe as an artistic resource for the community. In addition to funding the Globe's production of *Kingdom*, this grant supports other SSD Residency Project programs, including an extended run of the 2009 production of *Since Africa* that is accommodating free student matinees and providing increased access to residents of southeastern San Diego.

Bank of America



The Old Globe salutes Bank of America as a valued partner in providing world-class theatre and outstanding arts education programs. Through Bank of America's support, students from San Diego and Imperial Counties will have the opportunity to attend free matinee performances of Globe productions *Since Africa*

and *Kingdom*. Bank of America has previously sponsored Globe productions of *Beethoven*, *As I Knew Him*, *Dr. Seuss' How the Grinch Stole Christmas!*, *What the World Needs Now*, *The Real Thing* and *Time and Again*. Brian Wineke, Market Executive and Managing Director of Pacific Southwest Markets for U.S. Trust, Bank of America Private Wealth Management, serves on the Globe's Board of Directors.

North County Supervisor Bill Horn

Kingdom is supported, in part, by a Community Projects grant awarded by Supervisor Bill Horn on behalf of the San Diego County Board of Supervisors to support the Globe's *Play Development and Major Works Program*. The Old Globe thanks Supervisor Bill Horn and the San Diego County Board of Supervisors for

valuing and sponsoring the arts. Through the County's Community Projects and Community Enhancement programs, non-profit organizations receive funding for programs that improve the quality of life for County residents and visitors and promote economic development and tourism.

Production Sponsors *continued*

Leadership Gifts to The Old Globe

The Old Globe would like to recognize and thank the following generous individuals who have made extraordinary gifts of \$1 million or more to this organization. These major contributions have been designated for artistic projects, the endowment and facilities, and help The Old Globe remain one of our country's great theatre institutions.

\$20,000,000 or greater

Donald and Darlene Shiley

\$10,000,000 or greater

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Mrs. Helen Edison

The Stephen and Mary Birch
Foundation

The Kresge Foundation



Financial support is provided by
the City of San Diego Commission
for Arts and Culture

the arts and culture community. The Commission's vision for a vibrant and successful San Diego recognizes arts and culture as a major factor in improving the local economy while enhancing the quality of life for both residents and visitors.



The San Diego Foundation is supporting the Globe's Southeastern San Diego Residency Project through a grant made possible by The James Irvine Foundation; Ariel W. Coggeshall Fund; and The San Diego Foundation Community Endowment Fund. The Old Globe thanks The San Diego Foundation's Arts & Culture Working Group and the Foundation's Board of Governors for supporting the development of innovative new performance and training programs that will engage students and residents of southeastern San Diego in the art of theatre.

AND A VERY SPECIAL THANKS TO...

Mayor Jerry Sanders and the San Diego City Council

The City of San Diego's investment in The Old Globe helps the theatre sustain a year-round production schedule of more than 630 performances and a provide variety of community programs for children and adults.

City Councilmember Tony Young

With the opening of The Old Globe Technical Center, the theatre gained a second home in City Council District Four. Councilmember Young welcomed the Globe into the community and has actively supported the launch of The Old Globe Southeastern San Diego Residency Project – a comprehensive, multi-faceted project that include the innovative play development program that is supporting the Globe's production of *Kingdom*. He also approved Community Development Block Grant funding for improvements to the Tech Center facility.



MAYOR JERRY SANDERS, COUNCILMEMBER TONY YOUNG AND GLOBE EXECUTIVE PRODUCER LOU SPISTO AT THE OPENING OF THE OLD GLOBE TECHNICAL CENTER IN SOUTHEASTERN SAN DIEGO.

The Jacobs Center for Neighborhood Innovation

Pete Ellesworth

Lincoln High School

Southeastern San Diego Economic Development Corporation

The San Diego Police Department Gang Unit

Michael Bruner and Jackie Robinson YMCA

Writerz Blok

Cast of Characters

(In Order of Appearance)

Juan	Cedric Leiba, Jr. *
Andres	Kyle Beltran *
Danny.....	Miguel Jarquin-Moreland *
Hector	Joey Auzenne *
Marisa.....	Amirah Vann *
Cano	Gerardo Rodriguez *
Male Ensemble	Christian Amaraut
Female Ensemble	Joyelle Cabato
Male Ensemble.....	Bayardo De Murguia
Female Ensemble.....	Diahann McCrary
Stage Manager	Anjee Nero *
Assistant Stage Manager	Tareena Devona Wimbish *

Setting: A U.S. city. Now.

There will be no intermission

* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

Si desea una sinopsis de esta obra en Español, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in Spanish, please request it from an usher.

SPECIAL THANKS TO THE SAN DIEGO UNIFIED SCHOOL DISTRICT AND LINCOLN HIGH SCHOOL FOR THEIR TREMENDOUS SUPPORT OF KINGDOM

San Diego Unified School District
Terry B. Grier, Ed.D., Superintendent

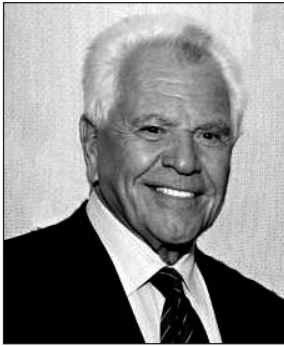
LINCOLN HIGH SCHOOL

Mel CollinsExecutive Principal
R Vernon MoorePrincipal
Ana Maria AlvarezPrincipal

Joseph Wiseman.....Vice Principal
Ana Galindo ShapiroVice Principal
Erin LeszynskiVice Principal

Martha Corrales.....Site Operations Spec.
Felicia Singleton Daniels.....Head
Counselor
Donald Nathaniel RobinsonArts
Coordinator

Board of Directors



Dear Friends,

As an avid supporter of education programs at The Old Globe, I couldn't be more proud of the production you are about to see. Last summer I had the opportunity to attend a reading of this musical and was impressed by its intelligence, poignancy and power, as well as the energy and passion of its creators Aaron Jafferis and Ian Williams.

With this groundbreaking musical and many other programs in our Southeastern San Diego Residency Project, the Globe is extending its reach farther into the community.

We would especially like to thank the Legler Benbough Foundation, the James Irvine Foundation, Bank of America, San Diego Foundation, the Southeastern San Diego Economic Development Corporation, County Supervisor Bill Horn and the City of San Diego Commission for Arts and Culture for their support on this and many other important Globe programs.

Thank you for joining us at this performance, and I hope you are as moved and inspired as we have been by this powerful new musical.

Donald Cohn, *Chair,*
Board of Directors

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Major funding provided by the City of San Diego Commission for Arts and Culture.
The Old Globe is supported in part by grants from Supervisor Pam Slater-Price and The County of San Diego.

Jack DePalma, the Globe's Play Development Director recently had conversations with both Aaron Jafferis, the book and lyrics writer for *Kingdom* and Ron Daniels, the director.

JACK: What was the genesis of *Kingdom*?

AARON: I grew up in New Haven, Connecticut (and was) in high school at a time when violence in the city was at a high, especially with young people being killed because of gang related things. Crack was at its height and so there were drug feuds and territory feuds, gang wars and whatnot. I lost classmates and former friends and brothers and sisters of classmates and started thinking both about why this was happening, and also what folks who were surviving and who were not succumbing to this were doing and how they managed. Ten years later I was back in New Haven teaching, and things had really quieted down a lot, but gangs were starting to resurface and youth violence was on the upswing. I felt like it was the responsibility of me and my generation who had gone through that already and had learned our lessons to share what we had learned with kids coming up. So I decided that I wanted to write a show about this. I had started out writing hip hop poetry and theatre, performing my own stuff. I wrote a show about race and in particular white people, like me, and then decided I wanted to write a bigger show with more characters. That is why I decided to go to NYU. That's where I met Ian and we decided to write about the themes I already mentioned.

JACK: How did this story come to be? Was this something based on people that you knew or did this come organically?

AARON: This was a combination. There were two kids that I went with to elementary and middle school whom I was friends with when I was very young. Then our paths started to diverge. One of them was killed probably by a rival drug dealer and the other killed himself, so part of my desire to write this show was to figure out what happened to them, where they went and why and how our paths diverged. So there is something of their stories in *Kingdom*. When it comes to the Latin Kings in particular, I didn't grow up around or with any Latin Kings but at the time we were thinking about writing this show, I had gotten to know current and former Kings and Queens in New Haven. So because I knew folks first hand and that the Latin Kings were much more interesting and complicated and deep in many ways than other gangs in New Haven,

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KINGDOM, 2006 NEW YORK MUSICAL THEATRE FESTIVAL

it made sense to combine the story of these kids that I grew up with that were not Latin Kings with the people who I know now along with stories of folks who I read about in the newspaper and other sources. So it is a combination of various people who I knew and know and some stuff just sprang from my imagination.

JACK: Your director, Ron Daniels, has talked about the Shakespearean dimensions of *Kingdom*. Were you conscious of that while writing?

AARON: I love that Shakespeare tackles big themes through characters and I think that is something that we are trying to do with *Kingdom*. We never were consciously trying to follow a Shakespearean model. The themes in *Macbeth* are ones that have kind of come up a lot, themes of need for power and fear, paranoia that can come with that and particularly the sacrifices that we make as human beings when



1936 ROMEO AND JULIET FILM

we strive for power. To be empowered, to have power over others and how that eats away at our humanity. We hope to explore that in our case and so I think Shakespeare is an inspiration in terms of theme and character and also the idea that characters can speak in heightened language. We might not ordinarily be hearing folks talk like this on the street but hip hop uses heightened language so our characters who are part of the hip hop generation do as well.

JACK: I think there is a connection between the poetry of Shakespeare and the poetry of rap in this context.

AARON: When I'm writing from an intense emotional place for a particular character and so that momentum just kind of naturally carries me and the character into rhyme speech, into rap because rap is all about momentum, how one rhyme one word play leads to the next. As the emotion pulls the character forward the words also acquire a momentum and identity that both reflects and propels the feeling of the moment. For that reason it just makes sense when I'm writing theatre to be writing rap.

JACK: Why did you identify the gang in *Kingdom* as The Latin Kings rather than a fictional gang?

AARON: If we are living in a dangerous time or difficult time or a violent time, I think we have a responsibility as theatre artists to explore that. I grew up going to a lot more theatre and you know repertory theatre in New Haven which, like the Old Globe, is part of the regional theatre movement and which exists in an urban environment, but whose audience often consist of people who do not have to encounter or deal with first-hand a lot of the problems and wonders of that specific urban environment. Ever since then I was interested in bringing those very specific problems and specific assets and wonderful things about New Haven to folks who might want to avoid that.

JACK: *Kingdom* takes a microcosm of a very specific group of people and speaks very universal themes.

AARON: Yes, hopefully.

JACK: You don't have an axe to grind. We can infer what you think by seeing your story.

AARON: It has evolved over time. That has been one of the interesting things that has changed over time about *Kingdom*. When we started, we did have a little bit more of an axe to grind and it was more about this political parallel and allegory, with the gang banger, the guy who takes over the gang, being a parallel to George Bush. What we found is that it made it impossible for us to be really true to the really specific characters in the specific moment in the specific situation and so the characters themselves demanded to be liberated from that axe we had to grind. So I think the story began to be more character driven over time as a result.

INTERVIEW WITH RON DANIELS

JACK: It is a pleasure to talk to you, Ron. My first question is what drew you to *Kingdom*? Why did you choose this of all the things you could do.

RON: The wonderful thing about the piece in my opinion is that rap allows for an attention to language and to poetry which I find very, very interesting and tallies very much with all my interests in Shakespeare and the use of language in theatre and bizarrely that is what Aaron Jafferis is doing with this piece. Its use of language I find quite stunning so that's one thing that attracted me to it. It's kind of like street Shakespeare in a way. It's colloquial and at the same time it has images and aspirations which are not just prosaic, not just pedestrian, but which soar just like I think Shakespeare's language soars.

JACK: And it deals with very elemental themes on a grander scale that Shakespeare also would deal with.

RON: Exactly. And the story to me is quite tragic. I think what the story is actually dealing with is the second thing that I find very attractive. It is the vision of the Latin Kings we have at the first half of the piece and before the death of the leader. I find enthralling the notion of an organization which is not just simply a gang but is an organization that is a community organization which has philosophical, religious and community roots which are actually something I didn't know about the Latin Kings. And I find everything they represent in the first half of the piece very attractive and the sense, though obviously there are contradictions, which begin to corrode it. The descent into criminality and violence, literal criminality, I find very tragic. That narrative arc, which Aaron and Ian succeed in telling through their poetry and their music I just find unbelievably invigorating.

JACK: The darker aspect of the Latin Kings isn't immediately apparent.

RON: That's right because in theory everything the Latin Kings represent in the first half of the play is what the characters wished for. It's an organization that supports its members, that gives its members identity. It reminds them of their history. It offers specific community services like unemployment benefits, like cleaning of the parks, almost like a sort of a shadow government if you like, shadow public services. It is

THE LATIN KINGS



CAST OF *KINGDOM* PERFORM AT THE SEPTEMBER 6 NYMF PRESS CONFERENCE

very important this notion of identity and history and it's very interesting that in the text itself in the Latin King's meeting, the quotation (used) comes from Nelson Mandela. And I think that is very indicative of what historically the Latin Kings were in the late 1990s before they plunged into disarray. I think it was very specific and universal.

JACK: I think that is the basis of most of the best theater pieces. As soon as you start being very general it loses a texture, it loses the immediacy. That's what I think is great about this piece. It is very, very visceral and real.

RON: It is so rewarding to be working on a piece that goes beyond just simple psychology, that actually does take in a wider social perspective and I love that again that is very much my background. Shakespeare is essentially my landscape and this fits very much into that. I find that very exciting and it reminds me in a way too of my very young days in Brazil.

JACK: How did you meet Aaron and Ian?

RON: I did a play at Intar by Michael John Garcés, *Points of Departure*. Aaron saw it and asked me to start working with him and Ian on *Kingdom*. What I find quite wonderful about Aaron is that he is so willing to listen to everyone. It was wonderful to see him at the feedbacks genuinely engaged to hear what people had to say.

JACK: Thanks so much, Ron.

AARON JAFFERIS AND IAN A. WILLIAMS TALK ABOUT COLLABORATING

AARON: When we are together in the same room, which is kind of ideal you know — at NYU we could do this — we would bounce ideas off of each other. He would play a little lick of music and I would start to do my crazy writer thing, writing some rhymes to it or whatever and then I would go off and write a full lyric, a full song lyric. We would decide together, based on the moment of the show about whether it called for a rap or called for a spoken word piece or called for song. Depending on if there needed to be a very aggressive kind of confrontational thing it might turn into a rap. If it were a more introspective moment, it might turn into a song. Once we decided that, maybe Ian would come up with a little lick on the bass or the guitar and I would go off and write the complete lyric for the song, give that to Ian. He would come up with a little something, run it by me and we would sort of go back and forth until we hit something musically that we both really liked and then he would go write the whole song musically.



IAN WILLIAMS AND AARON JAFFERIS

IAN: I grew up as a band kid and played places with a lot of jazz, rock. And then when I got into college I started to get into more hip hop and more avant-garde rock and indie rock and a lot of world music and a lot of Mexican music and Cuban and salsa music. Actually we have the rock, hip hop Latin music and they all have a specific area of emotion that each one sits in. When you're composing a show or just writing a song, you want to match the emotion of what the character is singing and if it's anger, you want an anger sound. You want a harsh guitar and heavy drums so that rock tends to be what I would lean to. And then with the Latin that tends to make you want to dance. It's like a celebration. It's when people are having fun. I think when you define each of these to just match the emotion and if there are lots of emotions going on, once they combine with the music, then they match.

IT'S VANDALISM
IT'S ART
IT'S CREATIVITY
IT'S ILLEGAL

it's graffiti

"This is this generation's art form," says Ross Ambers, Director of Youth Development for the Jacob's Center for Neighborhood Innovation. Standing in the first legal graffiti park in the nation focused on urban artwork, Ambers described the multi-colored walls set up to provide a legal outlet for young people's creativity. This is Writerz Blok, an amazing initiative created by the Jacobs Foundation to find a solution to one of the more persistent problems for residents and business owners in southeastern San Diego: graffiti.

Writerz Blok, started in partnership with The Jacobs Center and "began as a nomadic program called 'Graff Creek' from 1998-2000 because the meeting places changed weekly and would be centered around the creek that runs through the community. The name changed to Writerz Blok in 2000 with a donated facility which is the current hub of operations. The beginning of the program was just a meeting place/ hang out for local youth interested in Graffiti art," explained the current director of the program, the articulate and talented DJ, Marcus Tufono, also known as Kut Father in the Hip Hop world (see sidebar). Tufono works with partners Jose Venegas and Sergio Gonzalez to help neighborhood taggers transform themselves into graffiti artists. According to Venegas, part of their job is to "turn the perception around; it's all



A WALL OF GRAFFITI AT WRITERZ BLOK



GRAFFITI ART AT WRITERZ BLOK

about creativity." But they understand that the general public prefers not to see that type of creativity in public places.

There's a difference between the random "tags" that show up on walls, signs, bridge overpasses and bathroom doors and the fanciful and often powerful murals that adorn bridge underpasses and building exterior walls. Some of these massive, colorful paintings are perfectly legal, authorized by the property owners. But many, probably most, are illegal and are considered a part of neighborhood blight; symbols of communities ridden with crime and poverty.

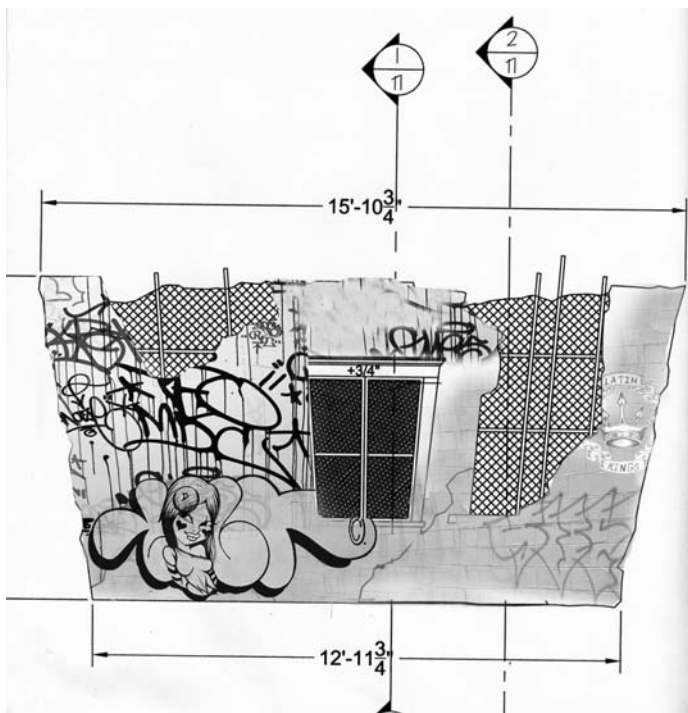
The opportunity for taggers to try their hands at graffiti art without risking a fall from a highway overpass or arrest in the wee hours of the morning behind a warehouse is compelling. Daily one can see young people standing before the huge walls outside the Writerz Blok offices, spray cans in hand learning the techniques for creating beautiful and amazing artworks from the simplest of tools. This guidance and education provided by the Writerz Blok staff gives youth a more positive place to express their creative impulses.

Often when a tagging incident has occurred somewhere in southeastern San Diego the staff of Writerz Blok will approach the culprit and offer him or her the opportunity to visit them and try their hand at legal graffiti art. This type of personal contact is critical to turning young lives around. No one is saying that this organization is going to change the world but there is no question that when a young person has an opportunity to refocus his or her negative energy and is given guidance by someone he or she respects the chance for positive change is good.

Most of us limit our spray-can work to the occasional, desperate attempt to “refinish” an old piece of metal, outdoor furniture (often with less than desirable results), but the people at Writerz Blok know how to take the humble spray-can and turn it into a tool as noble as a palette of oils.

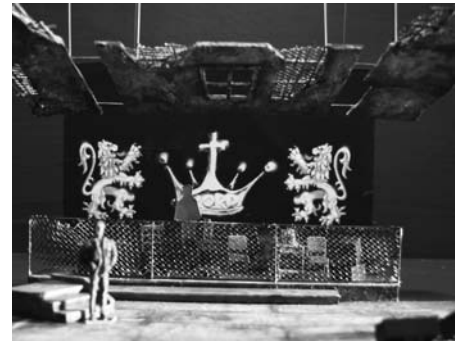
With that in mind, The Old Globe approached them with an idea: The theatre’s production of the new hip hop/rock musical *Kingdom* might be enhanced by the use of real graffiti art on its set. It’s not that the Globe’s scenic artists couldn’t paint such a set (indeed, our scenic artists have reproduced myriad styles of art from Renaissance masterworks to abstract expressionism with awe-inspiring technique) but the idea of a partnership with artists from a community organization seemed to be a unique and compelling opportunity to engage with our new neighbors in southeastern San Diego.

Ross Ambers, from the Jacobs Foundation, laid the groundwork for the partnership and introduced the Globe’s production staff to Marcus, Jose and Sergio. They toured The Old Globe’s new Technical Center on Market Street and got a crash course in set design. They discussed the show with the playwright, Aaron Jafferis, and conversed with the play’s director, Ron Daniels about his concept for the set design.



SCENIC ELEMENT WITH OVERLAY OF WRITERZ BLOK SAMPLE GRAFFITI.

Old Globe Resident Design Assistant, Sean Fanning, designed the set and worked with Writerz Blok to plan how their work would be used in the overall look of the set.



SET MODEL BY SEAN FANNING

Fanning’s design incorporates structures that evoke a raw cityscape. The design includes rough-edged surfaces that seem to embody the troubled characters in the play. But Fanning left the surfaces of his set model (a small-scale, cardboard, three-dimensional depiction of the set) blank; a canvas for the Writerz Blok staff, intern Ben Ramirez, and several other selected graffiti artists.

Writerz Blok sent samples of their work to Fanning who overlaid the pictures on a computer image of the set. Suddenly the vision for the world of the play came alive. The director wanted the graffiti images to be the more raw “tags” of the streets rather than the more sophisticated images that Writerz Blok is capable of doing, but some of those will be in evidence too.

Once the design was approved it was turned over to The Old Globe’s Technical Director, Ben Thoron who worked closely with Fanning to plan the construction of the set. The set was designed to be built in several small sections that would be relatively easy to transport because this set would need to move from its first home at Lincoln High School to The Old Globe in a short period of time.

Construction of the set took place at the theatre’s Technical Center on Market Street and then Writerz Blok came in to work on the painting. The Old Globe’s scenic artists prepared the surfaces and then graciously moved aside to allow the graffiti artists this opportunity to paint the work that would be seen by the thousands of the sophisticated theatre-goers who attend Old Globe productions.

Not all of our audience members love graffiti but none can ignore the gritty meaning that comes from the entire experience of *Kingdom*. For The Old Globe this play is about recognizing a new art-form; it’s about experiencing hip-hop culture; it’s about embracing a community and collaborating to build relationships that may have seemed impossible at an earlier time. It’s about art and what it does for our lives – whatever our perception of art may be.

CONTINUED ON PAGE 16

Profiles

Christian Amaraut

(Male Ensemble)



THE OLD GLOBE: Debut. REGIONAL: *A Chorus Line* (Al), *Charlie Brown* (Schroeder), *Five Guys Named Moe* (Little Moe), *Biloxi Blues* (Selridge). TOURS: *Go Diego Go Live!* Kaiser

Permanente's ETP. Christian is a native of San Diego, CA. This is Christian's *Ah* moment, "Dreams DO come true!!" Thanks to the cast of *Kingdom*, The Old Globe, Cassara Casting, Friends & Family! This is for Matt & Alan! – I love you!

Joey Auzenne

(Hector)



THE OLD GLOBE: Debut. THEATRE: *Kingdom*, Queens Theatre in the Park and The Public Theater; The Albee Workshops: *Psyche*, Stages Rep Theatre (Houston); *Drive Angry*,

ABC Network Diversity Showcase; *Broadway Backwards 3*, *Offstage: The East Village Fragments*, *Hair* (New York). NATIONAL TOURS: *The Great Railroad Race*, *Freedom Train*, *Amelia Bedelia and the Baby*. FILM & TV: *The Unusuals*, *Flight of the Conchords*, *Castle*, *All My Children*, *Law & Order*, *The Cinderella Man: The Story of James Braddock*, *Sex and the City: The Movie*. EDUCATION: BA in Vocal Performance, Minor in Theatre, Loyola University; AMDA, University of Houston. Thanks to Lu, my parents, and my talented *Kingdom* fam.

Kyle Beltran

(Andres)



THE OLD GLOBE: Debut. THEATRE: *Aida*, West Virginia Public Theatre; *When January Feels Like Summer*, City Theatre of Pittsburgh; *The Piano Lesson*, *Golden Boy*, *Into The Woods*, *The Broken Spoke*,

Death of Bliss, *The White Devil*, Carnegie Mellon University; *Bubble Boy*, Pittsburgh CLO/ASCAP. FILM/TV: *Guiding Light*, *The Seed* (music video). EDUCATION: BFA Musical Theatre Drama, Carnegie Mellon University School of Drama. Thanks to Michael Cassara, The Old Globe, the *Kingdom* cast and crew, and to my wonderful family and friends for their unwavering support!

Joyelle Cabato

(Female Ensemble)



THE OLD GLOBE: Debut. THEATRE: *A Chorus Line*, *Miss Saigon*, *Aida*, *Ragtime*, Starlight Theatre; *Children of Eden*, *Dreamgirls*, *West Side Story*, *Moonlight*; *A Christmas Carol*, San Diego Rep; *The*

King and I, Lyric Opera; *The Joy Luck Club*, ART; *Hotel Cassiopeia*, SDSU. EDUCATION: Ms. Cabato will receive her B.A. in Theatre Arts from San Diego State University this coming May.

Bayardo De Murguía

(Male Ensemble)



THE OLD GLOBE: *Titus Andronicus*, *Othello*, *A Midsummer Night's Dream*, *Julius Caesar*. THEATRE: *Britannicus*, Compass Theatre San Diego; *Gods of Hollywood*, San Diego Hispanic Theatre; *Besito*

Pa' Ti, Centro Cultural de la Raza San Diego. USD: *Einstein's Dreams*, *Arcadia*, *Grapes of Wrath*, *Yerma*. TV: Currently cast as a member of the first fully bilingual kids show called *Dos Y Dos*. EDUCATION: Mr. De Murguía received his BA in Theatre Arts from the University of San Diego.

Miguel Jarquin-Moreland

(Danny)



THE OLD GLOBE: Debut. NATIONAL TOUR: *Rent* (Angel). REGIONAL: *Godspell* (Jeffrey), Olney Theatre; *The Buddy Holly Story* (Ritchie Valens), Toby's Dinner Theatre; *Ragtime* (Tateh),

Lincoln Theater; *Such Sweet Thunder* (Principal Dancer), Kennedy Center; *Leonard Bernstein's MASS*, Kennedy Center. SYNTHETIC THEATRE: *Dracula* (Quincey Morris) Host and Guest (Ag-haza's Brother), Master and Margarita (Behemoth), Buratino: The Russian Version of Pinocchio (Buratino). COMMERCIAL: Bloom Commercial, IWIF Car Insurance Commercial TV/FILM: *America's Most Wanted*, Tribute to Mikhail Barishnikov, 25th Anniversary Kennedy Center Honors' Gala (Chita Rivera Tribute). EDUCATION: Miguel has a BM in Musical Theater from the Catholic University of America.

Cedric Leiba, Jr.

(Juan)



THE OLD GLOBE: Debut. OFF-BROADWAY: *Kingdom* (Juan), The Public Theater/QTIP. NATIONAL TOURS: *Rent* (Angel), *Go Diego Go Live!* (Diego), *Miss Saigon* (Ensemble).

REGIONAL: *Aida* (Mereb), *Five Guys Named Moe* (Nomax), *Smokey Joe's Cafe* (Ken). Featured soloist with the Boston Pops and John Williams at Symphony Hall. EDUCATION: MM in Musical Theater, The Boston Conservatory; BM in Vocal Performance, Stetson University. "Para mi Dios, mi familia y mi tierra."

Diahann McCrary

(Female Ensemble)



THE OLD GLOBE: Debut. THEATRE: *Besito Pa' Ti*, Moving Cultural Theatre; *Crazy For You*, Starlight Theatre; *The House of Chaos* (world premiere), Asian American Repertory Theatre; *Dames*

at Sea, Lamplighters Theatre. TV: *The Jungle Book*. EDUCATION: BA Theatre Arts Performance, San Diego State University expected in 2009.

Gerardo Rodriguez

(Cano)



THE OLD GLOBE: Debut. NEW YORK: *Water* (Princess Grace Work-in-Progress Award) CULTUREMART at HERE; *Milk-N-Honey*, Lightbox Theatre; *Fresh Play Festival*, MCC; *King-*

dom, NYMF, NAMT, The Public Theater/QTIP; *The Cherry Orchard*, Atlantic Theater Company; *With Love, Gabe*, INTAR; *Lobster Face*, Calpulli/Immediate Theater Company; *President Harding is a Rock Star*, Les Freres Corbussier, HERE; *The Darius Project*, 78th St. Theatre Lab; *Hanjo*, HERE. REGIONAL: *Three Farces and a Funeral*, ART; *Rope*, Stoneham Theatre; *Doctor's Dilemma*, *Mother Courage*, ART. TV/FILM: *Gossip Girl*, *OLLL*, *Conviction*, *Law & Order: CI* and *SVU*, *Jonny Zero*, *Cruzando*, *Winter of Frozen Dreams*, *Don't Let Me Drown*, *Brothers*, *Dogs and God*. EDUCATION: MFA, Institute for Advanced Theatre Training at Harvard/Moscow Art Theatre.

Amirah Vann

(Marisa)



THE OLD GLOBE: Debut. CREDITS INCLUDE: A workshop of *Kingdom*, The Public Theater/QTIP; *Blueprint*, Theatre Row Studios-SPF; A workshop of The Brother/Sister plays,

McCarter Theater/The Public Theater; *Laughing Pictures*, Flea Theater; *The Making of Eugenie Doe*, Ohio Theater. FILM: Independent film *Once More with Feeling*. ELSEWHERE: Favorite NYU credits include *A Raisin in the Sun* (Ruth) and *Working* (Delores/Waitress). EDUCATION: MFA from NYU's Tisch Graduate Acting Program; BA in Theater from Fordham University at Lincoln Center. She is also a recipient of the Princess Grace award in Acting, AEA, AFTRA, and SAG member.

Aaron Jafferis

(Book and Lyrics)

Kingdom, *The Weird Sisters* (music by Ian Williams), *Stuck Elevator: The Super-Heroic Stationary Journey of Ming Kuang Chen* (music by Byron Au Yong), *Kidnapping Water: Bottled Operas* (music by Byron Au Yong), *Shakespeare: The Remix* (music by Gihieh Lee), *No Lie: A Hip Hop Bus Trip* (music by Alex Vittum and Liam Baum). Aaron has performed his hip hop poetry at Madison Square Garden, the Kennedy Center, and the National Poetry Slam Championships, where he was the 1997 Open Rap Slam champion. He received his BA in Arts & Social Change from the University of California at Berkeley, studied at the Universidad Nacional Autónoma de México, and received his MFA in Musical Theatre Writing from NYU. More at www.aaronjafferis.com.

Ian Williams

(Music)

Ian Williams is a composer and songwriter whose theatre credits include *Kingdom*, *The Weird Sisters* (words by Aaron Jafferis), and *Story of an African Farm* (words by Sophie Jaff). He composes music for the NYC-based dance company DNOdance, as well as writing and performing with the Seattle-based indie band The

Thoughts, whose debut album, *Consider the Bear*, is being released in March 2009. He currently lives in Seattle, WA. Awards include the 2008 Richard Rodgers development award and 2006 Most Promising New Musical (for *Kingdom*) at NYMF.

Ron Daniels

(Director)

Ron Daniels was born and raised in Rio de Janeiro, Brazil and was a founder member of the Teatro Oficina, in São Paulo. He is an Honorary Associate Director of the Royal Shakespeare Company and a former Associate Artistic Director of the American Repertory Theatre, in Cambridge, MA. He has directed many productions in the US, at regional theatres and in New York, including *Richard II*, *Richard III* and *Macbeth* for the Theatre for a New Audience, *One Flew Over the Cuckoo's Nest* for the Public Theater and *Points of Departure* for INTAR, the Latino theatre company. Upcoming productions include *Carmen* at Michigan Opera Theatre, *Così fan Tutte* at Arizona Opera, *Tosca* at Colorado Opera, and *Il Postino* with Plácido Domingo, at the LA Opera. Also in preparation is his own translation from the Portuguese of *New Directives in Times of Peace*, by Brazilian playwright Bosco Brasil, for INTAR.

Tony Caligagan

(Choreographer)

Tony Caligagan started in San Diego as a principal dancer with Patricia Rincon's "Jazz Unlimited Dance Company" and the Isaacs' McCaleb "Three's Company" dance. He quickly became known for his versatility and athleticism, receiving a number of prestigious awards from the San Diego Dance Alliance, San Diego Opera, and then into lead roles with Pacific Opera, Starlight Theater, and Sacramento Music Circus, before heading to dance on Broadway. During his eight-year stint in New York, Tony worked directly with Jerome Robbins in both the Broadway cast and as a principal on the international tour of *Jerome Robbins Broadway*. The experience of working with a choreographic legend such as Robbins was inspiring. Since then Tony has won numerous awards for his own staging and choreography in the corporate entertainment industry. He has also performed in numerous television commercials, including a

principal spot with Paula Abdul. He was recently featured on the PBS broadcast/DVD of *Broadway, The American Musical* in his original role of Bernardo in Jerome Robbins' production of *West Side Story*. Tony has been on faculty at University of California San Diego for over 14 years teaching Musical Theater Jazz Dance and Latin Dance. He and his partner/wife, former Broadway dancer Maria Neenan, create national corporate and commercial events with their Heatwave Productions company (www.heatwaveproductions.com). They also are directors of one of the top latin dance companies in San Diego — Salsa Inferno Dance Company (www.salsainfernodance.com). Their work has been seen on stages across the southland and often on television. Their well-known weekly Encinitas salsa class was voted "Best OP" by San Diego Magazine in 2008. Maria and Tony are the proud parents of four very special people: Logan, Austin, Amara, and Gracie.

Sean Fanning

(*Scenic Design*)

THE OLD GLOBE/USD: *A Midsummer Night's Dream*. REGIONAL: *A Christmas Carol, A Little Night Music*, Cygnet Theatre (Old Town), *The Receptionist, The Matchmaker* Cygnet Theatre (Rolando). ELSEWHERE: *Zombie Prom* (2008 Patte Award for Scenic Design); *The Grapes of Wrath, The People v. Mona, A Man of No Importance*, San Diego State University; *Das Barbecu*, Theatre in Old Town. Sean is the Resident Design Assistant at the Old Globe and has worked as a design assistant for productions at the San Diego Opera and the Los Angeles Opera. He holds an MFA in Scenic Design from San Diego State University.

Charlotte Devaux

(*Costume Design*)

THE OLD GLOBE: Designer: *Since Africa, Edward Albee's Who's Afraid of Virginia Woolf?, Trying, A Body of Water, The Prince of L.A., I Just Stopped By to See the Man, Fiction, Two Sisters and a Piano, Blue/Orange, Splendour, All My Sons, Betrayal, The SantaLand Diaries, Da*; Resident Assistant Costume Designer: Over 35 productions including *The Women, Chita Rivera: The Dancer's Life, Dancing in the Dark, A Catered Affair, The Times They Are A Changin', Dirty Rotten*

Scoundrels, Lucky Duck, Imaginary Friends, Dr. Seuss' How The Grinch Stole Christmas! and Summer Shakespeare Festival. ELSEWHERE: Miami Libre, Cuban Dance Musical, Adrienne Arscht Center for the Performing Arts (Miami), *Cabaret Dances*, Nyumbani Project, Trolley Dances, San Diego Dance Theatre. INTERNATIONAL: *Dr. Livingstone, I Presume* (premiere), London; *Limmaeus, Prince of Flowers*, Botanic Gardens, Christchurch, New Zealand and Sydney, Australia (winner, Fringe First, Edinburgh Festival); also in New Zealand: *Suburb, Twelfth Night*, Christchurch Repertory Theatre; *Hopes, Dreams and Perditions*, The Court Theatre; Associate Designer of The New Zealand Christchurch Drama Theatre. FILM/TV: Costume designer, stylist and wardrobe supervisor for Television New Zealand's live children's programming and drama series. Designed a variety of New Zealand short films.

Nate Parde

(*Lighting Design*)

THE OLD GLOBE: Debut. ELSEWHERE: *The Hit, Into the Woods, The Voyage Inheritance, Susan and God, Rehearsal for Murder, Cold Comfort Farm, Pump Boys and Dinettes, South Pacific, The Boys Next Door, Smoke on the Mountain, An American Christmas*, Lamb's Players Theatre; *Golden Boy*, New Village Arts. The Tommy Tune Awards, Theatre Under the Stars; LIVE MUSIC: House Design for many acts including Los Lonely Boys, Lady-smith Black Mambazo and John Denver Band, One World Theatre in Austin, Texas. EDUCATION: Nate received an MFA in lighting design from the University of Texas, Austin.

Paul Peterson

(*Sound Design*)

THE OLD GLOBE: Over 65 productions, including: *Six Degrees of Separation, Since Africa, The Women, Back Back Back, Sight Unseen, The Pleasure of His Company, The American Plan, Sea of Tranquility, Dr. Seuss' How The Grinch Stole Christmas!, Hay Fever, Bell, Book and Candle, Edward Albee's Who's Afraid of Virginia Woolf?, Two Trains Running, Hold Please, Restoration Comedy, The Four of Us, Pig Farm, The Sisters Rosensweig, Trying, Moonlight and Magnolias, Vincent in Brixton, I Just Stopped By to See the Man, Lucky Duck, The Intelligent Design of Jenny Chow, Blue/Orange, Time*

Flies, Pentecost, Compleat Female Stage Beauty, The Boswell Sisters, Crumbs from the Table of Joy. ELSEWHERE: Centerstage, Milwaukee Rep, San Jose Rep, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry Theatre, North Coast Rep, Diversionary Theatre, Cape Fear Regional Theatre, Hope Summer Repertory Theatre, Malashock Dance & Company, The University of San Diego, San Diego State University, and the Freud Theatre at UCLA. EDUCATION: BFA in Drama with an emphasis in Technical Design from San Diego State University.

Cian McCarthy

(*Music Director*)

BROADWAY: *In The Heights*. REGIONAL: *I Love You, You're Perfect, Now Change, Les Miserables, Oliver, Babes in the Wood* and the premiere of *Dance Overtures* at the Cork Opera House. Headline performances at the Guinness Jazz Festival, Sundance Film Festival and The National Concert Hall, Ireland. In the U.S.: House of Blues and S.O.B.s. Live performances on National TV with rock band Kudos. Graduate of Berklee College of Music, Major in Jazz Composition and Performance.

Anjee Nero

(*Stage Manager*)

THE OLD GLOBE: *Jerry Herman's Broadway*, 2007 Shakespeare Festival. ELSEWHERE: *Tobacco Road, The Seven, The Adding Machine, Mother Courage, Current Nobody*, La Jolla Playhouse; *Post Office, The Murphy Game* workshop, Center Theatre Group; *Mother Courage*, Berkeley Repertory; *Filler Up!*, Adirondack Theatre Festival; *Suicide, Incorporated, Wait, Jem & I*, id Theatre Company, Seven Devils Playwrights Conferences; *Waiting for Godot, Hedwig and the Angry Inch*, Risk Theatre Initiative; *Inspecting Carol, A Chorus Line, Cyrano*, Plano Repertory Theatre. DANCE: *Dream Report*, Allyson Green Dance, featuring Lux Borreal; *Garden of Forbidden Loves, Garden of Deadly Sound*, IMAGOmoves & International Hungarian Theater Festival of Cluj; *Only Sound Remains*, Japan America Theatre; *Garden Trilogy*,

IMAGOmoves. OTHER: (*The New UrSonata* with Steven Schick, *Let There Be Light: A Tribute to Chris Parry*, UCSD; *Men are from Mars, Women are from Venus*, Dallas Theater Center Gala; industrials with MSI Production Services, Inc. EDUCATION: MFA Stage Management, UCSD. Proud member of Actors' Equity.

Tareena Devona Wimbish

(Assistant Stage Manager)

OLD GLOBE: Debut. ELSEWHERE: *Night Sky*, Mo'olelo; *The Tutor*, Vox Nova; *A Christmas Carol*, Goodman Theatre; *Joe Turner's Come and Gone*, Congo Square Theatre Company; *Coronado* and *The Exonerated*, American Stage. EDUCATION: Tareena is a MFA Stage Management candidate at UCSD, and the recipient of the San Diego Fellowship.

Louis G. Spisto

(CEO/Executive Producer)

Louis G. Spisto has led The Old Globe since October 2002. During his tenure, Spisto spearheaded the return of the Shakespeare Repertory Season and brought to the Globe several new musicals, including the critically-acclaimed *A Catered Affair*, the launch of the national tour of the Tony Award-winning *Avenue Q* and the Broadway transfers of *Chita Rivera: The Dancer's Life* and the Twyla Tharp/Bob Dylan musical, *The Times They Are A-Changin'*. He has produced over 75 plays and musicals, including *Dirty Rotten Scoundrels*, the west coast premiere of the Tony-winning play *Take Me Out* and the annual holiday favorite, *Dr. Seuss' How the Grinch Stole Christmas!*. Spisto has managed the Globe's Capital Campaign to raise \$75 million by the Theatre's 75th anniversary in 2010. Launched in March 2006, the campaign has reached 85% of its goal to date. A strong advocate of arts education, Spisto initiated several new programs including an innovative cross-border project and a new play development program and several new initiatives in Southeastern San Diego. He also launched a free matinee series which brings thousands of students to the Globe's productions. He holds a Masters degree from the University of Wisconsin in Arts Administration and a Bachelors of Business Administration from the University of Notre Dame, and acted, directed, produced plays and musicals through

out his early years through college and graduate school. Mr. Spisto has served as chief executive for the Pacific Symphony, Detroit Symphony, and American Ballet theatre.

Darko Tresnjak

(Resident Artistic Director)

DIRECTING CREDITS AT THE GLOBE INCLUDE: *The Women*, *The Pleasure of His Company*, *All's Well That Ends Well*, *Bell, Book and Candle*, *Hamlet*, *Pericles*, *The Two Noble Kinsmen*, *Antony and Cleopatra*, *The Winter's Tale*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *Titus Andronicus*.

OTHER CREDITS INCLUDE: *The Merchant of Venice*, Royal Shakespeare Company, Theatre for a New Audience; *All's Well that Ends Well*, *Antony and Cleopatra*, Theatre for a New Audience; *The Two Noble Kinsmen*, The Public Theater; *Princess Turandot*, *Hotel Universe*, Blue Light Theater Company; *More Lies About Jerzy*, Vineyard Theatre Company; *The Skin of Our Teeth*, *Rosencrantz and Guildenstern Are Dead*, *The Winter's Tale*, *Under Milk Wood*, *Moving Picture*, *The Blue Demon*, *Princess Turandot*, *The Love of Three Oranges*, Williamstown Theatre Festival; *Heartbreak House*, *What the Butler Saw*, *Amphitryon*, *The Blue Demon*, Huntington Theatre; *Hay Fever*, *Princess Turandot*, Westport County Playhouse; *A Little Night Music*, *Amour*, Goodspeed Musicals; *Rosencrantz and Guildenstern Are Dead*, Long Wharf Theatre; and *The Two Noble Kinsmen*, Chicago Shakespeare Theatre. His opera credits include the American premieres of Victor Ullmann's *Der zerbrochene Krug* and Alexander Zemlinsky's *Der Zwerg*, Los Angeles Opera; and the American premiere of Rimsky-Korsakov's *May Night*, Sarasota Opera. UPCOMING: *Walter Braunfels' Die Vogel* at the Los Angeles Opera, conducted by James Conlon.

Jack O'Brien

(Artistic Director Emeritus)

Mr. O'Brien served as the Artistic Director of The Old Globe from 1982 through 2007. Recent Globe productions: *Dirty Rotten Scoundrels*, *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, *Dr. Seuss' How the Grinch Stole Christmas!* WEST END: *Love Never Dies* (sequel to Andrew Lloyd Webber's *Phantom*, Fall 2009), *Hairspray* (Olivier Award for Best

Musical, Best Director nomination). BROADWAY: *Impressionism* (March 2009) Creator/Supervisor, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Coast of Utopia* (2007 Tony Award® for Best Direction of a Play, which won a total of 7 Tony Awards, including Best Play), *Dirty Rotten Scoundrels* (Tony nominations: Best Director and Musical), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *The Invention of Love* (Tony nominations: Best Director and Play), *The Full Monty* (Tony nominations: Best Director and Musical), *More to Love*, *Labor Day*, *St. Louis Woman*, *Pride's Crossing*, *The Little Foxes*, *Happgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall, *Il Trittico*, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 2004 Thomas DeGaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001 Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan's 2008 International Achievement Award. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

FOR THIS PRODUCTION

Additional Staff

Asst. Costume Design.....Shelly Williams



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-826, IATSE.



This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.

WHAT IS HIP-HOP CULTURE?

For many Americans the music and ideals of hip-hop culture seem entirely negative and dangerous. Rap artists often record songs with lyrics that seem to glorify gangs and violence and the depiction of women is often derogatory and demeaning. But there's more to the story.

Hip Hop culture is founded on four pillars: Graffiti, Break Dancing, DJ and rapping. Also included in the culture is slang, beatboxing (creating rhythms without instruments by using the mouth) and hip-hop clothing style.

In his fascinating article for the April, 2007 issue of National Geographic, James McBride describes hip hop culture's roots. "This is how it worked: One guy, the DJ, played records on two turntables. One guy—or girl—served as master of ceremonies, or MC. The DJs learned to move the record back and forth under the needle to create a *scratch*, or to drop the needle on the record where the beat was the hottest, playing *the break* over and over to keep the folks dancing. The MCs *rapped* over the music to keep the party going. One MC sought to outchat the other. Dance styles were created —*locking* and *popping* and *breaking*. Graffiti artists spread the word of the / because the music was all about identity: I am the best. I spread the most love in the Bronx, in Harlem, in Queens. The focus initially was not on the MCs, but on the dancers, or B-boys. Commercial radio ignored it. DJs sold mix tapes out of the back of station wagons."

But that, as McBride says, is the short history. The rest of the story is more complicated and goes back to the angers and frustrations of life that the minority peoples of America have endured for centuries. It's a history that is enmeshed with cycles of poverty and a desire to be heard. And it is an emergence of new art-forms that, like all art, express the times from which they have sprung. Some will embrace the culture and some will turn away. Some in the hip-hop culture will figure out how to demonstrate what is good about it and will follow what Marcus Tufano described in his explanation of the work of Writerz Blok as, "a blueprint for the next generation." A way, perhaps, for people of all cultures and generations to find common ground; to see themselves and each other through art, the mirror of life.



Want to know more? Here are some internet links that provide a glimpse into the world of hip-hop:

<http://ngm.nationalgeographic.com/2007/04/hip-hop-planet/mcbride-text/1>

<http://ngm.nationalgeographic.com/2007/04/hip-hop-planet/hip-hop-learn>

<http://www.daveyd.com/>

<http://www.artcrimes.com/>

<http://techno.org/electronic-music-guide/>