





red, black & GREEN: a blues

conceived and directed by Marc Bamuthi Joseph
produced by MAPP International Productions

“red, black & GREEN: a blues is both affirmation and catalyst, a testament to unwavering commitment and creativity and a form of theater that triggers questions about if/how we consider the well-being of one another.”

- The Berkeley Graduate

Marc Bamuthi Joseph’s **red, black & GREEN: a blues (rbGb)** is an interactive installation and performance that blends spoken word, music, film and contemporary and hip-hop dance to re-imagine a green movement that is inclusive of black and brown voices, and posits that valuing LIFE is the first step to valuing the planet.

Developed during a three-year community-based civic and artistic process, *rbGb* takes place within a modular set of row houses made from repurposed materials, designed by visual artist Theaster Gates. These houses represent four American cities -- Oakland, New York, Houston, and Chicago -- where *rbGb*’s narrative grew out of the stories and energy cultivated at Joseph’s signature Life is Living Festivals. Within and among the houses, distinctive characters share personal stories through poetry, monologue, song, and movement that reflect on poverty, violence, racial consciousness -- and how we, as a collective society, can invent and navigate sustainable survival practices in urban America. Immersing audiences in a new mode of kinetic performance, *rbGb* strives to unite communities around a broader definition of “sustainable living” and to be a catalyst for cultural and creative engagement.

Directed by Cornerstone Theater’s Michael John Garcés, Joseph is joined on stage by an ensemble cast, including actor/dancer Traci Tolmaire, musician Tommy Shepherd, and vocalist/visual artist Theaster Gates. Additional collaborators include choreographer Stacey Printz, filmmaker Eli Jacobs-Fantauzzi, lighting designer James Clotfelter, and media designer David Szlasa.

red, black & GREEN: a blues premiered at Yerba Buena Center for the Arts in October 2011, with additional venues in the 2011-12 season (see back for schedule). *rbGb* will be presented as part of the 2012 BAM Next Wave Festival and is available for touring in 2012-13.

For more information, contact:
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red, black & GREEN: a blues 2011 - 2012 Tour Schedule

World Premiere! Yerba Buena Center for the Arts San Francisco, CA	October 13 - 15; 20 - 22, 2011
Cynthia Woods Mitchell Center at University of Houston Houston, TX	November 4 - 5, 2011
Scottsdale Center for the Performing Arts Scottsdale, AZ	January 20, 2012
Walker Art Center Minneapolis, MN	March 16 - 17, 2012
Museum of Contemporary Art Chicago Chicago, IL	April 12 - 14, 2012
Bates College Lewiston, ME	April 27 - 28, 2012
Institute of Contemporary Art Boston, MA	May 10 - 13, 2012
Central District Forum for Arts & Ideas with Seattle Center Seattle, WA	May 30 - June 2, 2012

**** please see mappinternational.org for schedule updates**

MARC BAMUTHI JOSEPH



Marc Bamuthi Joseph is one of America's vital voices in performance, arts education, and artistic curation. In the Fall of 2007, Bamuthi graced the cover of Smithsonian Magazine after being named one of America's Top Young Innovators in the Arts and Sciences. He is the artistic director of the 7-part HBO documentary "Russell Simmons presents Brave New Voices" and an inaugural recipient of the United States Artists Rockefeller Fellowship, which annually recognizes 50 of the country's "greatest living artists." In May 2011, Bamuthi was announced as this year's Alpert Award winner in Theater.

After appearing on Broadway as a young actor, Joseph has developed several poetically based works for the stage that have toured across the U.S., Europe, and Africa. These include *Word Becomes Flesh*, *Scourge*, and *the break/s: a mixtape for stage*, which co-premiered at the Humana Festival of New American Plays and the Walker Arts Center in the Spring of 2008. Bamuthi's *Word Becomes Flesh* was re-mounted in December 2010 as part of the National Endowment for the Arts' "American Masterpieces" series, and will tour throughout North America and Hawaii through 2013. In addition, Joseph wrote the commissioned libretto, *Home in 7* for the Atlanta Ballet in 2011, and is directing Dennis Kim's *Tree City Legends* at Intersection for the Arts in 2012.

A gifted and nationally acclaimed educator and essayist, he has lectured at more than 200 colleges and universities, been a popular commentator on National Public Radio, and has carried adjunct professorships at Stanford University, LeHigh University, Mills College, and the University of Wisconsin. Bamuthi's proudest work has been with Youth Speaks where he mentors 13-19 year old writers and curates the Living Word Festival and Left Coast Leaning. He is the co-founder of Life is Living, a national series of one day festivals designed to activate under-resourced parks and affirm peaceful urban life through hip hop arts and focused environmental action.



Aesthetically urban, pedagogically Freirean, I derive personal performed narratives out of interdisciplinary collaboration. This work as writer and performer reflects an evolving aesthetic that integrates spoken word poetry with contemporary movement to birth a new theatrical form based on hip hop aesthetics.

My work changes, but philosophically my goals do not.



The approach is populist, intentionally instructive, and demonstrably experimental in terms of literacy and literary form.

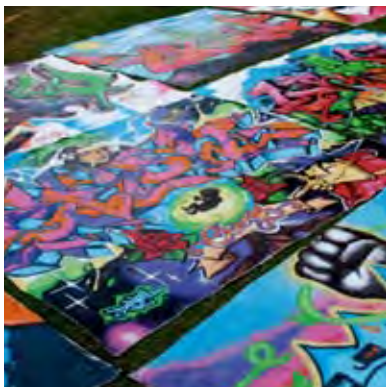
The aesthetic is principally non-European or “alt-white,” which is to say that I challenge models of classicism from both cultural and environmental perspectives.



I seek to create space for ritual magic AS performance, and also ritual magic IN performance.

I EXPLICITLY seek to present art that reflects and inspires transformation on personal and collective levels, and that constructs safe space for this transformation to take place.

-Marc Bamuthi Joseph



creative collaborators



Michael John Garcés (Director) is the artistic director of Cornerstone Theater Company, a community-engaged ensemble in Los Angeles where he most recently directed the musical *Making Paradise* by Tom Jacobson, Shishir Kurup and Deborah Wicks La Puma, and *3 Truths* by Naomi Iizuka. Other recent directing credits include, *Oedipus El Rey* by Luis Alfaro at the Woolly Mammoth Theatre Company, where he is a company member, and *Funnyhouse of a Negro* by Adrienne Kennedy at CalArts. Other theatres at which he has directed include Hartford Stage, The Guthrie Theatre, New York Theatre Workshop, The Children's Theatre Company, Second Stage, Huntington Theatre Company, INTAR, Yale Repertory Theatre, The Cherry Lane, The Atlantic Theater Company and Repertorio Español. Garcés is on the executive board of the Stage Directors and Choreographers Society. For Cornerstone he wrote *Los Illegals*, created in collaboration with communities of day laborers and domestic workers, also produced in Phoenix, Arizona by Teatro Bravo, and which will be published in this summer's Theatre Magazine (Yale School of Drama/Duke University Press). Other plays he has written

include *THE WEB* (needtheatre), *points of departure and customs* (INTAR), and *Acts of Mercy* (Rattlestick Playwrights Theater). Short plays include *hymn in three parts* (Chalk Rep), *inhabited* (Red Fern Theatre Co.), *tostitos* (EST Marathon of One-Act Plays), *on edge* and *the ride* (Humana Festival), *audiovideo* (Drama League/Directors Project), and *catch and sandlot ball* (Mile Square). He wrote the text for composer Alexandra Vrebalo's oratorio *Stations*, recently performed at the NOMUS Festival in Novi Sad, Serbia. Garcés is a recipient of the Princess Grace Statue, the Alan Schneider Director Award, and a TCG/New Generations Grant. He is a proud alum of New Dramatists.

Theaster Gates (Set/Installation Design & Performer) is a Chicago-based artist whose practice covers performance and installation, urban planning and design, and the traditional fine arts. His work in performance, installation art and public intervention offers a platform that opens up challenging issues by presenting them, not as acute encounters, but as invitations to engage hard information creatively. His exhibit at the Museum of Contemporary Art Chicago, *Temple Exercises*, built of wooden boards recycled from a factory in Chicago's post-industrial heart, encouraged people to see these discarded materials not only in the light of Modernist Art, but to reflect on cultural traditions that depend on scrap for survival. The installation housed performances by the Black Monks of Mississippi, a music ensemble which Gates founded. Other performances, installations, and exhibits include *Black Monks & the Gospel of Black* (Van Abbemuseum, Netherlands); *Black Monks of Mississippi - If You See Jesus Tell Him Where I Am* (Hyde Park Art Center, Chicago); *Branded Alongside the Cabinet of Curiosities* (Milwaukee Art Museum); *Tea Shacks, Collard Greens & the Preservation of Soul* (Center for Proliferation of Afro-Asian Artifacts, Chicago); *Plate Convergence* (Yamaguchi Institute, Chicago); *Mississippi Houses* (Inax Ceramic Museum, Japan); and *The American Negro: Too good to be true* (St. George Cathedral, South Africa). Gates received an interdisciplinary Master's in Urban Planning and Public Sculpture from Iowa State University in 2005. He is currently Director of Arts and Public Life and Artist in Residence at the University of Chicago.



creative collaborators

David Szlasa (Video Designer) is a media artist, curator and producer. He is the recipient of the Gerbode Award, Future Aesthetics Artist Award, and Lighting Artists in Dance Award for innovative use of video in performance. The San Francisco Chronicle called Szlasa's ongoing work with interactive technology "so timely as to feel timeless". His work has been presented in a range of venues from the Yerba Buena Center for the Arts to the Sydney Opera House and the Harare International Festival of the Arts, Zimbabwe. Szlasa has collaborated with artists including Marc Bamuthi Joseph, Sara Shelton Mann, Rennie Harris, Deb Margolin, Hope Mohr, Synaesthetic Theater, and Bill Shannon. In addition, Szlasa produces and curates programming at Z Space in San Francisco and has worked on staff at The Culture Project, Playwrights Horizons Theater School, The Drama League, and Dance Theater Workshop in New York. Szlasa is currently engaged in a commission awarded by the National Science Foundation and the Geissler Group in Theoretical Chemistry at UC Berkeley.



James Clotfelter (Lighting Designer) is committed to the creation of collaborative and socially conscious work for theatre and dance. He is an Artistic Associate with Pig Iron Theatre Company (*Chekhov Lizardbrain*, *Welcome to Yuba City*), Resident Lighting Designer and Production Manager for Miro Dance Theatre (*Punch*, *Spooky Action*), and a Company Member of johannes wieland (*newyou*, *Progressive Coma*). In 2005 he co-founded Mlab, a laboratory for innovations and design technologies in the live arts which has realized numerous scenic, light, and video designs specifically tailored for efficient and sustainable touring. Recent collaborations include work with Rennie Harris, John Jasperse, Bill Shannon, Thaddeus Phillips, Sara Shelton Mann, Rainpan 43, Southern Repertory Theatre, and Lubelski Teatr Tanca.



Stacey Printz (Choreographer) is artistic director of the Printz Dance Project (PDP). Founded in 1998, PDP has performed extensively in California with home seasons at the Cowell Theater in San Francisco, and has toured all over the U.S., being presented in New York, Los Angeles, Memphis, Arizona, Colorado, and internationally in Lithuania, Russia and Ireland. Printz has been commissioned to choreograph for many companies in California and has received awards from the Zellerbach Family Foundation, the W&F Hewlett Foundation and Fort Mason Foundation. She is also a recent recipient of the New Work Fellowship from the Marin Arts Council. Printz received sociology and dance degrees from UC Irvine. In addition to teaching at San Francisco Dance Center, she has been on faculty at St. Mary's College, Sonoma State University and RoCo Dance Studio. She has taught master classes and workshops across the United States, as well as internationally in Switzerland, Italy, Amsterdam, Belgium, Russia, Lithuania and Ireland. Highly interested in collaborative experiences, Printz had the pleasure of working with Marc Bamuthi Joseph on *Scourge* and *the break/s*.

creative collaborators



Eli Jacobs-Fantauzzi (Documentary Filmmaker) has traveled the world capturing the voice of international hip hop and documenting the art of storytelling around the globe. After graduating UC Berkeley, while still enrolled in the MA program at NYU Tisch School for the Arts, he completed his first acclaimed international documentary *Inventos: Hip Hop Cubano* in 2005, winning the prestigious Student Filmmaker Award at the Pan-African Film Festival. Jacobs-Fantauzzi then created *Homegrown: Hip Life in Ghana*, the story of Hip Life (a combination of Hip Hop and Ghana's native High Life music style), that documents the band VIP's ten years journey from the ghetto in Accra to their first international tour. Jacobs-Fantauzzi launched Fistup.tv, an online channel dedicated to documenting the global hip hop movement. Episodes have featured Los Rakas (Panama), Las Krudas (Cuba), Ana Tijoux (Chile), and

Blitz the Ambassador (Ghana) and also covered the 2011 South By Southwest music/film conference in Austin, Texas. Jacobs-Fantauzzi works as an educator and activist, teaching in the Ethnic Studies Department at UC Berkeley and working as a documentarian for The Center for African Peace and Conflict Resolution in Ghana. Jacobs-Fantauzzi has worked with Sacramento Youth Speaks, Sol Collective Arts and Cultural Center, and the National Institute of Culture and History in Belize. Jacobs-Fantauzzi was recently awarded a grant from The National Endowment for the Arts for "Breaking the Paradigm: The Reciprocal Relationship Between Traditional Cultural Artforms and Contemporary Hip Hop." He is currently curating the 2nd Annual Fist Up Film Festival and working on a new film in Medellin, Colombia entitled *Revolucion Sin Muertos (Revolution Without Death)*.

Tommy Shepherd aka Emcee Soulati (Musician & Performer), is an actor, playwright, composer, educator, b-boy, rapper, drummer, and beatboxer. Tommy is a co-founder of the live hip hop collective, Felonious: onelovehiphop, who play music throughout the world and create original theatrical productions from their base as a resident company at Intersection for the Arts. Felonious' last project was *Angry Black White Boy*, adapted from the Adam Mansbach book by Dan Wolf, for which Shepherd created the original music and performed. Shepherd has also been a long time Hybrid Resident Artist at Intersection, a member of Campo Santo, and a performer with Erika Chong Shuch's ESP project. He acted in and created the score for *Nobody Move*; and *Hamlet: Blood in the Brain*, by Naomi Iizuka; and created the sound design and score with Howard Wiley for *A Place To Stand*. He also acted, beatboxed, and composed a live score with Scheherazade Stone for *Domino* by Campo Santo with Sean San José, which premiered at Yerba Buena Center for the Arts. In 2007 he created and performed his first one act solo *The MF in ME*, premiering at Intersection for the Arts' GROUNDED? festival of new works. Other credits include: co-composer/collaborator/performer with the Jazz Mafia Symphony, performing the world premiere of *The Joshua Norton Suite*; creating the score for Donald Lacy's *Color Struck*, which was performed at the National Black Theatre Festival and for the National Black Congress leading up to President Obama's election. Shepherd was a commissioned artist, co-creator and performer of *Raw Dios* for headrush crew, which toured Berkeley, Denver and at the famed El Teatro Campesino in San Juan Bautista. He also recreated the previously unfinished Duke Ellington musical *Queenie Pie*, which premiered at the Oakland Opera in 2008. Shepherd has performed and toured internationally with Marc Bamuthi Joseph, collaborating on *Scourge* and *the break/s*.



creative collaborators

Traci Tolmaire (Performer) is an actor, dancer, singer from Chicago. Her training in theatre arts and dance include a BA in Theatre from Spelman College, theatrical studies at New York University's Tisch School of the Arts, and dance training at Sammy Dyer School of Theatre in Chicago, Joel Hall Dance Center, and classes with master teachers Katherine Dunham and Savion Glover. Her theatrical credits include *IPH...a translation of Iphigeneia at Aulis* by Euripides (Brava Theater/African-American Shakespeare Company); *Mirrors In Every Corner* (directed by Marc Bamuthi Joseph for Intersection for the Arts/Campo Santo); Susan Lori Parks' *365 Days/365 Plays* series (Hartford Stage Company); *Joseph and the Amazing Technicolor Dreamcoat* (Fulton Opera House); *The Darker Face of the Earth* (Take Wing and Soar Productions); *Trouble in Mind* (Actor's Express), and *Breath, Boom* (Synchronicity Theatre Group). She was an understudy for Lisa Kron's play *In the Wake* at Berkeley Repertory Theatre and appeared twice in the New York International Fringe Festival as a leading actress in original productions *Fantasy, Girl* (choreographer) and *Eggs and the Rebound Guy*. Tolmaire also worked as choreographer for Hartford Stage Company's production of *Gee's Bend*, Connecticut Critics Circle award winner for best ensemble. Tolmaire currently resides in the San Francisco Bay Area.



Bethanie Hines (Photographer) moves through the world with her whole heart. She loves deeply and those on the other side of her lens feel the reverence she holds for life. Hines is committed to a mindfulness practice which connects her to moments that could easily be missed. Vulnerability, emotion, intimacy, and connection to her subjects are evident. For Hines, less is more. Her work documents the perfection of who we are, reminding us of our wholeness, replacing stories with truth.

Mai-Lei Pecorari (Costume Designer) is an independent costume designer and wardrobe stylist based in San Francisco and New York. She began her career as a designer while attending college at the University of Florida, where she completed her Bachelor's degree in Costume Design. From there, with Atlanta as homebase, she designed shows with Jomandi Productions and worked with neighboring theaters such as Virginia's Mill Mountain Theater. These projects granted her the opportunity to work with a range of talented artists, such as choreographer Moustapha Bangoura of Les Ballets Africains, Chuck Davis, artistic director of DanceAfrica, and Marc Bamuthi Joseph on the production of *Scourge*. Since her move to the west coast, she has been wardrobe stylist, costume supervisor and key costumer on film and video sets. Currently, her focus is on commercial and advertising productions. With clients ranging from the Gap and Levi Strauss & Co. to Microsoft and Apple, Inc. to Adidas and New Balance. Pecorari's love for good design and creative expression is her motivation for working hard to create beautiful art. She is happy to be on board for a second time with the Living Word Project for the premiere of *red, black & GREEN: a blues*.





press

“Marc Bamuthi Joseph is an artist who makes you want to bow down in admiration or curse the gods for bestowing him with so many talents. He’s a poet. He’s a singer. A dancer. An actor. An activist. It doesn’t seem fair that one human being should possess so many gifts, even when he uses them for the benefit of others by revealing truths about environmental destruction, human devastation, and the experience of fatherhood.” – *The SF Bay Guardian*

“The four performers are magnetic, the dance is electrifying, and the impressively evolving set is a full participant in the action.... Going green meets and mates with the urgency of achieving environmental justice in *red, black & GREEN: a blues*. The result is a piece as smart and provocative as it is breathtakingly beautiful” – *The San Francisco Chronicle*

“Joseph is the real deal, swinging with such confidence that you grasp for adjectives to capture his skills.” – *Star Tribune*

“Rarely do word and movement mesh so seamlessly and elegantly that the audience is left with the thought that drives them. But such is the case with Marc Bamuthi Joseph whose stories put sound and gesture on a single continuum of expression...” – *The Washington Post*

“Marc Bamuthi Joseph belongs to the rare breed of artists who can kindle political and cultural awareness while delivering a highly entertaining performance.” – *The Philadelphia Inquirer*

“*red, black & GREEN: a blues* is both affirmation and catalyst, a testament to unwavering commitment and creativity and a form of theater that triggers questions about if/how we consider the well-being of one another.” – *The Berkeley Graduate*

“*rbGb* is a compelling work focused on the “greening of the ghetto,” raising a multitude of questions while managing to entertain a wide audience. An epic work...” – *ArtsJournal Houston*

“*rbGb* is an inspiring example of the amazing multimedia work that can be done to bring communities into the Green, and the conversations that should happen with people of all colors to help humanity survive and thrive. A must-see for anyone who cares for this earth and for unbelievable performances.” – *East Bay Arts & Culture Review*

“Joseph’s words can take an audience’s breath away, then coax out sighs, exclamations of approval, and finally drawing them to their feet.” – *The SF Bay Guardian*

“...[H]e continues to excel as a cutting edge artist forging his own hybrid medium--an amalgam of rap music, poetry, movement, and theater. . .he’s an electrifying performer and a great storyteller.” – *The Seattle Times*

“Joseph could do for rap poetry what Savion Glover did for rhythm tap...stunning transformations, passionate dancing and intense volleys of verse...it’s powerful religion.” – *The Houston Chronicle*



“It is a hard and obvious truth that people of color are under-represented in the environmental movement. It is also a hard and obvious truth that violent crime and poor education pose more of an imminent danger to most poor neighborhoods than environmental crisis. I personally am of the belief that the movement for social change and environmental accountability are one and the same, that focusing on steps to sustain the planet ultimately force us to envision a pathway to sustaining humanity.”

- Marc Bamuthi Joseph