

HYPE MAN

by Idris Goodwin

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Now celebrating its 29th year, The Fountain is one of the most highly regarded theatres in Los Angeles. The Fountain Theatre's activities include a year-round season of fully produced new and established plays, a full season of Flamenco and multi-ethnic dance, a New Plays developmental series, and educational outreach programs. Fountain Theatre productions have won hundreds of awards for all areas of production, performance, and design. The Fountain has been presented with seven Awards of Excellence from the Los Angeles City Council. The Hollywood Arts Council presented the Fountain with its Charlie Award for overall achievement of excellence in Theatre. The Fountain was instrumental in launching, hosting and guiding the Deaf West Theatre Company at the Fountain in 1991. Los Angeles Mayor Eric Garcetti and the LA City Council honored the Fountain Theatre with a Citation "for enhancing the cultural life of Los Angeles."

Fountain projects have been seen in major theaters around the country, internationally and around the world and have been made into a CBS Movie-for-Television and a BBC Radio Drama. New plays developed at the Fountain Theatre have won the PEN USA Literary Award for Drama, been named PEN Award Finalists 3 times, the Elliot Norton Award for Best New Play, LA Drama Critics Circle Awards, the Edinburgh Fringe First Award, the California Governor's Media Access Award, and many other honors. Recent Fountain highlights include the celebrity readings of *All the President's Men* and *Ms. Smith Goes to Washington* at Los Angeles City Hall; the inclusion of the Fountain's *Citizen: An American Lyric* in Center Theatre Group's inaugural launch of Block Party at the Kirk Douglas Theatre; and the world premiere of *Building the Wall* by Pulitzer Prize-winning playwright Robert Schenkkan. Under the guidance of Producing Artistic Director Deborah Culver, the Fountain is also the premier venue for Flamenco in Los Angeles. Since 1990 it has produced over 650 world-class Flamenco concerts on its intimate stage and thirteen seasons at the 1200-seat Ford Amphitheater.

From the Artistic Directors

Here we go! Striding forward into our 29th year at the Fountain Theatre. 2018 was an unforgettable season for us. *The Chosen*, *Arrival & Departure* and *Cost of Living* earned critical acclaim, sold-out houses, and furthered our commitment to meaningful, thought-provoking theatre of the highest quality.

We begin our 2019/20 season with *Hype Man*, a dynamic award-winning new play by Idris Goodwin that uses the pulsating beats of hip hop to confront the urgent issues of our time. Idris has spent the last few years examining and honoring hip hop's place in American culture. Like theatre, the impulse of hip hop is to entertain, to speak truth, to give voice to protest, to anger, to joy, to decipher the complexity of navigating an unstable world. *Hype Man* tells us to make an authentic sound. Silence is no longer an option.



Stephen Sachs

Deborah Culver

BREAKING IT DOWN

Our post-show discussion series following these performances of **HYPE MAN**



SEE THE PLAY.
STAY FOR THE
CONVERSATION.

SUN MARCH 3 Hip Hop Culture — It's more than music. It's a way of life.
SUN MARCH 17 Giving VOICE — Hip Hop as social protest
SUN MARCH 31 You Call That Music? — Musicians discuss the art form
SUN APRIL 7 What We See — Youth and law enforcement



Presents

The West Coast Premiere of

HYPE MAN

By Idris Goodwin

Directed by Deena Selenow

with

Chad Addison Matthew Hancock Clarissa Thibaux

Scenic Design

James Maloof

Beat Maker

Romero Mosley

Lighting Design

Chu Hsuan Chang

Costume Design

Michael Mullen

Sound Design

Malik Allen

Props Design

Shen Heckel

Production Stage Manager

Sarah Dawn Lowry

Technical Director

Scott Tuomey

Produced by

Simon Levy James Bennett Stephen Sachs

Executive Producer

Deborah Culver

Producing Underwriters

**Diana Buckhantz and The Vladimir & Araxia Buckhantz Foundation
Laurel & Robert Silton**

CAST

Peep One Clarissa Thibaux

Verb Matthew Hancock*

Pinnacle Chad Addison

**Member of Actors' Equity Association,
the union of professional actors and stage managers in the United States*

Hype Man is performed in 90 minutes with no intermission.

Place

A Large American City.

Time

Recently.

HYPE MAN was first produced in New York City by The Flea Theater,
Niegel Smith, Artistic Director; Carol Ostrow, Producing Director.

The World Premiere of *HYPE MAN* was produced by Company One Theatre,
Shawn LaCount, Artistic Director, Boston MA.

It was awarded the 2017 Blue Ink Playwriting Award from American Blues Theatre
and received development at The Lark, Kennedy Center College Theater Festival and La Jolla Playhouse.

Produced by special arrangement with Playscripts, Inc.
(www.playscripts.com)

The video or audio recording of this performance by any means is strictly prohibited.

Special Thanks to: Diablo Sound; Brandon Scott; Vincent Richards; Meredith Jacobson;
Matt Perez, Breakbeats and Rhymes Radio on KPFK 90.7 FM



MEET IDRIS GOODWIN, PLAYWRIGHT

From “The Way Idris Goodwin Moves” by Marcus Crowder. Originally appeared in *American Theatre* online, 11 June 2018. This is an edited version used with permission from Theatre Communications Group.

“Black art is inherently about disruption—that’s what jazz is, that’s what hip-hop is. It’s all in this continuum of us finding ways to use art to be free.” – *Idris Goodwin*

Each time playwright Idris Goodwin sees the hip-hop supergroup the Roots, he has an epiphany. First when he was 17, again at 24, and then at 30. Each of these performances became for Goodwin “a moment of clarity and purpose.” Considered by many to be the greatest live hip-hop band ever, the Roots are legendary for their authenticity and creativity in a genre that prizes both above all else. “Every time I see them I have a feeling where I’m like, ‘That is what excellence looks like,’ and I want to be at that level of truth and realness,” Goodwin explains.

Like the Roots, Goodwin has the contemporary rhythms of language in his bones, and he brings them to the stage as both a performer and playwright. He grew up absorbing hip-hop culture in Detroit and became serious about it as a young rapper in Chicago. He carries a natural performer’s magnetism with him, whether he’s onstage making music or in the classroom leading a creative writing discussion. Though not a large man, he commands space by filling it with a direct, engaging vibe. Wherever he goes, and whatever form his work takes, Goodwin lights up rooms with his energy, humor, and enthusiasm.

"I feel like it's possible for me to do anything—it's all just telling stories," he says.

Like much of the best hip-hop, Goodwin's plays dive into contemporary social cultural issues and U.S. history. The 41-year-old now has 14 plays under his belt, and has been produced all over, including *How We Got On* (first seen at the Humana Festival of New American Plays at Actors Theatre of Louisville, and subsequently produced around the country), *Bars and Measures*, *The Raid*, and *Blackademics*.

As he's moved into theatre, Goodwin hasn't entirely left behind doing hip-hop for real. He has five rap albums, available at idrisgoodwin.bandcamp.com, including *Rhyming While Black*, the compilation *Kings for the Night*, and *Break Beat Poems*.

"Black art is inherently about disruption—that's what jazz is, that's what hip-hop is," he says. "It's all in this continuum of us finding ways to use art to be free."



From left, Nancy McArthur, Shakur Tolliver, Landon G. Woodson, and Andrew Gonzalez in "This Is Modern Art," at New York Theatre Workshop, in a production from Blessed Unrest. (Photo by Maria Baranova)

Goodwin was raised in Detroit and its suburbs. His father was an auto industry executive and his mother worked in urban planning. He moved to Chicago when he was 19, where he had his "cultural awakening."

"I was in bands, I was making films, I was doing plays—just moving," he recalls. There was never a question in his mind that he would be an artist. "I knew I was creative and I knew I wanted to be around other creative people," he explains.

He credits his time in Chicago for instilling a clear-eyed work ethic to buttress his artistic sensibility. If hip-hop has been Goodwin's heartbeat, Chicago's own Lorraine Hansberry was his theatre lifeblood. He calls her "the greatest American playwright. *A Raisin in the Sun* is a perfect piece of drama and theatre. Such richness and dimension."

Goodwin calls some of his stage work "breakbeat" plays—breakbeat, widely considered the rhythmic foundation of hip-hop, refers to the way early hip-hop DJs used the turntable to improvise with drum breaks. These plays—*How We Got On*, *The Realness*, and *HYPE MAN*—are based in the elemental aesthetics of hip-hop art, and are about hip-hop in both form and content.

The playwright calls them "musical plays that are not musicals." Instead they're plays in which hip-hop is baked into the skeleton of the work, even when the characters are speaking. He explains that "this includes the integration of rap (all three plays have rap in them); turntablism (in *How We Got On*, the DJ/narrator blends scenes together, and uses the cast as if they were sample sounds), beatboxing (again, *How We Got On*), beat production (*HYPE MAN*), call and response, and so on."

The “breakbeat” plays began with *How We Got On*, Goodwin’s most-produced work to date. In that play, middle-class black teenagers navigate the early days of hip-hop while searching for their identities at an age when the questions can be vague and answers elusive. Alongside the characters’ stories, the play provides a running history of the sonic innovations of hip-hop.

Goodwin hit on the idea of the “breakbeat” plays while conversing with his friend Coval, his *This Is Modern Art* co-writer.

“We were trying to figure out: Who are we? What are we doing?” Goodwin says. He decided the question of identity came down to the breakbeat. “Taking the stripped-down, percussive rhythmic nature of a song and looping it is the marker of us as writers,” Goodwin says. When writing those plays, he was looking for “that raw, stripped-down nature that makes you do the ‘ugly face.’”

Adding the moniker “breakbeat” tells audiences they’re about to see something unapologetically informed by the now-ubiquitous stream of popular culture. Goodwin also hopes these works explore how America has evolved in response to the new art form.



Crystal Fox as Selector in “How We Got On” at the Humana Festival of New American Plays at Actors Theatre of Louisville. (Photo by Alan Simons)

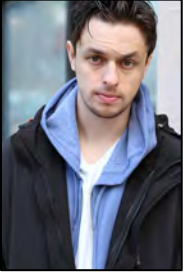
For example, in the one-act play *#matter*, two longtime friends—one white, one black—share different interpretations of the Black Lives Matter protests. *HYPE MAN* features an interracial hip-hop trio on the verge of a commercial breakthrough when they have conflicting reactions to the police shooting of an unarmed black teenager.

Goodwin will continue melding theatre and music in his next projects: an immersive hip-hop piece for the Denver Center and a play about the early life of Jimi Hendrix for Seattle Children’s Theatre. Goodwin lives with his wife and son in Louisville, where his focus is on running StageOne and on raising its national profile through creative programming and developing new work.

“It’s how we begin to cultivate a new generation of theatre-fluent people onstage and off the stage,” Goodwin says. “We need to be listening to each other and learning more about each other. Theatre and the performing arts are positioned to be a leader in that discourse.”

Marcus Crowder is an arts and culture writer based in Northern California. For 17 years he was the theatre critic at the Sacramento Bee.

WHO'S WHO



CHAD ADDISON (Pinnacle) Originally from outside Boston, Chad has been in LA for 13 years. He's excited to be working in his first play with The Fountain Theatre and to be able to dive into such a poignant piece of art. Music has always been a passion for him, so it's an honor to combine the two in such a way. He was last seen on stage in the play *Connect* at Theatre 68. Aside from theater, he's been pursuing TV/Film. Some notable credits include FOX's *9-1-1*, *Most Likely to Die* (on Netflix), *NCIS: New Orleans*, *Grimm*, *Grey's Anatomy* & *Bones*. He was also a producer/actor on the independent film *Paint It Red*, which is now streaming on demand. He'd like to thank the cast and crew for their hard work and dedication to this play, everyone at The Fountain for being so kind and welcoming, and his family and friends for their constant love and support. Thank you for coming and enjoy the show!



MATTHEW HANCOCK* (Verb) is excited to be back at the Fountain. Favorite theatre credits include: the Los Angeles premiere of the NAACP and Ovation Award nominated *The Brothers Size* (Oshoosi), *I and You* (Anthony), *Trans Scripts* (Zakia). Matthew has recurred on *I'm Dying Up Here* (Showtime), Emmy Nominated *Giants* (YouTube), *Five Points* (Facebook Watch). In addition, he has appeared in *Snowfall* (FX) and *Prince of Peoria* (Netflix). While not on the stage or in front of the camera, Matthew enjoys musical endeavors as Michael Siren. He is a LA Drama Critics Circle, Stage Raw award winner and Ovation Nominee for *Hit the Wall* (Carson). Matthew holds a BFA from Adelphi University (cum laude). To his incredibly supportive Family, Thank you. Follow Matthew on instagram: @imathewhancock.



CLARISSA THIBEAUX (Peep One) is excited to work on her first play at The Fountain Theatre. She is an LA based actor/writer/producer working in television, film, theater, and new media. You can catch Thibeaux in *Marvel's Runaways* as Xavin on Hulu. Previously, you may have seen Thibeaux in Echo Theatre Company's production of *The Found Dog Ribbon Dance* as Trista, or in the horror films *Flight 666*, and *Ice Sharks*. She graduated with her B.A. in Theatre Arts from San Diego State University. Thibeaux currently resides in West Hollywood, CA. Follow Clarissa on instagram @clarannette.



IDRIS GOODWIN (Playwright) is an award-winning playwright, director, orator and educator. He is the Producing Artistic Director of StageOne Family Theater in Louisville, KY for which he penned the widely produced *And In This Corner : Cassius Clay* and the recent *Frankenstein*. Other widely produced plays include: *How We Got On*, *Hype Man: a break beat play*, *This Is Modern Art* co-written with Kevin Coval, *Bars and Measures*, and *The Raid*. His *The Way The Mountain Moved* was commissioned and produced as part of Oregon Shakespeare's American Revolutions series. He's had work produced by or developed with The Actor's Theater of Louisville, Steppenwolf Theater, The Kennedy Center, The Denver Center for The Performing Arts, Cleveland Playhouse, Seattle Children's Theater, Nashville Children's Theater, Boulder Ensemble Theater, TheaterWorks, Berkeley Rep's Ground Floor Program, La Jolla Playhouse, The Eugene O'Neill Center, The Lark Playwriting Center and New Harmony Project. He's received support from the NEA, The Ford, Mellon and Edgerton Foundation, and is the recipient of InterAct Theater's 20/20 Prize and The Playwrights' Center's Mcknight Fellowship. Idris is a member of The Dramatists Guild and serves on the boards of TYA/USA and The Children's Theatre Foundation of America.



DEENA SELENOW (Director) is a director for live performance. Her work has been presented at REDCAT, East West Players, LATC, La Jolla Playhouse WoW Festival, The Skirball Cultural Center, The Hammer Museum, LA LGBT Center, Highways Performance Space, Machine Project, The Eugene O'Neill Theater Center's National Playwrights Conference, PRELUDE Festival, among other spaces and places on the west and east coasts. She has collaborated with companies including IAMA, Ammunition Theater, Chalk Rep, Watts Village Theater Company, Company of Angels, among others. She was the recipient of the Baryshnikov Art Center Multi-Disciplinary Artist Fellowship (2006), the New York Theatre Workshop Emerging Artist Directing Fellowship (2009/10), and was a participant in the Walt Disney Imagineering/CalArts Educational Initiative (2013). Deena is an inaugural member of the Theatre Communications Group (TCG) SPARK Leadership Cohort, a member of the inaugural TCG Programming Council (2017-18), and serves on the board of directors of Heidi Duckler Dance. She has guest taught at Dartmouth College, Pomona College, Occidental College, was on faculty at New York Film Academy-Los Angeles, and served as the Director of Oxy Arts at Occidental College from 2016-2018. Currently she is on faculty

at the CalArts School of Theater. In tandem with her directing practice, Deena has designed, facilitated and co-facilitated Diversity and Inclusion Workshops at Dartmouth College, CalArts, and TCG National Conferences. BFA: NYU, MFA: CalArts. Upcoming: *Maternal Metal* by Sigrid Gilmer (IAMA Theatre Company - world premiere) and *Pass Over* by Antoinette Nwandu (Echo Theatre Company - West Coast Premiere). www.deenaselenow.com



ROMERO MOSLEY (Beat Maker) The child of a saxophone player and singer, Cleveland native Romero Mosley has always been surrounded by music. He initially set out playing the trumpet and drums. Though he is credited as a co-writer for Lolah Brown's *History*, featuring BJ the Chicago Kid, off of her *Black Lily* project, Mosley's solid introduction as a producer came with his 2013 debut release, *Lucid Dreams*. On his 2014 effort, *Anywhere But Here*, he collaborated with Tasia Mo'ney and Grammy-winning producer Terrace Martin for *Welcome to Jamtown (Part II)*. Mosley's latest release *When Morning Comes* is a collaborative effort with singer/songwriter Lorine Chia that tackles the interpersonal conflicts within us all—from relationships, to financial struggles, to finding purpose, and everywhere in between.



JAMES MALOOF (Scenic Design) is very excited to be making his Fountain Theatre debut. This past fall James associate designed with Michael Michetti for A Noise Within Theatre's Production of *A Picture of Dorian Gray*. Before coming to LA, James freelance designed throughout the New York area. His work there culminated with his Off-Broadway design of Origin Theatre's production of *The International*. In New York he worked with The York Theatre Company, Origin Theatre, The Irish Rep, AADA, and Pace University. James was an adjunct professor at Pace University and received his MFA at UCLA's School of Theatre, Film and Television. Originally from Atlanta, GA James received his BA from Kennesaw State University and designed with such companies as Theatrical Outfit, Dad's Garage Theatre, Alliance Theatre For the Very Young, Habima Theatre and many others.

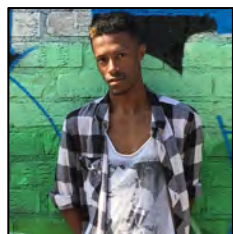


SHEN HECKEL (Prop Master) is a theatre professional in the Los Angeles area. Graduated from UCLA's school of Theatre, Film, and Television, and is an alumnus of the New York Lincoln Center Directors' Lab. He has worked on dozens of shows in all aspects of theatre and loves sharing his love of theatre and attention to detail with audiences of all sizes. Also recently he has started doing art department work for independent films and commercials. But his first love is live theatre. Just this past year he was a producer of *One Flew Over the Cuckoo's Nest: the immersive experience* with Afterhours Theatre Company, Assistant Director of *Allegiance* with East West Players and Assistant Director of *Rotterdam* with Skylight Theatre. For more info please visit <http://shenheckel.weebly.com>

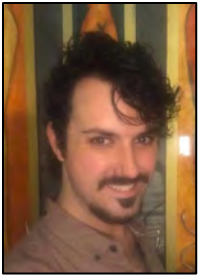


CHU HSUAN CHANG (Lighting Design) is a Los Angeles based lighting artist working in theater, dance, music performance, and installation. As a lighting designer, Chu-hsuan's notable collaborations include—Janie Geiser's puppetry production *Fugitive Time* (On Edge Festival, Automata); Maria Hassabi's live performance installation *PLASTIC* (Hammer Museum); performing artist Takao Tamaguchi's *Touch of Others* (One Archive, REDCAT); theater director Becca Wolff's *The Antigone Project* (Getty Villa); choreographer Meryl Murman's *The Lipstick* (CAC). He's latest works include — *The White Album* (August Wilson Center, Wexner Center for the Arts, Next Wave Festival); *Sorry*,

Atlantis: Eden's Achin' Organ Seeks Revenge (Machine Project); *The Other Side* (Gramercy Studio). Chu-hsuan has also worked with Lars Jan on *The Institute of Memory* (REDCAT, TBA Festival, Under the Radar Festival, Divine Comedy Festival, On the Board, ICA Boston, YBCA) and *Slow-Moving Luminaries* (Art Basel Miami Beach); Andrew Schneider on *Nervous/System* (The Fisher Center for the Performing Arts, LUMBERYARD, W97 MIT, Next Wave Festival). In addition to lighting, Chu-hsuan's passions include puppeteering, model-making and lighting instrument design. www.chuhsuanchang.com



MALIK ALLEN (Sound Designer) is a Sound Designer and Creative producer working in the Greater LA Area. Malik recently graduated from the California Institute of the Arts and has worked on projects with Mattel, Steppenwolf Theater Company and CalArts Center for New Performance. Malik's previous Sound Design credits include *Hamlet* ('18), *JACKIE* ('17), *House of Gold* ('17) and many others. After working with Deena on a previous project, *She Kills Monsters* ('15), Malik is really excited to reconnect and work with her on such an important piece.



MICHAEL MULLEN (Costume Designer) is a costume designer, actor, and writer. Among his theatrical design credits are: *Dreamgirls* (Ovation Award, Los Angeles Drama Critics Circle Award, N.A.A.C.P. Theatre Award, L.A. Weekly Theatre Award, Broadway World Award), *The Boy From Oz* (Ovation Award, Ticketholder Award, Robby Award, Broadway World Award, Stage Raw nomination), *Siamese Sex Show* (Ovation Award), *Fugue* (Ovation nomination), *When Jazz Had The Blues* (Ovation and N.A.A.C.P. nominations), *Burners* (Ovation nomination), *Cabaret* (Ovation and Robby nominations), *Year Of The Rooster* (Ovation nomination), *Fixed* (Stage Raw nomination), *Sweeney Todd* (Stage Raw nomination), and *American Idiot* (Ticketholder Award). He has received several StageSceneLA Awards for "Costume Designer Of The Year" as well as "Costume Designer Extraordinaire." He would like to thank his family, friends, and everyone involved with this show for being awesome! :)



TERRI ROBERTS* (Costume Maintenance/Café Manager) wears many hats at the Fountain Theatre, including the care and repair of production costumes, the on-going maintenance of in-house prop and costume stock, and serving Fountain patrons as the manager of our charming café. She also works in stage management (production/assistant stage manager on 20 fabulous Fountain shows thus far), and loves every opportunity to work as casting assistant, props designer/set dresser, house manager and coach for actors. Additionally, Terri is also a theatre/entertainment writer, whose works have appeared in *Variety*, *Performances*, *Back Stage West*, *Ross Reports*, *LA Weekly*, *LA Parent*, *The Sondheim Review*, *ShowMag.com*, *TheaterMania.com* and *Examiner.com*. Many thanks to the entire *Hype Man* team for the incredible world they have created here.

And finally, deep gratitude, as always, to Stephen and Simon. Proudly Pro 99 and a member of Actors' Equity.



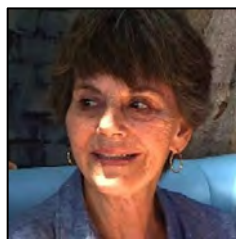
SARAH DAWN LOWRY (Production Stage Manager) is a California transplant, originally from northern Utah. She got her Bachelor's Degree in Theatre and Business from Weber State University. As a young child, Sarah Dawn enjoyed performing on stage but when she took her first assistant stage manager position as a favor for a friend, she found her true calling. She has now stage managed in Utah, South Korea, and California for 18 years. A few of her California stage management highlights include *Assassins*, *Coriolanus*, *Cult of Love*, *Quartet*, *Cabaret*, and *Treasure Island*. Sarah Dawn is grateful to be starting her relationship at The Fountain Theatre with this spectacular cast and crew. It is a true passion for her to help create inspirational works of live theatre. Sarah Dawn would like to thank the Los Angeles theatre community for making her feel at home. Spread love, not hate.

THEATRE STAFF



JAMES BENNETT (Producer) joined the Fountain team in 2009 and has smiled and whistled, much to the irritation of everyone else, every day ever since. James enjoys chatting, hobnobbing, and wine sipping with all the theatre's many fine friends, family, and patrons. For work, he can be found running the whole stack of theatre activities, whether that's toiling on a pile of paperwork, coiled into a pretzel in the tech booth, or producing fabulous Flamenco shows. He's enjoyed co-producing the Fountain's Rapid Development Series and is looking forward to many more scrumptious seasons to come. If you see him bouncing, skipping, or galloping about it's safe to assume he's having a blast. He's compelled to the theatre by its immediacy, its intimacy – the visceral impact of being so close to real humans with real sweat and real spit. In a world that's

increasingly disjointed, behind glass, and far away – theatre becomes more powerful than ever.



DEBORAH CULVER (Co-Artistic Director) began her career as a dancer, choreographer and actor in New York's "Downtown" scene. After passing five years in South India where she was involved in the initial development of the international township of Auroville, she created two full-length outdoor dance/theatre pieces celebrating the community. Returning to the US, she became deeply involved in the intimate theatre scene and, in 1990, she and Stephen Sachs co-founded the Fountain Theatre, which is now in its 28th year. The 1995 season included, *The Women of Guernica*, Deborah's flamenco-based adaptation of Euripides' *The Trojan Women*, which she also directed. She directed two one-act plays by Tennessee Williams and created and directed three full-evening Dance-Theatre pieces for the Fountain, *Declarations: Love Letters of the*

Great Romantics, *The Path of Love*, and directed the dance opera, *The Song of Songs*, with music by Al Carmines. She directed a production of *The Path of Love* in South India, as well as *The Great Secret* by Mira Alfasa. She next directed Yussef El Guindi's *Acts of Desire* at the Fountain to considerable acclaim. In 2006, she directed the delightful *Taxi to Jannah* by Mark Sickman. And, as a producer of Flamenco, her Forever Flamenco series, now in its 18th year, continues to play to enthusiastic crowds. Actors' Equity Association honored Ms. Culver with its Diversity Award, for her dedication to presenting work at the Fountain that is culturally diverse. In 2013, she received special commendations from the City of Los Angeles and the Spanish Consulate for her contributions to the art of Flamenco. Her new theatre/dance work, *Freddy*, had its world premiere last season as a partnership between the Fountain Theatre and LA City College Theatre Academy.



RICHARD GALLEGOS (Development/Outreach Coordinator) is an actor and theatre arts educator from Los Angeles, California. As an actor, Mr. Gallegos has been a long time member of Critical Mass Performance Group, and his credits with CMPG are: *AMERYKA* (Kirk Douglas Theatre), *Apollo; Parts 1 & 2* (World Premiere at Kirk Douglas Theatre), *Apollo; Parts 1, 2 & 3* (Portland Center Stage), *Antigone* (Workshop, The Actors' Gang). Other theatre credits include: *The Secret Garden*, *Frost/Nixon*, *Art*, *Othello*, *Anna in the Tropics*, *Sylvia*, *Hortencia and the Museum of Dreams*, *Much Ado About Nothing*. As a member of Rosanna Gamson/Worldwide he has performed in *Grand Hope Flower*, *Aura*, *Rita Goes to Hell*, *Lovesickness*, *Tov*. In his capacity as a Theatre Arts Educator, Richard has created and implemented curriculum with The Company of Angels, Ramona Convent Secondary School, ELACT, Will & Co., ArtworxLA, LACER. He is beyond thrilled to be joining the Fountain Theatre family! Mr. Gallegos is a proud member of AEA. Richardgallegos.com



BARBARA GOODHILL (Director of Development) is an award-winning marketing and development professional and has been Director of Development at The Fountain Theatre since 2013. Prior advancement positions include Sinai Akiba Academy, Inside Out Community Arts and PS#1 Elementary School. Barbara's wealth of experience, innovative thinking and dedication have resulted in significant growth in The Fountain's donor community and strengthened relationships with the funding community. A passionate believer in the power of live theatre to open hearts and encourage empathy, Barbara is deeply committed to The Fountain, its vision, mission and future goals. "Institutions like The Fountain Theatre are vital to the health of a diverse, compassionate society." Barbara loves the opportunity to meet the many wonderful patrons who form The

Fountain Theatre's family and is always thrilled to receive your calls and greet you at the theatre. Barbara received her B.A. from UC Berkeley and her master's from UCLA.



SIMON LEVY (Producing Director) has been the Producing Director of the Fountain Theatre since 1993. The Los Angeles Drama Critics Circle honored him with the Milton Katselas Award for Lifetime Achievement in Directing, and he was nominated for the Zelda Fichandler Award in Directing. In 2018, he directed the sold-out run of *The Chosen*, and also *The Immigrant* (Sierra Madre Playhouse). This year he will direct *Daniel's Husband* which opens in May 2019. In 2016 he directed the critically acclaimed West Coast premiere of Tennessee Williams' *Baby Doll*. Other recent successes for the Fountain include: the West Coast premieres of *The Painted Rocks at Revolver Creek* and *Reborn* in 2015; *The Normal Heart* in 2013/2014; the world premiere deaf/hearing production of *Cyrano* in 2012; Tennessee Williams' rarely-produced *A House Not*

Meant to Stand in 2011; the L.A. premiere of *Opus* by Michael Hollinger in 2010; and the West Coast premiere of Anna Ziegler's *Photograph 51* in 2009, among many others. He has directed over 80 productions (20+ for the Fountain) that have won numerous awards. His stage adaptation of F. Scott Fitzgerald's *The Great Gatsby* (Finalist for the PEN Literary Award in Drama) inaugurated the new Guthrie Theatre in Minneapolis and is being produced widely across North America. It is the only stage adaptation authorized by the Fitzgerald Estate, and is published by Dramatists Play Service, along with his adaptations of *Tender is the Night* (winner of the PEN Literary Award in Drama) and *The Last Tycoon*. He has been the producer of many productions at the Fountain, including the world premieres of *Building the Wall*, *Citizen: An American Lyric*, *Bakersfield Mist*, and all the Athol Fugard premieres. *What I Heard About Iraq*, which he wrote and directed, was produced worldwide and won the Edinburgh Fringe First Award. Prior to coming to Los Angeles, he lived in San Francisco where he was the General Manager of *Beach Blanket Babylon*, Artistic Director of The One Act Theatre Company, and Executive Director of Theatre Bay Area. He belongs to many theatre, human rights, and political advocacy groups. www.simonlevy.com



STEPHEN SACHS (Co-Artistic Director) is an award-winning playwright, director, producer and the co-Artistic Director of the Fountain Theatre, which he co-founded with Deborah Culver in 1990. The world premiere of his new play, *Arrival & Departure*, which he directed, enjoyed a 3-month sold-out run at the Fountain last season and won BroadwayWorld's Best Play award. He adapted and directed celebrity readings of *All the President's Men* and *Ms. Smith Goes to Washington* at Los Angeles City Hall starring Sam Waterston, Bradley Whitford, Joshua Malina, Jeff Perry and Bellamy Young. His stage adaption of Claudia Rankine's *Citizen: An American Lyric* (Stage Raw Award) inaugurated Center Theatre Group's Block Party at the Kirk Douglas Theatre and was chosen to represent LA theatre for Grand Park's new Our LA Voices Arts Festival. His

play *Bakersfield Mist* (Elliot Norton Award) enjoyed a 3-month run on London's West End starring Kathleen Turner and is now being produced in regional theatres across the country and translated into other languages and performed worldwide. Other plays by Sachs include *Dream Catcher*, *Heart Song*, *Cyrano* (LA Drama Critics Circle Award, Ovation Award nomination), *Miss Julie: Freedom Summer* (LA Drama Critics Circle Award nomination), *Gilgamesh* (Theatre@Boston Court), *Open Window* (Pasadena Playhouse, Media Access Award), *Central Avenue* (PEN USA Literary Award Finalist), *Sweet Nothing in my Ear* (PEN USA Literary Award Finalist), *The Golden Gate*, and *The Baron in the Trees*. He wrote the screenplay for *Sweet Nothing in my Ear* for CBS starring Marlee Matlin and Jeff Daniels. Directing credits include *Arrival & Departure*, *Bakersfield Mist*, *Broomstick*, *My Name is Asher Lev*, Athol Fugard's *The Blue Iris* (US Premiere), *Completeness* by Itamar Moses, Warren Leight's *Side Man* starring Christine Lahti; a China tour

of *Top Secret* (LA Theatre Works), *The Train Driver* by Athol Fugard (US Premiere), Conor McPherson's *Shining City* (LA Premiere), Athol Fugard's *Coming Home* (LA Weekly Award), Athol Fugard's *Victory* (U.S. Premiere, NAACP Award); *Miss Julie: Freedom Summer*, the world premiere of Athol Fugard's *Exits and Entrances* at the Fountain (Ovation Award, LA Drama Critics Circle Award) and at Primary Stages (Off-Broadway), and the Edinburgh Fringe Festival in Scotland, Fugard's *The Road to Mecca* (LA premiere), Arthur Miller's *After the Fall* (Ovation Award), *Sweet Nothing in my Ear* (World Premiere), *Hippolytos* (new translation by Anne Carson) inaugurating the Outdoor Classical Theater at the Getty Villa in Malibu, and many others. Sachs has been nominated for the SDC Zelda Fichandler Award three times, recognizing an outstanding director who is making a unique and exceptional contribution to theatre in their region. Sachs was recently honored with a Certificate of Commendation from the Los Angeles City Council for "his visionary contributions to the cultural life of Los Angeles."



SCOTT TUOMEY (Technical Director) has been Technical Director at the Fountain since its inaugural production of *Winter Crane* in 1990. He has overseen virtually every Fountain production, on and off site, including their numerous flamenco shows, and has appeared here on our stage in *Declarations: Love Letters of the Great Romantics*, and the Fountain's hit productions of *Master Class* and *Joe Turners' Come and Gone*. Scott's talents as actor-singer-guitarist were also seen in the Shakespeare Festival L.A. productions of *As You Like It* and *Twelfth Night* at the Globe Theatre in West Hollywood and in the film *A Day in the Life of Sunny Paradise*.

The Fountain Theatre

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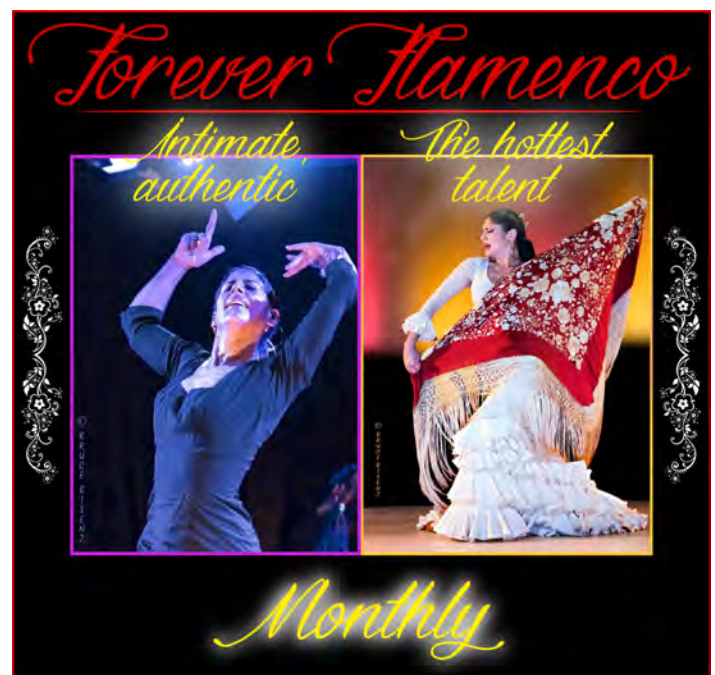
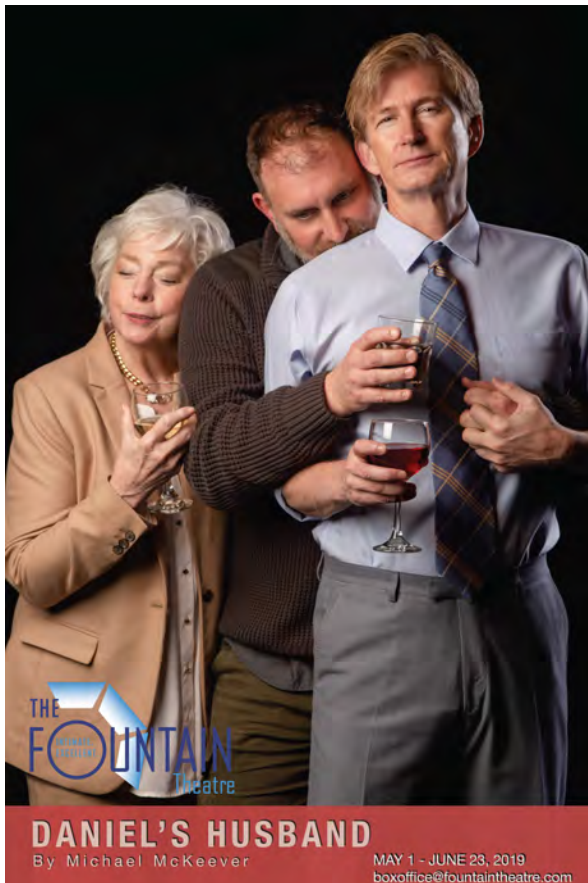
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NEXT AT THE FOUNTAIN



A (Selected) Timeline of Hip-Hop and Hype Men

1970

Socially-conscious spoken word group The Last Poets release the track “When the Revolution Comes,” which lays the groundwork for politically engaged Hip-Hop.

1973

DJ Kool Herc invents a new technique that extends a song’s middle instrumental portion, or “break,” by cutting two records together. His technical experiments form the basis of Hip-Hop.

1975

Grandmaster Flash begins “mixing,” a new DJ technique that connects two different songs during the breaks.

1979

Record label owner Sylvia Robinson assembles the Sugar Hill Gang, who record the song “Rapper’s Delight” and introduce many Americans to Hip-Hop for the first time. Wendy Clark, a.k.a. Lady B, one of Hip-Hop’s first prominent female artists, releases “To the Beat Y’All.”

1981

Pop group Blondie releases the song “Rapture,” featuring a rap verse by Debbie Harry. It becomes the first Billboard No.1 hit to prominently feature Hip-Hop and is the first ever rap featured on MTV.

1984

Flavor Flav comes to prominence as a founding member, and influential hype man, of the rap group Public Enemy.

1986

Run-D.M.C.’s rap rendition of the Aerosmith song “Walk This Way” marks Hip-Hop’s cross-over into mainstream media and MTV.

The Beastie Boys sign with fledgling label Def Jam and release their debut album *Licensed to Ill*, which breaks records to sell over 100,000 copies in the first week. The group would go on to be one of the most successful Hip-Hop acts of all time.

1988

The group Cypress Hill begins performing with Sen Dog serving as hype man to frontman B-Real.

1989

Please Hammer, Don’t Hurt ‘Em is released, featuring Too Big MC as hype man for MC Hammer. The album sells more than ten million copies and the single “U Can’t Touch This” becomes an MTV staple.

1990

White rapper Vanilla Ice releases hit single “Ice Ice Baby,” though his hard-knocks background was fabricated, and the song samples a Queen/David Bowie song and a chant from Black fraternity Alpha Phi Alpha without credit.

1991

The beating of Rodney King by four white Los Angeles police officers becomes national news and leads many Hip-Hop artists speak out against police brutality.

1992

Time Warner pulls the song “Cop Killa” from Body Count’s new album after protests from law enforcement officers.

West Coast gangsta rap — a subgenre of Hip-Hop with lyrics that boast about a life of violence, drugs, sex, and money — rises to prominence with Dr. Dre’s landmark album *The Chronic*.

1995

Queen Latifah becomes the first black woman in Hip-Hop to win a Grammy with her song “U.N.I.T.Y.” which advocated for sexual empowerment, and the autonomy and ownership of the female black body.

1996

Spliff Star begins performing as part of the Flipmode Squad with Busta Rhymes and becomes known as one of the best hype men of all time for his energy and intensity.

1998

White rapper Eminem makes his commercial debut with the single “My Name Is” off *The Slim Shady LP*, released on Dr. Dre’s label Aftermath. He would eventually become the best-selling artist of the 2000s in the US.

2003

Hip-Hop reaches mainstream saturation as stars such as Nelly, 50 Cent, Jay-Z, and Snoop Dogg become advertising reps for companies like Nike, Reebok, AOL, and more.

2012

Hip-Hop duo Macklemore & Ryan Lewis release their self-produced debut *The Heist*, which later goes on to dominate the charts and sweep the Grammy Awards rap category. The album’s third single, “Same Love,” helped propel the image of Macklemore as a conscious rapper after the song received widespread media coverage due to its lyrics supporting same-sex marriage and critiquing homophobia in Hip-Hop.

2016

Michael Render aka “Killer Mike” from hip-hop duo Run the Jewels becomes a vocal surrogate of the Bernie Sanders campaign and raises awareness about issues that affect neglected communities of color.

2017

With her song “Bodak Yellow,” Cardi B becomes the first solo female rapper to reach #1 on the Billboard Hot 100 chart since Lauryn Hill in 1998. Forbes magazine reports that, for the first time since Nielsen started measuring music consumption in the US, hip-hop surpassed rock to become the most popular musical genre in the country.



SOURCES

HipHopArchive: “HipHop and Politics Timeline”
Vulture: “White People in Rap: A History”
MTV: “A Condensed History of White Rappers”

White Rappers in Hip-Hop

APPROPRIATE, COLLABORATE, AND RECIPROCATE

Written by Tatiana Isabel Gil

In the 1930s, Jazz Age clarinetist Benny Goodman was dubbed the King of Swing. Elvis Presley will always be known as the King of Rock 'N' Roll. More recently, in 2003 Rolling Stone magazine declared Justin Timberlake the King of R&B, and Eminem has been called the Elvis of Hip-Hop. Each of these artists crafted their style and voice in the traditions of black music. Is this merely influence? Or is it appropriation?



In his essay *African-American Music: Dynamics of Appropriation and Innovation*, Perry A. Hall notes that the phenomenon of “disassociation that tends to happen within the [...] white-dominated mainstream” from the African-American experience is what allows appropriation to occur. In other words, when the dominant culture is able to create distance between themselves and a marginalized community, they can take on the community’s cultural forms without guilt, even after previously criticizing those innovations when initially performed. It matters that the people who own these musical forms are black, and that the people who are borrowing them are white, because when a dominating culture decides to hijack the musical innovations of a people they are already oppressing, it results in the erasure of these people’s existence and facilitates the disenfranchisement of

the artists. When black culture and artistic forms speak to white artists, who are then celebrated at the highest echelons of culture and politics, what responsibility do white artists have? Is there a way to borrow someone’s culture while also respecting the folks who own it?

White rappers are inevitably confronted by and forced to grapple with this question of responsibility within the Hip-Hop industry by their fellow artists, collaborators, and fans. Popular contemporary white rappers like Macklemore and G-Eazy have publicly spoken about and wrestled with questions of appropriation. Macklemore, who won the 2014 Grammy for Best Rap Album over award-winning conscious rapper, Kendrick Lamar, is aware that his whiteness affects his commercial success in the industry. In a Rolling Stone interview, he notes, “Just because there’s been more successful white rappers, you cannot disregard where this culture came from and our place in it as white people. This is not my culture to begin with.”

J. Cole, a rapper and producer who has worked with artists Jay-Z, Kendrick Lamar, and Drake, gives his response to appropriation in Hip-Hop in his music. In his song “Fire Squad” from his album *2014 Forest Hills Drive*, he comments on Macklemore’s Grammy win, saying “white people have snatched the sound,” while also telling black music makers to pay attention to the appropriation that’s been happening. A few lines later, he encapsulates the impact of appropriation with the line: “same rope you climb up on, they’ll hang you with.”



Meanwhile, up-and-comer **G-Eazy** responds to his responsibility as a white rapper in an interview with The Guardian saying, “I didn’t grow up around all white people, I never wanted to gentrify Hip-Hop, I’ve never wanted to speak to an all-white audience. I’m just making music and I’m paying my bills.” Like G-Eazy, HYPE MAN’s Pinnacle wasn’t raised around all white people either. He grew up with Verb in a low-income neighborhood in the Midwest, where rap battles kept you sharp, and where making mix tapes and selling them on the corner helped build your reputation. Making music together from a young age, but living seemingly parallel lives, it’s possible to see how Pinnacle’s upbringing influences how he views himself as a rapper and complicates his view on his responsibility to black culture. Collaborative groups that come up together like Verb and Pinnacle often have a lot of personal history they

inherently bring into their professional collaboration. While there is often loyalty and love, the conversations and dynamics can get complicated... especially when it boils down to one black friend asking their white friend to stand up for them and their culture.

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Deborah Culver "Yes! Here we are in our 29th year of producing plays and flamenco dance concerts at our home – the Fountain Theatre! Idris Goodwin's powerful play, *Hype Man*, leads off this new season with hip hop moves and grooves woven into its compelling story. *Hype Man* will be followed by 5 more exciting projects, each one stimulating and stretching our imaginations. We invite you to enjoy them with us."

OUR PRODUCING UNDERWRITERS



Diana Buckhantz "I am proud to support the work of the Fountain Theatre whose productions use theatre as a way to expose, challenge, and enlighten our preconceptions and prejudices and in doing so to advance the human condition with sensitivity and compassion. *HYPE MAN* is a powerful embodiment of that mission and vision."


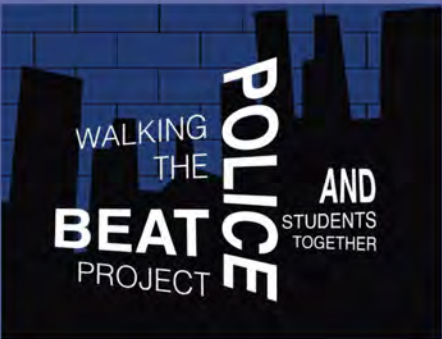



Laurel & Robert Silton "We are delighted to support this production of *HYPE MAN*. The Fountain Theatre is a very important part of our community and our lives. We want the theatre to continue producing such wonderful theatrical experiences."

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Los Angeles on our Stage

Los Angeles is a world city, rich with the fabric of diversity. At this moment in history, now more than ever, it is crucial that the Fountain Theatre maintain its mission of diversity and inclusion and community focus, where people from all backgrounds are seen on our stage and in our audiences.

The Fountain Theatre may be small in size, but we are large in vision, in purpose, and in our commitment to creating and producing meaningful work that has the power to change lives.



We believe theatre serves a critical role in creating empathy and deepening understanding between people. We believe that by telling personal, human stories that dramatize lives from different communities, we stop seeing those cultures as "the other". There is no "other". There is only ourselves. Together.

The vile and divisive political rhetoric across our nation reveal that words matter. What we say to each other, and how we say it, matters. As in the finest plays, language has power. Has impact. In soliloquy and in dialogue. On our intimate stage, and far beyond Fountain Avenue, our dialogue — our conversation — with YOU, our Fountain Family, matters.

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