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Rock and Rap confidential described Besskeps’ 1st CD Bluze Langwij as "The most musical mixture of spoken word with the instrumental truth..."

SPECIAL THANKS

The Center For Ideas and Society
The Black Voice News
Red Bull
UCR Theater Department
James White
Demos Franklin
Mark Gonzales
Magwa Ibrahim
Moufaahza
Donna Taylor
Stephon Randolph
Derek McGee
Daina Decker
Kellie Porter
Cheryl Brown
Another Peace
Marc Woodson
As the curtain rises on hip hop drama we see plays with raps, plays with a hip hop beat, plays with hip hop influenced clothes, plays addressing some of the controversy ascribed to the music of this generation. But hip hop drama is much more than throwin' a rap or a broth a saggin' in the middle of a play just for effect. As hip hop drama grows we'll not only discover new and innovative ways of exploring while employing aspects of its culture, but we'll also discover ways of rushin' theater stages with the same hip hop sensibility that turned two turntables into a band.

I consider my work Hip Hop Drama. From plays where my characters quote KRS-ONE (Let us begin, what where why and when, but let me explain...) and Run DMC (ya know I'm proud to be Black y'all...) to my Hip Hop Opera: Keep Heads Ringin', my work draws on the dynamics, essence and history of hip hop, to not only strengthen it, but to ensure that my audience (the hip hop generation) is fully represented not only by what is seen, but equally by what's said. In the same way that hip hop samples beats, words and sounds, in my work I find it effective and powerful to weave disparate elements from (post) modern culture. One example of this is in the play Blackballin' where I feature a “Talking Backboard” cut from a lynching tree to school a college basketball player on his dim future. This backboard employs everything from rap lyrics, the dozens, to a TV game show to make its point. The same play re-writes the “Battle Royal” scene from Ralph Ellison's Invisible Man by thrusting the blindfolded boxer into the blinding flicker of Hollywood cinema, drawing distinct and explicit parallels between the two American obsessions.

This, I submit, is theater designed with the hip hop generation in mind. Theater that not only provokes thought, but promotes thinking.

As hip hop heads get older some of us are in our late thirties and forties now some of the things that we are wanting to express can't be confined to expression through only one element (hip hop music). Theatre allows us to employ many of the elements simultaneously in order to best say what we have to say. Festivals like the The Cali (ie) Hip Hop Theatre Festival are a great way of introducing those outside of the culture to it, as well as speaking to and for those of us who are in it.

In past years, The Cali (ie) Hip Hop Theatre Festival has featured artists such as Will Power, Danny Hoch, Jonzi D, Aya De Leon, Kamilah Forbes, Mark Gonzales, Bess Kepp and graffiti artist Archer.

This year, the festival will focus on local artists including: A Mic and Dim Lights Alumni, Nikol Hodges and Mark Gonzales. Participants will also be given the opportunity to explore hip hop elements up close through workshop and conversations with artists.
Cali(ie) Hip Hop Theatre Festival

TUESDAY
APRIL 4, 7 PM
THA PANEL
A panel of Hip-Hop artists will sample their work and offer the audience personal insight and in its relationship to Hip-Hop.
Theatre Lab, Ummi 411
UC Riverside

WEDNESDAY
APRIL 5, 8 PM
THA PERFORMANCE
A special evening of Hip-Hop theatre performances featuring excerpts from the works of Rickerby Hindele and Madeline Ringing
University Theatre
UC Riverside

THURSDAY
APRIL 6, 8 PM
THA WORKSHOP
The Hip Hop On Stage workshop in the morning will provide opportunity for the Hip Hop theatre trio to share their experience of creating
Together - Led by Tha Panel
UC Riverside

FRIDAY
APRIL 7, 8 PM
THA WORD
An evening of spoken word by A-M, R.H. Clark and others performing original pieces
Theatre Lab, Ummi 411
UC Riverside

Hip Hop Stage

Cali(ie) Hip Hop Theatre Festival
Mark Gonales: CHAMPIONS

Mark proceeded to travel across coasts as a poet, justice, as well as an organizer for the End-Dependence collection addressing the division between Xicano, Central America, and with human rights groups and activists such as Yuri Kochiyama, Cesar Cruz, Critical Resistance, Taqii Ali, and the M.O.VE. organization. He is a member of the Mic and Dim Lights Alumni, whose performances creatively advocate social justice, as well as an organizer for the End-Dependence collective, whose East and West Coast tour gathered critical acclaim for its addressing of the division between Xicano, Central American, and other ethnic communities.

In December of 2003, Mark traveled to Palestine as part of the MPAC Alternative Media Project, documenting first hand the struggle of an Occupied People as means of providing alternative American voices through spoken word and hip-hop. Since his return, he has created several Hip Hop Theater and spoken word performances that deal with issues of Occupation, Human Rights, and economic democracy. He is currently working with several artists on "Occupied People: Liberated Voices", an audio and visual documentary that utilizes the creative language of spoken word and hip-hop to discuss economic and historical realities of Occupation and its relation to other global struggles for social justice. In 2005, he will be attending the World Social Forum in 2005 with a delegation of artists and activists in order to create, and strengthen links between continents inside and outside of the Americas.

Nikol Hodges

Nikol Hodges is an actress, playwright and youth activist who has performed before audiences professionally for over eleven years. She is a member of the Screen Actors Guild and AFTA and has been a featured performer on several television shows including co-starring role on the award winning Judging Amy and a supporting role with Richard Dreyfus in The Education of Max Bickford. Hodges has also appeared in several independent films including Prentice Penny's Soul Talkin' which won critical acclaim at the Soulandence Film Festival and has run on Blackstar.

Nikol is also a youth activist who uses theater and Hip hop to incite youth to develop a critical consciousness for social change in the United States. She helped start the Hip Hop Archivist, show fundraising grants, and fellowships are: the Ford Foundation, the Showtime Television Network, ASK Theater Projects, the GeVa Theater in New York, the Mark Taper Forum, the Cornerstone Theatre, and the Bay Area Playwrights Festival. Institutions such as Stanford University, the University of Massachusetts-Amherst, the University of Houston, Howard University and the University of Aarhus, Denmark are just some of the entities that have hosted Hinds.

Thursday Workshop

Facilitator: RICKEBRY HINDS

Rickbery Hinds is a 23 year old Inland Empire native. His focus is to use the art of dance and spoken word has a tool to reach the youth or just people in general. Also to provide a positive and unique perception of Hip Hop culture, spoken word and dance. He has done dance openings for artist such as KRS One and Trek Life. Some of his spoken word performances include: The African Market Place, UCLA, USC and UCR Hip Hop Theatre festival.
UCR DEPARTMENT OF THEATRE
COMING EVENTS

May 7, 8, 14 & 15, Friday & Saturday, 8:00pm
May 15, Saturday, 2:30pm Matinee
INTO THE WOODS Music and Lyrics by Stephen Sondheim, Book by James Lapine Directed and
choreographed by Jim Alexander Baker and wife, cursed with childlessness by the Witch, must
steal and swindle Cinderella, Little Red, Rapunzel and Jack in this lively, irreverent fairy tale. 5
Performances University Theatre $18 General, $12 Students & Seniors Parking: $4 in Lot 6
(No fee with UC permit)

May 11 & 12, Tuesday & Wednesday, 6:30 - 9:30pm
May 13, Thursday, Callbacks only
AUDITIONS
PLAYWORKS by UCR Playwrights
Premiere productions exploring issues and textures of contemporary life by the best UCR student
playwrights. A different slate of work is scheduled for each performance. Rehearsals Begin: May
17 Production Runs: May 27 - 29, (4 performances) Clothing: Simple, business-like; flat shoes;
hair back and away from face. Cast members must be registered UCR students Theatre Lab,
HUMN 411 Parking: $5 permits available at Information Kiosks

May 27 - 29, Thursday - Saturday, 8:00pm
May 29, Saturday, 2:30pm Matinee
PLAYWORKS by UCR Playwrights Premiere productions exploring issues and textures of con-
temporary life by the best UCR student playwrights. A different slate of work is scheduled for
each performance. 4 Performances: Theatre Lab, HUMN 411 Admission: Free Parking: $4 in Lot
6 (No fee with UC permit)

June 1 & 2, Tuesday & Wednesday, 6:30 - 9:30pm
June 3, Thursday, Callbacks only
AUDITIONS for Fall 2004 Clothing: Simple, business-like; flat shoes; hair back and away from
face. Reading Copies: Reserve Book Room at Rivera Library Cast members must be registered in
THEA 170 Studio Theatre, ARTS 113 Parking: $5 permits available at Information Kiosks

TICKETS: (909) 787-4331 Fine Arts Ticket Office: located on campus at the University Theatre adjacent
to Lot 6 Hours: Monday through Friday, 10:00am- 4:00pm and one hour before performances.
ARTS Ticket Office: located on campus at the ARTS Building at the University Avenue entrance to UCR
across from Lot 1

INFORMATION: (909) 787-3245 www.theatre.ucr.edu E-mail kathleen.deatley@ucr.edu to receive email
notices about new developments in plays, concerts and lectures.
Hip Hop Theater Camp
Ages 13-18
(Entering Freshman year in high school)
July-18-23
UCLA
College credit is also available to students who attend this camp

Hip-hop theater is the latest element to emerge from this generation of American youth culture. Hip-Hop theater is theater that uses any of the four founding elements of hip-hop culture as the primary language of the stage; those four elements being: rappin', breakdancing, DJ'ing and Graffiti art. The Hip Hop Theater camp has the sensibility of hip hop but combines techniques of traditional theater. The camp will explore hip-hop theater beginning with an exposition on the culture that spawned it. It will break down the elements of hip-hop and how it evolved. In addition the camp will introduce the basic elements of theater: the stage, the playwright, the director, lighting and sound, designers. Campers will then fuse the elements together in an artistic expression of "hip-hop" theater to be presented as a "work in progress." National expert and University of California Riverside Professor Rickerby Hinds is the leading authority in this field and will head this ground-breaking camp.

usperformingartscamps.com