

# the break/s

premiered march 2008

produced by  
MAPP International Productions

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

A multimedia excursion across planet hip-hop, *the break/s* dramatically realizes the living history of the hip-hop generation through the performed personal narrative of poet Marc Bamuthi Joseph. *the break/s* is a deeply honest investigation into the conflicts between Bamuthi’s public identity as successful spoken word artist, and his private identity as young man coming of age in our globalized, multi-everything era. A life-long performer, he leaves it all on stage—simultaneously devouring the space with everything from shamrocks to attitude turns and eloquently spitting rhymes spoken from the heart.

In *the break/s*, the medium is also the message. In this “mixtape for the stage,” Bamuthi performs in a call-and-response format with turntablist DJ Excess, and beatboxer and percussionist Tommy Shepherd (aka Soulati). The multiple layers of meaning in their exchange are intensified by video projections, created by filmmaker Eli Jacobs Fantauzzi, composed of interviews and documentary footage of hip-hop culture throughout the world.

Bamuthi drew inspiration for *the break/s* from Jeff Chang’s 2005 American Book Award winning publication, *Can’t Stop Won’t Stop*, which definitively captures the birth of hip-hop as a local movement inspired by a generation’s longing to make culture that impacts the world.

A remarkable team of artists and creative advisors contributed to *the break/s*, led by director Michael John Garcés, and including dramaturg Brian Freeman, choreographer Stacy Printz, video and set designer David Szlaza, lighting designer James Clotfelter, and composer Ajayi Lumumba.

## The Living Word Project/ Marc Bamuthi Joseph

directed by Michael John Garcés

Lead commissioning and development support for *the break/s* was provided by the Humana Festival/ Actors Theatre of Louisville, Walker Art Center, Yerba Buena Center for the Arts, and National Black Arts Festival. Additional residencies were held at Painted Bride Art Center; University of Wisconsin at Madison, and Z Space. The project has received generous support from the Wallace A. Gerbode Foundation, The National Endowment for the Arts, Zellerbach Family Foundation, East Bay Community Foundation, Creative Capital, The James Irvine Foundation, Ensemble Theatre Collaborations Grant Program, The MAP Fund, The William and Flora Hewlett Foundation Emerging Playwrights 2006 Initiative, and Association of Performing Arts Presenters Ensemble Theatre Collaborations Grant Program, a component of the Doris Duke Charitable Foundation Theatre Initiative.

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# artist statement

My work changes, but philosophically my goals do not. Aesthetically urban, pedagogically Freirean, I derive personal performed narratives out of interdisciplinary collaboration. Though my methodology includes dance, music, and film, my emphasis is spoken storytelling. My company, The Living Word Project, 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. My goal is to embody 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.

These conceptual goals are achieved through treating both classrooms and performance spaces as covens for transformation. I do not claim to have any of the answers, but my work represents an unrepentant penchant for asking questions. . . I seek to engage audiences and leave them moved.



**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 the music in the local scene. I was somewhat astounded when I was met by a crew of Wolof speaking 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 a 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 next work, *the break/s*. 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 expectations 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.

-Marc Bamuthi Joseph



# marc bamuthi joseph

Marc Bamuthi Joseph, originally from NYC, is an artist and activist currently living in Oakland, California. He is a National Poetry Slam champion, Broadway veteran, GOLDIE award winner, featured artist on the past two seasons of Russell Simmons' *Def Poetry* on HBO and inaugural recipient of the United States Artists Rockefeller Fellowship.

He entered the world of literary performance after crossing the sands of "traditional" theater, most notably on Broadway in the Tony Award winning *The Tap Dance Kid* and *Stand-Up Tragedy*. His evening-length work *Word Becomes Flesh* was lauded by the New York Times as "remarkable," prompted the Seattle Times to name him their "Cutting Edge Performer of the Year" in 2003 and named the Best Solo Show of 2006 by The Chicago Tribune. His group work, *Scourge*, has been presented nationally as well as internationally and continues to tour throughout 2007. In recent years his work has been seen in Tokyo at the first International Spoken Word Festival, and in Santiago de Cuba, where he joined the legendary Katherine Dunham as a part of the CubaNola Collective.

Since beginning a career in performance poetry, Bamuthi has been San Francisco's Poetry Grand Slam winner three times, won the 1999 National Poetry Slam with Team San Francisco, and founded *Second Sundays*, the nation's first monthly spoken word gathering to generate audiences of over 500 people. His local work recently earned him a GOLDIE award from The San Francisco Bay Guardian, one of only seven awards given per year by the staff of the Bay Area's largest independent weekly. He also received the 2005 Emerging Artist Award from the San Francisco Arts Festival.

Bamuthi has been a featured lecturer and performance artist at more than one hundred colleges and universities including UC Berkeley, New York University, Brown University, The University of Michigan, Bates College, Stanford University and the University of Massachusetts at Amherst. He recently served as an IDA resident artist in Stanford University's Drama Department, teaching Spoken Word and Community Action. Most recently, Bamuthi was in residence at the University of Wisconsin at Madison where he curated and ran a lecture series featuring leading members of the hip-hop community.

Bamuthi's critical writing is currently featured in Jeff Chang's *Total Chaos: The Art & Aesthetics of Hip-Hop*. His first non-fiction book, *Line Breaks: A Source Guide to Hip Hop Theater*, will be published by The University of Wisconsin Press in 2008.

His proudest work has been with Youth Speaks where he mentors 13-19 year old writers and curates the Living Word Festival for Literary Arts.

# artistic collaborators



**Michael John Garcés** (Director) is the Artistic Director of Cornerstone Theater Company in Los Angeles, California. Directing credits include *The Falls* by Jeffrey Hatcher (The Guthrie Theatre/Cornerstone); *dark play, or stories for boys* by Carlos Murillo and *Finer Noble Gases* by Adam Rapp (Humana Festival); *Light Raise the Roof* (New York Theatre Workshop), *Force Continuum* (Atlantic Theatre Co.) and *Snapshot Silhouette* (Children's Theatre, MN) by Kia Corthron; *N.E. 2nd Avenue* by Teo Castellanos (Miami Light Project; Edinburgh Fringe Festival - Fringe First Award); *Kissing Fidel* (INTAR), *The Cook* (Hartford Stage and INTAR), and *Havana is Waiting* (The Cherry Lane) by Eduardo Machado; *The Dear Boy* by Dan O'Brien (Second Stage); *Grace* by Craig Wright (Woolly Mammoth); *Cradle of Man* by Melanie Marnich (Florida Stage); *Finer Noble Gases* (Rattlestick Playwrights Theatre); *La próxima parada* by Carmen Rivera (Repertorio Español); *Forever In My Heart* by Oscar Colón (INTAR); *September Shoes* by José Cruz Gonzales (Geva Theatre); *¡Siempre México con nosotros!* in collaboration with Sna Jtz'ibajom ("The House of the Writer") in Chiapas, Mexico; and *King Without a Castle* by

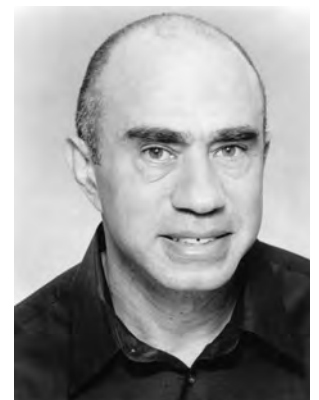
Cándido Tirado (Puerto Rican Traveling Theatre). Plays he has written include *Los Illegals* (Cornerstone Theater Company), *points of departure* (INTAR), *Acts of Mercy* (Rattlestick Playwrights Theatre), and the short plays *on edge* and *the ride* (2007 Humana Festival - "The Open Road"), *agua ardiente* (The American Place); *audiovideo* (Drama League Director's Project), *kapital* (Estrogen Fest, Chicago), *god* (Cornerstone), *Adelaide* (The Production Company - "The Australia Project"); *tostitos* (Shalimar Productions); and *sandlot ball* (Mile Square Theatre - "7th Inning Stretch"). Michael is the recipient of the Princess Grace Statue Award, the Alan Schneider Director Award, and a TCG New Generations: Future Leaders Grant. A member of the Society of Stage Directors and Choreographers, he currently serves on the Executive Board of the organization. Michael is a resident playwright at New Dramatists.



**Jeff Chang** (Artistic Consultant) has written extensively on race, culture, politics, the arts, and music. His first book, *Can't Stop Won't Stop*, garnered many honors, including the American Book Award and the Asian American Literary Award. He was founding editor of *Color Lines* magazine and a Senior Editor/Director at Russell Simmons' *360hiphop.com*. He began writing for *URB* and *The Bomb Hip-Hop* magazines, and has written for the *San Francisco Chronicle*, *Vibe*, *The Nation*, and *Mother Jones*. In 1993, he co-founded and ran the influential hip-hop indie label, *SoleSides*, now *Quannum Projects*, helping launch the careers of DJ Shadow, Blackalicious, Lyrics Born and Lateef the Truth Speaker. He has helped produce over a dozen records, including the "godfathers of gangsta rap," the Watts Prophets. He was an organizer of the National Hip-Hop Political Convention and has served as a board member for several organizations working for change through youth and community

organizing, media justice, culture, the arts, and hip-hop activism. Most recently, Chang edited an anthology entitled *Total Chaos: The Art & Aesthetics of Hip-Hop*.

**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 work has been published in the anthologies: *West Coast Plays*; *Out, Loud and Laughing* and *Colored Contradictions: Contemporary Black Plays and Performance* and *Staging Gay Lives*. 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; *The Watts Towers Project*, by Roger Guenvere Smith; *Slide/Glide the Slippery Slope* by Kia Corthron; *Live From the Front* by Jerry Quickley; *Last Rites* by Letta Neely; *Mother's Milk* by Wayne Harris; *Aesop: Alive & Well* by Diane Ferlatte; *Dreaming Backwards* by Diane Ferlatte, Anita Jones & Rhodessa Jones; *The Sweetest Taboo* by Ricardo Braccho; *Perfect Courage* by Rhodessa Jones, Bill T. Jones and Idris Ackamoor; *Ashes to Ashes* by Marijo; *The Gospel According to Wayne* by Wayne Corbett; *Sapelo: Time Is Winding Up* by Diane Ferlatte; *I Think It's Gonna Work Out Fine* by Ed Bullins & Cultural Odssey; *The Rent Party* by Cultural Odssey.



# artistic collaborators, cont.

**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 Film-maker 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 traveled extensively in the Caribbean and Africa and produced and directed several shorts and music videos, including the award winning music video from Ghana, *Besin*. His first film, *i of MOTION us of MOVEMENT* chronicled the life of four women hip hop artists in the San Francisco Bay area. *Inventos* is the first in-depth look at hip-hop culture in Cuba, which premiered in Havana Cuba and at the H2O International film festival in New York in November 2003, and has since shown across the U.S. to great reviews. 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 entitled, *HomeGrown*, a unique documentary on hip-hop in Ghana, West Africa. 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.



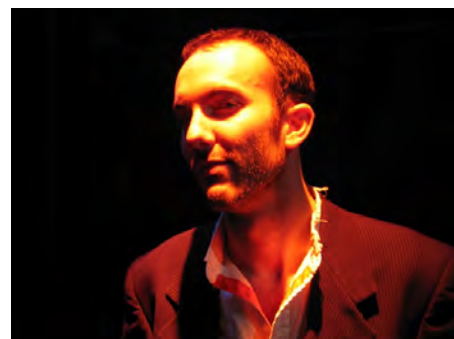
**David Szlasa** (Video and Set Designer) is committed to producing art and artists with a conscious desire to affect social change. Szlasa has created, directed and produced three original interdisciplinary performance pieces: *Dissection* (1997), *Light* (2000), and *GADGET* (2006), an immersive, media-based performance based on a series of original interviews conducted with living members of the Manhattan Project. Szlasa’s next piece, *My HOT Lobotomy*, is currently under development as part of STREAM/fest, a program of Counter Pulse Theater in San Francisco. Szlasa is the



Managing Director and part of the curatorial team at the Z Space Studio in San Francisco, an organization dedicated to the development of new theater by Bay Area artists. From 2002-2004 Szlasa was the Production Manager and Designer in Residence at the Culture Project @ 45 Bleecker where he opened *The Exonerated* (Obie Award), Sarah Jones’ *Bridge and Tunnel* (Lortel Award), and Red Bull Theater’s *Pericles*, among others. Previously, Szlasa was the Production Manager and Designer for Theater Artaud in San Francisco. As a designer, Szlasa has collaborated with Bill “Crutchmaster” Shannon for the past 6 years and played venues including the Edinburgh Fringe, Walker Arts Center, The Kitchen, and Sydney Opera House. In 2001, Szlasa toured to the Harare International Festival of the Arts in Zimbabwe with Universal Arts’ *the Beat*. Other design credits: Rennie Harris Puremovement’s *Facing*

*MeKka* (lights), Synaesthetic Theatre’s *The Trial of K* (set), Deb Margolin’s *Index to Idioms* (lights and video), Marc Bamuthi Joseph’s *Scourge* (video), Encore Theater’s *Five Flights* (lights). Szlasa is the production designer Sara Shelton Mann’s *Telios/Telios* and *Inspirare*. 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 Set Designer) is a New York based lighting designer committed to the creation of collaborative and socially conscious work. Clotfelter is the Resident Lighting Designer and Production Manager for Miro Dance Theatre (*Hurdy Gurdy*, *Lie to Me*), the Resident LD for Gas & Electric Arts (*Anna Bella Eema*, *Voices Underwater*, *Quicksilver*), and an Artistic Associate with Pig Iron Theatre Company of Philadelphia. He is also a co-founder of Mlab, a laboratory for innovations and design technologies in the live arts. Mlab recently created the visual design for *Color-ography: The Dances of Jacob Lawrence* with Dayton Contemporary Dance Company and is currently working with Rennie Harris on a series of new works. Through the Mlab, Miro collaborated with Prism Quartet on the creation of the performance/installation piece, *Pitch Black*, which premiered at the Whitney Museum of Art in New York. Recent/current independent collaborations include: Pig Iron: *Chekhov Lizzardbrain*, *Mission to Mercury*, *365* (feat. Cynthia Hopkins); Rainpan 43: *Machines*<sup>7</sup>; Johannes Wieland: *Progressive Coma*, *New You!*; and the Living Word Project (Marc Bamuthi Joseph): *Scourge*, *the break/s*. Past collaborations include work with Rennie Harris, Reggie Wilson, Antony Rizzi, Bill Shannon, Hubbard Street Dance Chicago, Phrenic New Ballet, and Deeply Rooted Dance. James received a BFA in Lighting Design from Tulane University.



# artistic collaborators, cont.



**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. In addition to teaching at San Francisco Dance Center, she has been on faculty at St. Mary's College, Sonoma State University and RoCo. She has taught master classes and workshops for Universities and studios across the United States as well as internationally in Amsterdam, Belgium, Russia, Lithuania and Ireland. Founded in 1998, her company has performed extensively in California with home seasons at the Cowell Theater in SF, and has toured all over the U.S. being presented in such places as 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 numerous awards and grants from organizations such as the Zellerbach Family Foundation, the W&F Hewlett Foundation, Fort Mason Foundation, and is the recent recipient of the New Work Fellowship from the Marin Arts Council. 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, Stacey'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](http://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 bachelors degree in classical bassoon performance and is also a respected Haitian and West African percussionist and trap drummer. He serves as the musical director for performance artists and dance and theater companies. Jackson is currently on the faculty of the Oakland Public Conservatory. He also directs his own Haitian folkloric dance company (NEG DIASPORA) and operates OAKLION PRODUCTIONS, a film score and commercial production house. 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*.

# break/s beyond the ballot

an artist in community program created by  
Marc Bamuthi Joseph and Eli Jacobs-Fantauzzi  
& produced by MAPP International Productions



Taking the stylistic format of *the break/s* and fueled by a highly-charged election year, *break/s beyond the ballot* empowers youth to identify and articulate the social, cultural or political issues that most resonate with them through collaboratively created short films.

Marc Bamuthi Joseph and *the break/s* collaborator and media/film artist Eli Jacobs-Fantauzzi designed the project to expand the participants' ideas about spoken word performance past the typical three- to four-minute poetry "slam" into a more theatrical and visual presentation. Focusing not only on "art" but on how to use art as an active citizen, youth participants in *break/s beyond the ballot* not only create and present their own works, but mobilize other young people to civic action.

Each occasion of this community project will be developed under the mentorship of Marc Bamuthi Joseph and Eli Jacobs-Fantauzzi, alongside local presenting and community partners in locations where *the break/s* is performed. The format includes a week long residency with both artists prior to the performance of *the break/s*, a return visit a month after the residency, sustained activity by the community partners, and a performance/screening event in which the final products of the project are showcased. To spark a vibrant national dialogue, evidence of the process and the products of these interactions will be posted to the blog, [breaksbeyondtheballot.blogspot.com](http://breaksbeyondtheballot.blogspot.com).

Partners engaged in the project to date include:

- Walker Art Center, with Walker Teen Arts Council in partnership with young writers and poets from Brave New Voices (Minneapolis, MN)
- Yerba Buena Center for the Arts Youth Artists at Work (YAAW) and Youth Speaks (San Francisco, CA)
- Hip Hop Theater Festival (New York, NY)

For more information about *break/s beyond the ballot*, please contact:  
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# residency activities



## Writing workshops

Bamuthi's workshops can last anywhere from 45 minutes to two hours with a primary focus on spoken word poetry. Elements of performance craft, theater games, gesture and movement can be included at any individual teacher's discretion. These workshops can be specifically geared to students in the seventh grade through college seniors.

## Spoken Word, Spoken True

This workshop is for spoken word artists and dancers looking to find the right intersection of the poetic and movement forms. Poets who wish to extend their work beyond the parameters of the three-minute slam format and look towards developing longer performed narratives in verse will find this particularly illuminating. Bamuthi challenges writers to explore myth and contemporary iconography, using text, gesture and movement to create short pieces with definite shape and dramatic arc.

## Creating Story Through Beatboxing with Tommy Shepherd

Learn how to create worlds through sound. Participants will compose atmospheres, invoke emotion and tell a story with beats, rhythms, melodies and resonance. This workshop will concentrate on a variety of beatboxing styles and sound effects as well as basic acting and movement technique culminating in a performance.

## Hip-Hop & Educators

Bamuthi is available to speak to high school and university educators about his institution of hip-hop as a core component of contemporary curricular studies. Using his work at Youth Speaks and at The University of Madison as case studies, Bamuthi illustrates methods of using contemporary arts to facilitate the recruitment and retention of students of color. He introduces the role of hip-hop in curricular studies, operationalizes urban oral literacy, models the emergence of new aesthetics in literary research and performance, and facilitates discussion on academic support of students of color at major universities.

## DJ 101 with Excess

The course is a combination of lecture and lab; however, students will spend the majority of the time receiving hands on turntable training. This overview course is ideal for students interested in starting their career as a DJ, as well as for those interested in picking up a new hobby. Skills covered include: equipment set up and break down, standard hand-to-record and hand-to-fader technique, basic music theory, basic mixing and blending, basic scratching and basic beat making.

“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*

“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*

“You should go see *the break/s* if you like hip-hop. You should go if you want to know more about hip-hop. You should go if you think hip-hop is not a vehicle for those high art ideas and emotions, because you will be converted, and the sooner the better. You should take friends, you should settle in, you should open your eyes and let this ride take you.” – *Mpls.St.Paul Magazine*

“What emerges from this polished show is how necessary it is to have mess, to have spaces in the culture where interesting things emerge. Joseph does it so well you want to give him a shout-out.” – *Star Tribune*

“One of the brightest lights in hip-hop theater, Marc Bamuthi Joseph blends art forms as deftly as a DJ mixes samples.” – *San Francisco Chronicle*

“[*the break/s*] is fresh because it is so different from the corporate hip-hop that is dominant today.” – *Star Tribune*

“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*

“The hip-hop sensibility is in the potent mix of body and word and in the ease of transitions, the way [Joseph] moves from scene to scene with the sure timing of a DJ gauging breaks in a dance beat.” – *The Washington Post*

“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*

