



THE OLD GLOBE

Presents the West Coast Premiere of



By **Kristoffer Diaz**

Directed by **Jaime Castañeda**

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TABLE OF CONTENTS

Welcome; About the Play.....	3
About The Old Globe.....	4
Artistic Team: Staff & Cast.....	5
Interview with the Playwright.....	6-7
Historical Context.....	8-16
Hip-Hop	
Graffiti	
Five Pillars of Hip Hop Culture	
Activity 1: Women in Hip Hop	
Activity 2: Debate	
The World of Theatre.....	17-21
The Fourth Wall	
DJ Emcee Narrators	
Costume Design	
Activity: Costumes	
Theatre Etiquette	
A Life-Skills Perspective.....	22-23
Critical Reflection Activity 1: Empathy	
Critical Reflection Activity 2: Self-Concept	
Glossary of Selected Words/Phrases.....	24-25
Our Donors.....	26

This Study Guide was prepared by The Old Globe Education Department
with research and activity designs by Teaching Artist, Radhika Rao.

WELCOME; ABOUT THE PLAY

“Arroyo’s is the central nervous system of the Lower East Side”.

—Alejandro Arroyo in *Welcome to Arroyo’s*

Thank you for joining us for “Welcome to Arroyo’s”, a contemporary, hip-hop play written by the Pulitzer-nominated playwright, Kristoffer Diaz. *Welcome to Arroyo’s* is a play in the genre of hip-hop theatre combining hip-hop music, dialogue, and narratives that employ the vocabulary of hip-hop. While basing itself in the music of the hip hop world, it takes us on an exploration of the role of Latinos in hip hop. Set in contemporary times, it tackles in its narrative the historical beginnings and significance of hip-hop. Making a critical commentary on the scarcity of women, particularly those of Latino backgrounds in the early days of hip-hop, *Welcome to Arroyo’s* offers us the hypothetical possibility that around the late 1970s, there was a young Puerto Rican, female DJ by the name of Reina Rey who was bilingually spinning and scratching, breaking new ground in the male-dominated, English language-heavy hip hop world in South Bronx. However, sometime in the early 1980s—as the character of Lelly, an ambitious college student, informs us in the play—Reina Rey disappeared, never to be heard from again. Thirty years later, Lelly believes that she has stumbled upon Reina’s grown children, Alejandro Arroyo, the owner of the hip-hop bar, “Arroyo’s” and Amalia Arroyo, a teenaged graffiti artist who gets herself into trouble with the cops. Set against the backdrop of hip hop music brought to us by the DJs Trip and Nelson, the play takes us through fast moving action that includes romances, sibling rivalries, dreams striving to be fulfilled, and a family mystery that is on the threshold of being uncovered. The play is marked by high energy, a sharp sense of humor and upbeat hip hop rhythms, and contains within it reflections on identity, art, life-dreams, authority, love and more. This study guide is organized in three major parts: *Historical Context*, *The World of Theatre*, and *LifeSkills*.

Please Note: The dialogue of *Welcome to Arroyo’s* includes explicit language.

We look forward to welcoming you to The Old Globe for *Welcome to Arroyo’s*!

“With “*Welcome to Arroyo’s*, a Hispanic heterosexual playwright has produced a fiercely feminist play, one that asserts a place for women in a field largely dominated by men, and one that imagines their inclusion as integral to the development of modern hip-hop culture” (Review by New City Stage, 2010).

<http://newcitystage.com/2010/04/25/review-welcome-to-Arroyo’samerican-theater-company/>

ABOUT THE GLOBE

The internationally-acclaimed, Tony® Award-winning Old Globe is one of the most renowned regional theatres in the country, and has stood as San Diego's flagship arts institution for 75 years.

The Old Globe produces a year-round season of 15 plays and musicals on its three stages including its highly-regarded Shakespeare festival. The Globe has become a gathering place for leading theatre artists from around the world, such as Tom Stoppard, Daniel Sullivan, and Chita Rivera, among many others. Numerous Broadway-bound premieres and revivals, such as ***Dirty Rotten Scoundrels***, ***The Full Monty***, and ***Damn Yankees*** have been developed at The Old Globe and have gone on to enjoy highly successful runs in New York and at regional theatres across the country. Under the leadership of CEO/Executive Producer Louis G. Spisto, the Globe is at the forefront of the nation's leading performing arts organizations, setting a standard for excellence in American Theatre.

Find additional articles related to the play in the full program of
Welcome to Arroyo's at:

http://theoldglobe.org/_upload/productions/pdf/Arroyos_program.pdf

ARTISTIC TEAM

STAFF

Director.....	Jaime Castañeda
Music Director.....	Shammy Dee
Scenic Design.....	Takeshi Kata
Costume Design.....	Charlotte Deveaux
Lighting Design.....	Matthew Richards
Sound Design.....	Paul Peterson
Projection Design.....	Aaron Rhyne
Urban Art.....	Writerz Block
Stage Manager.....	Elizabeth Lohr*
Assistant Director.....	Tyrone Brown
Assistant Scenic Design.....	Sean Fanning
Assistant Costume Design.....	Michelle Hunt Souza
Production Assistant.....	Amanda Salmons
Writerz Block Artists.....	Marcus Tufono, Sergio Gonzalez, Jose Venegas

CAST

(in order of appearance)

Trip Goldstein.....	Wade Allain-Marcus*
Nelson Cardenal.....	GQ*
Lelly Santiago.....	Tala Ashe*
Alejandro Arroyo.....	Andres Munar*
Amalia (Molly) Arroyo.....	Amirah Vann*
Officer Derek.....	Byron Bronson*

UNDERSTUDIES⁺

For Trip Goldstein, Nelson Cardenal, Alejandro Arroyo, Officer Derek.....Bayardo De Murguia
For Lelly Santiago and Amalia (Molly) Arroyo.....Xochitl Romero

Special thanks to the SAN DIEGO UNIFIED SCHOOL DISTRICT and LINCOLN HIGH SCHOOL for their tremendous support of *Welcome To Arroyo's*.

*Member of Actors' Equity Association

⁺Understudies are substitute actors who learn the role of another actor in order to be able to act as a replacement if necessary, e.g., if the actor is sick or has an accident, which leaves her/him unable to do the role on a particular day of the show.

INTERVIEW WITH THE PLAYWRIGHT



Photo: <http://www.cafemagazine.com/index.php/articles/829/829>

The Old Globe (TOG): *What was the initial inspiration for Welcome to Arroyo's?*

Kristoffer Diaz (KD): Inspiration came from several places for this play. On the theater side of things, I wanted to combine elements of the solo work of young urban artists like Danny Hoch, Sarah Jones, and John Leguizamo with the free-flowing, highly theatrical styles of contemporary plays like *M. Butterfly*, *Zoot Suit*, and *Six Degrees of Separation*. In terms of content, I was interested in the creation of hip-hop culture (and the role that Latinos played in it), as well as the complicated gentrification of New York's Lower East Side (and my role within that). And underneath it all, I had these characters: young men and women who looked and talked like people I actually knew. The characters came very early in the process; figuring out their stories and how it all tied into larger political and social narratives has been our ongoing journey.

TOG: *The play has had a long gestation period. Can you tell us about it?*

KD: I started writing *Arroyo's* in 2000; it was my graduate thesis play at New York University. It was also the first full-length play I ever wrote. It's been developed at South Coast Repertory's Hispanic Playwrights Project, The Hip-Hop Theater Festival, The Lark Play Development Center, the Summer Play Festival, The Donmar Warehouse in London, and probably a handful of other places that are escaping me at the moment. After a few false starts the play finally got produced in Spring 2010 at Chicago's American Theater Company. That's a long time to work on a play. And we're still working on it, even as I write this response. There's something about your first play: you never want to let it go. You always think it can be just a bit better, can do a more complete job of explaining to the world exactly who you were when you wrote it. I'm very thankful to the Old Globe for this chance to finally develop this work on a large scale (and in the round for the first time!).

TOG: *How much has Arroyo's changed since its inception?*

KD: It changes constantly. In its earliest form, it was a play about the history of salsa music in New York City, until I realized that I really didn't know a thing about salsa. That was my parents' music; mine was hip-hop. Once I made that realization, Reina Rey came into the play, and the entire purpose of the play became something new. Office Derek didn't exist until 2004 or so -- several years after I had started work on the piece. And as we work on each new production, there are both small changes (pop culture references, tweaks based on the characteristics of specific actors) and big shifts (in this version, for example, I've done a lot of work on Alejandro's motivations and relationships) that always demand adjustments.

The complete interview can be read on page 10 of the program available at http://theoldglobe.org/_upload/productions/pdf/Arroyos_program.pdf

“Welcome to Arroyo’s” has been written almost exclusively in the hip-hop theater vein, a dynamic aesthetic that challenges all notions of traditional dramaturgy. The play is precociously meta, with characters continually commenting on the action, or breaking the fourth wall. It is aurally dynamic in its inclusion of songs, music samples and sound effects as a soundtrack to the action (the DJs actually spin and scratch “live” throughout the show).

2010 Review by New City Stage (Chicago) available at <http://newcitystage.com/2010/04/25/review-welcome-to-Arroyo's-american-theater-company/>

History & Context

Hip Hop Culture¹

“Reina Rey was one of the first real party DJs....
...she was **there**, at the beginning, and now no one even knows she existed.”
— Lelly in *Welcome to Arroyo’s*.

Welcome to Arroyo’s takes us back, through the character Lelly’s eyes, to the 1970s and 1980s when hip-hop was born. Much has changed in the last thirty years and many scholars believe that hip hop is in crisis (Rose, 2008)². Although it is commercially promoted widely and financially successful in its mainstream form, dominating mass media such as TV, film, the radio, and the Internet, hip hop has also had to deal with criticism that it promotes and strengthens negative stereotypes about Black people, demeans women, and glorifies violence and criminality. Many who love hip hop and have studied its roots and development believe that though some of the negativity associated with commercial hip hop music may not be unfounded, the richness of hip hop culture with its imagery, sounds, and storytelling has been buried by these negative stereotypes. Kristoffer Diaz explores some of these ideas in *Welcome to Arroyo’s*.

“All my life I’ve been into hip hop, and it should mean more than just somebody standing on the corner selling dope—I mean that may or may not have its place too because it’s there, but I’m just saying –I ain’t never shot nobody, I ain’t never stabbed nobody, I’m forty-five years old and I ain’t got no criminal record, you know what I mean? The only thing I ever did was be about my music. So I mean, so, while we’re teaching people what it is about life in the ghetto, then we should be teaching people what is about life in the ghetto. And we need everybody’s help out there to make it happen.”

—Melle Mel, lead rapper of and main songwriter for the seminal rap group Grandmaster Flash and the Furious Five, in an acceptance speech during the group’s induction into the Rock and Roll Hall of Fame, 2007.
(Rose, 2008, *The Hip Hop Wars*).



¹ The above sections on hip hop target: Visual and Performing Arts Standards for California Public Schools, Music, VAPA 3.1: Identify the sources of musical genres of the United States, trace the evolution of those genres, and cite well-known musicians associated with them.

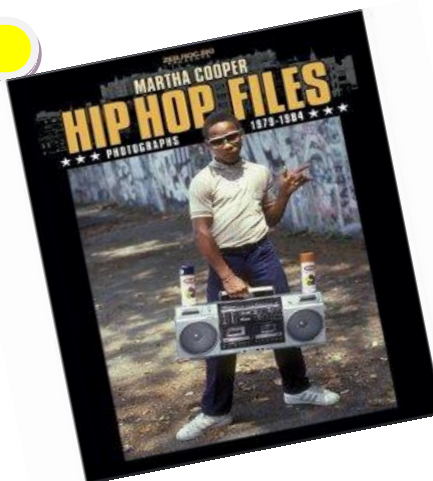
² Rose, Tricia (2008). *Hip Hop Wars*. New York: Basic Books.

“In 1980, just as hip-hop became hip-hop, Reina Rey disappeared.”

—Lelly in *Welcome to Arroyo's*

**Read about:
The History and Politics of Hip Hop!**

- *Hip Hop Wars* by Tricia Rose
- *Born in the Bronx: A Visual Record of the Early Days of Hip Hop* by Johan Kugelberg
- *Hip Hop Files: Photographs, 1979-1984*, by Martha Cooper



The History of Hip Hop:

An Article by Christina Pomoni³

Hip-Hop emerged from the ghettos of New York City in the early 70s. Tracing its roots in the African American and Latino culture of the city's impoverished neighborhoods, hip hop was a cultural fact that encompassed a whole range of stereotypes and role models mainly associated to the black civil rights. Protesting against unemployment, poverty, criminality and police brutality, expressing political speech, resistance and controversy and echoing the distress of African Americans in the altering urban culture of the United States, hip hop was the way out.

In the 1970s, the ground-breaking and unique approach of New York DJs to music gave birth to new sounds and dance forms. In Bronx, Brooklyn and the surrounding areas, DJs experimented with startling percussion riffs and rhythmic drum breaks mixing funk and disco elements in clubs and neighborhood block parties. Introducing innovative techniques such as scratching, cutting and needle dropping, hip hop DJs such as Afrika Bambaataa, Eric B., DJ Grandmaster Flash, and Funkmaster Flex recognized the power of this new music genre and soon became the centre of attention in a growing club scene.

³ Christina Pomoni is a blogger. Her article is available at http://www.bukisa.com/articles/342805_the-history-of-hip-hop

Lovebug Starski, Keith Cowboy, and DJ Hollywood used the term “hip hop” when the specific music style was known as disco rap. However, the term is credited to Keith Cowboy, who was scat-singing “hip-hop-hip-hop” mimicking the rhythmic tempo of marching U.S. soldiers to a friend of his. Over time, Cowboy worked on the hip hop tempo as a part of his stage performance and he was later copied by The Sugarhill Gang in “Rapper’s Delight” and by other hip-hop artists. Later on, Afrika Bambaataa used the term “hip hop” to spread the street culture of urban Black and Latino youth to the world.

Soon, hip hop became a massive culture. Hip hop DJs acquired a great ability to attract big crowds and prepared the ground for the expansion of MCing. The MC (emcee) would introduce the DJ rhythmically to the crowd following a specific beat produced by the DJ. MCs were extremely talented in performing poetry written in advance or improvising rhymes on the spot. Their appealing stage presence became influential to the increasing reputation of hip hop music. Without any doubt, the growing influence of hip hop can be traced in the modest early steps of the DJs and MCs, along with the rise of breakdancers and graffiti artists (taggers), who all together comprised the scene of New York City in the early 1970s.

Hip hop graffiti was a way of self-expression and personal creativity, although many people associated it with the explosion of gangs in the 70s. With the emergence of DJ’ing and breakdancing, mystifying, multi-colorful spray paint graffiti murals covered up New York City on walls, buildings, and subways. Many DJs, MCs and breakdancers were graffiti artists themselves, loved to experiment in new graffiti methods like they experimented with music and dance, and had their own followers and fans around the world. All these elements comprised hip hop in its cultural American mainstream substance.

All this expanding sway could not pass unnoticed by the white-owned record companies. In the late 1970s, hip hop music exposed its commercial power and the meteoric step against the American system begun.

In the 1980s, hip hop was characterized by extreme diversification and quality. The main themes of hip hop artists were political militancy and Afrocentricity, a fact that shows their innovative and experimental intention. Their sounds had a clear jazz influence; however they were harsh and strong. Some of the most important hip hop releases of the 80s are “It Takes a Nation of Millions to Hold Us Back” by Public Enemy (1988), “Paid In Full” by Eric B. & Rakim (1985), and “3 Feet High and Rising” by De La Soul (1989).

In the 1990s, gangsta rap, a hip-hop subgenre, challenged America with its sexist, misogynistic, and homophobic messages. Glorifying blacks as gangsters, pushers, criminals, pimps, and prostitutes and focusing on drugs, sex and street violence, gangsta rap was provocative, harsh and alluring. However, despite its controversy, it unified diverse audiences and made hip hop genre the fastest growing music genre in the music industry, not only in the U.S., but also in the world. Some of the greatest

gangsta rap releases are Dr. Dre's "The Chronic" (1992), Snoop Doggy Dogg's "Doggystyle" (1993), The Notorious B.I.G.'s "Ready to Die" (1995) and of course, Tupac Shakur's "All Eyez on Me" (1996) that went 9x multi platinum in the U.S.

Today, hip hop is a dominant music style globally. After a short period of declining sales in 2005, hip hop releases regained their place in the top ten charts. Moreover, hip hop artists such as Timbaland and 50 Cent endorsed Hilary Clinton in the Presidential Elections of 2008, while , Usher, Common and Talib Kweli endorsed Barack Obama, showing that hip hop is not only music: it's a part of American culture.

Graffiti

"Writing on walls is my job. Nah– writing on walls is my calling."

– Molly Arroyo in *Welcome to Arroyo's*



Photo: http://en.wikipedia.org/wiki/File:Revs_Roller_At_The_High_Line.jpg

An Article by Dimitri Ehrlich

An attentive foreign visitor to New York City in the early 1980s would have been mystified. The word REVS, in bold white spray paint, was emblazoned everywhere, including an abandoned railway track, suggesting someone with Spiderman-like capacity had somehow climbed to death defying heights and painted his name, not once, but dozens of times along the length of the road.

And he wasn't alone. If you had walked through the streets of Soho to tour the emerging art gallery scene, you might have noticed another kind of do-it-yourself art form taking hold. In retrospect, it was a breakthrough as original and vibrant as Picasso's cubist period. At the same time that pop art was being widely accepted in museums, graffiti was literally leaving its mark on cities across America, introducing a completely new visual style. Many of course, didn't see it as art. In the early 1970s, the mayor of New York City, John Lindsay, established an anti-graffiti task force. As financial woes reached crisis conditions by the middle of the decade, the presence of graffiti on every

available inch of public space seemed an ominous harbinger of lawlessness and urban decay.

It wasn't just limited to New York, of course. While the city is now widely recognized as the epicenter of graffiti's creative heyday—a kind of Petri dish in which a new visual vocabulary emerged from the streets-- some argue that the impulse to scratch one's name on a wall dates back to Ancient Rome. The word itself derives from the Italian, *graffiato*, meaning scratched. (Ironic, since the only significant graffiti left on the New York Subway system today is scratched into plastic windows.)

Modern graffiti hit its stride in the late 60s, when kids, armed with aerosol paint cans and magic markers, began to see the city around them as a canvas. Teens descended on subway yards in the Bronx under cover of darkness, creating trippy moving murals, while battling police, and sometimes each other. Sometimes tagging was used by gangs as a way of marking territory. The mood in cities across America was one of paranoia, decay, and following the riots in the summer of 1967, bitter racial tension. In this context graffiti was like a secret language that was shared by a shadowy tribe, a cultural and generational revolt that mixed menace, playfulness, creativity and rebellion. Along with breakdancing and rapping, graffiti was an essential element in the triple threat of a new culture: hip-hop.

By the late 60s, kids tagging subways in New York had inspired like-minded youth across the country's major cities. A lot of people felt that the desecration of public property was nothing more than an insolent middle finger to the establishment. But a few prescient art gallery owners on both coasts saw the evolution of something not only artful, but beautiful. Stars emerged. In New York, those who had "bombed" subways



and public spaces in all five boroughs were said to have gone "all-city, and that meant they had attained king status (the term began to be used as a verb, as in, "kinging.") Tracy 168, TAKI 183, C.A.T. 87, and CAY 161 are just a few of the names that became ubiquitous across New York.

In 1973, Richard Goldstein wrote a seminal article in *New York* magazine, called The Graffiti "Hit" Parade. It was the first time a mainstream publication gave any serious credence to the possible artistic value of tagging. To law enforcement, it was mere vandalism. But cultural connoisseurs got it. By 1979, when graffiti artist Lee Quinones and Fab 5 Freddy showed their work at a gallery in Rome, the art form was well on its way to going global. By the turn of the next decade, the film *Wild Style* (1982), and the PBS documentary *Style Wars* (1983) were spreading the wave of fascination with graffiti far beyond New York's borders.

Forty-some odd years later, graffiti is now often more prevalent in cities across Europe, South America (especially Brazil) and Asia than it is on the New York City subway system, which long ago adopted a zero tolerance policy (and spent millions of dollars purchasing trains with easily cleanable steel surfaces).

Ironically, as the golden age of graffiti faded, the vibrant and highly original urban calligraphy was co-opted by advertisers, and is now a prevalent image in global marketing and branding. In 2001, computer giant IBM launched an advertising campaign that featured "street artists" painting words on sidewalks (but the mainstreaming of graffiti hadn't quite gone far enough: the artists were arrested and charged with vandalism, and IBM was fined more than \$120,000 for clean-up costs.) In 2005, a similar ad campaign was launched by Sony who, having learned from IBM's mistakes paid building owners for the rights to paint on their buildings. Purists don't consider these marketing efforts to graffiti at all, arguing that if permission has been given, it isn't true to the original art form.

From the chaos and lawlessness of graffiti's early days, serious artists like Jean-Michel Basquiat and Keith Haring emerged, as did an ongoing dialogue: vandalism or art? Delinquents or geniuses? In recent years, New York transformed itself from an entropic and unnerving kaleidoscope of passion, color, and self-expression to a cleaner, safer, quieter city. It's now a lot easier to find a Starbucks than a tag spray-painted on a subway car. There's plenty of great art on museum and gallery walls. But the strange, untamed beauty of seeing a secret language scarred and emblazoned on walls and doors, is gone. It was a sign that something new was stirring. Someone, somewhere, was finding a voice, if only to say, I'm here. I'm alive. I'm me.

Dimitri Ehrlich's writing has appeared in the New York Times, Interview and Rolling Stone. He is the author, along with his brother Gregor Ehrlich, of MOVE THE CROWD: Voices and Faces of the Hip-Hop Nation.

"We think art should be dangerous," Revs, the graffiti artist, told *ArtForum* magazine in a 1994 interview.

"Everybody's into safe art," he continued, "doing safe things in their studio. We're bringing danger back into it. It's got to be on the edge, where it's not allowed."

Five Pillars of Hip Hop Culture



DJ Afrika Bambaataa outlined the five pillars of hip-hop culture:

1. **MCing** (introduces the DJ, rhymes rap, and hypes up the audience)
2. **DJing** (is a manipulation of a record over a particular groove so it produces a particular sound. This activity is also called “cuttin’ and scratchin’”)
3. **Breaking** (or break dancing),
4. **Graffiti Writing**, and
5. **Knowledge, Culture, and Understanding** (of the context and history of hip hop)

Other elements include beatboxing, hip hop fashion (see section on costumes on page 20), and slang. Since first emerging in the Bronx, the lifestyle of hip hop culture has spread around the world. When hip hop music began to emerge, it was based around disc jockeys who created rhythmic beats by looping breaks (small portions of songs emphasizing a percussive pattern) on two turntables, which is now more commonly referred to as sampling. This was later accompanied by “rapping” (a rhythmic style of chanting or poetry more formally in 16 bar measures or time frames) and beatboxing, a vocal technique mainly used to imitate percussive elements of the music and various technical effects of hip hop DJs. An original form of dancing and particular styles of dress arose among followers of this new music. These elements experienced considerable refinement and development over the course of the history of the culture.

In Hip Hop, MC

stands for:

“Microphone Controller”; “Mic Checka”;

“Music Commentator”; “Master of Ceremonies”; or

One who “Moves the Crowd”

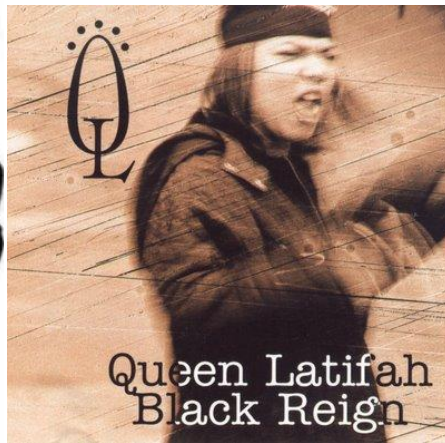
-- History & Context Activity 1 --

WOMEN IN HIP HOP

In *Welcome to Arroyo's*, the fictional character of Reina Rey is credited with pioneering the movement for Latino hip hop. Below are photos of some real, pioneering, female hip hop performers.

Clockwise (from upper left):

Roxanne Shante, Queen Latifah, MC Lyte, Lauryn Hill, Salt 'n Pepa.



Photos: googleimages



Ask your students to research these female hip hop performers. The following question could guide their research: In what ways were each of these women pioneers? Students could also find other hip hop women performers from 2000s that may have broken new ground.

-- History & Context Activity 2--

DEBATE⁴

Hip Hop has always been controversial, but now more so than ever. Hip-hop culture expert, Dr. Tricia Rose, in her book, *The Hip Hop Wars*, outlines arguments both for, and against, hip hop (listed below inside text boxes):

HIP HOP CRITICS

- Hip Hop Causes Violence
- Hip Hop Reflects Black Dysfunctional Ghetto Culture
- Hip Hop Hurts Black People
- Hip Hop is Destroying America's Values
- Hip Hop Demeans Women
- Hip Hop alienates youth from the mainstream

HIP HOP DEFENDERS

- Hip Hop is Just "Keeping It Real"
- Hip Hop is Not Responsible for Sexism
- Hip Hop artists should not be expected to be Role Models
- There is a lot of Positive in Hip Hop Culture but no one talks about that
- Hip Hop fosters creativity and out-of-the box thinking
- Hip-Hop empowers communities that have been traditionally oppressed

Divide the class into two groups, and let one group defend hip hop and the other critique hip hop. Students can use the arguments offered above, elaborating on them and offering examples, or they could offer their own unique perspectives. This activity requires additional research time so students can investigate the history and context of hip-hop before engaging in debate.

Graffiti: Is it Art or Vandalism?

Students can also debate about the value of Graffiti, another controversial art form. Students can be divided into two groups and can argue for or against Graffiti.

⁴ History-Social Science Standards for California Public Schools for High School Students: Students distinguish valid arguments from fallacious arguments in historical interpretations. 2. Students identify bias and prejudice in historical interpretations.

The World of Theatre

What is the Fourth Wall?

Close your eyes and picture a theatre stage. Do you notice that it is enclosed on three sides and then open to the audience on the fourth side? The side open to the audience is called the “fourth wall”. The fourth wall is the imaginary invisible wall at the front of the stage in a proscenium theater, through which the audience sees the action in the world of the play. The fourth wall separates the world of the actors on stage (who carry on as if the audience did not exist) and the audience who are peeping in to see the action on stage.

Breaking the Fourth Wall in Welcome to Arroyo’s

In *Welcome to Arroyo’s*, The DJs Trip and Nelson, as well as Lelly, speak both to the audience members and to the characters on stage. In doing so, they are “breaking the fourth wall”. Another famous instance of “breaking the fourth wall” is that of the stage manager in Thornton Wilder’s *Our Town*. The stage manager interacts with the audience and with characters on stage, thus being a liaison between the actors and the audience. Neil Simon’s protagonist, Eugene Jerome in *Brighton Beach Memoirs* and *Broadway Bound* (showing at the Old Globe, Sept/Oct 2010) also breaks the fourth wall by stepping out during scenes and offering a commentary to the audience on what had just transpired.

The DJ/Emcee/Narrators in Welcome to Arroyo's

“...a DJ is like a cross between a rock star and a bartender”
– Trip in *Welcome to Arroyo's*

The DJ/Emcees Trip and Nelson are present throughout the show communicating with the audience and playing hip hop music throughout the show. They are narrators moving between the present and the past, contextualizing each scene and character. In different scenes, they take on different roles—chorus, struggling artists, rappers, police officers, friend to Alejandro, comics, employee, bar customer. Below in the first photo, you can see the actors playing DJ Emcees Trip and Nelson (left) practice their MCing skills with real-life DJ and music director of *Welcome to Arroyo's*, Shammy Dee (to the right). Notice the turntables used by Shammy Dee. In the second photo, you see DJ Shammy Dee at work. Listed to the right are his top ten favorite classic hip hop numbers that provide us with a good sample of the sounds, rhythm and lyrics of classic hip hop.

Note: Many of the lyrics to the songs listed below are explicit. Please review them before you choose to play these numbers in class. There are also clean versions available online.



ORIGINS OF THE TERM MC

The use of the term MC when referring to a rhymer originates from the dance halls of Jamaica (Red Oleander, Retrieved September 9, 2010)¹. At each event, there would be an announcer or master of ceremonies who would introduce the different musical acts and would say a toast in style of a rhyme, directed at the audience and to the performers. He would also make announcements such as the schedule of other events or advertisements from local sponsors. The term MC continued to be used by the children of women who moved to New York to work as maids in the 1970s. These MCs eventually created a new style of music called hip-hop based on the rhyming they used to do in Jamaica and the breakbeats used in records. MC has also recently been accepted to refer to all who engineer music.



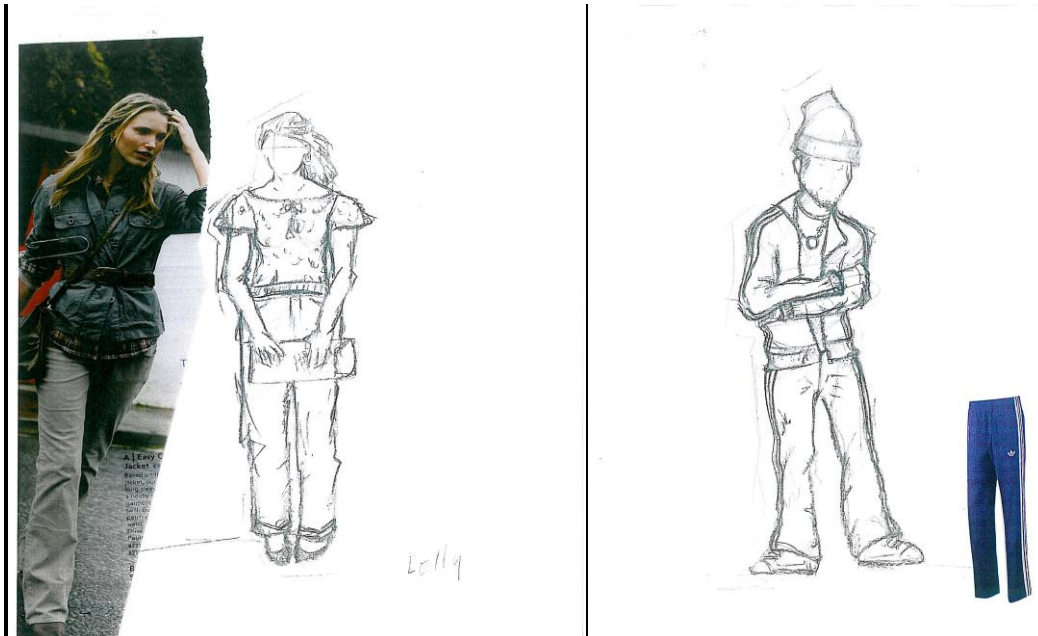
SHAMMY DEE's TOP TEN CLASSIC HIP HOP NUMBERS

Afrika Bambatta: Looking For the Perfect Beat; **Sugarhill Gang - Rapper's Delight**; Grandmaster Flash and the Furious Five: The Message; **RUN-DMC feat. Aerosmith: Walk This Way**; Public Enemy - Shut 'Em Down (Pete Rock Remix); **A Tribe Called Quest – Scenario**; Notorious BIG – Juicy; **Dr. Dre - Ain't Nothing But A G Thang**; Lauryn Hill - Doo Wop (That Thing); **Nas - If I Ruled The World**

COSTUME DESIGN⁵

Costume : Any clothing worn by an actor on stage during a performance.

The costume can range from a beautiful hand-beaded dress or shiny tuxedo to casual hip-hop clothes like the ones you will see in *Welcome to Arroyo's* (WTA). A costume can involve a lot of accessories or be very minimal. How the costume looks and how it moves on stage are decisions that are made by the costume designer to help make the story believable, authentic, and interesting. Some characters are very realistic, as in *Welcome to Arroyo's*, and some are fantastical and extravagant and create a visual spectacle. The costume designer usually starts with a sketch based on research, like the sketches below (for the character of "Lelly" and the DJs) by WTA's costume designer Charlotte Deveaux, and the costume is then built from scratch or purchased so that they fit the actor playing that particular character. Costume designers⁶ work closely with the makeup and hair stylists, as well as the set designers, to create the complete look of the character that fits into the overall scenic design of the play.



Theatrical Costumes can tell us about:

- The characters we are watching in a play (are they young, old, doctor, an artist, shy or wild, etc.)
- The historical period in which the play takes place in. (e.g., the costumes in WTA are from the early 2000s)
- The time of the day or the weather.

Ask your students: What else can a theatrical costume tell us?

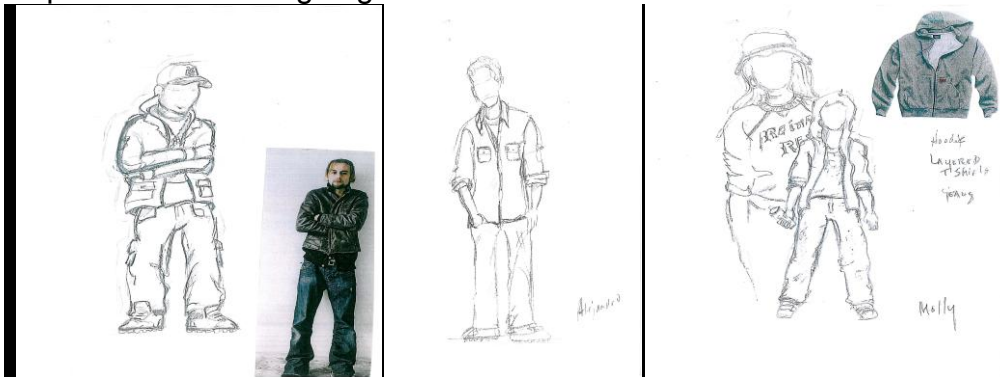
⁵ Visual and Performing Arts Standards for California Public Schools, Theatre VAPA 1.1. Development of Vocabulary of Theatre: *Costume*.

⁶ *How Does The Show go on? An Introduction to the Theatre*, by Thomas Schumacher (with Jeff Kurtti)

-- ACTIVITY 2: COSTUME DESIGN --

Students will pick a musical time period (Rock and Roll in the 60s, Punk Rock in the mid 70s, Hip Hop in the 80s and 90s) and design a costume for themselves or a friend. Look at the costume designs for *Welcome to Arroyo's* to get an idea of the research done by the Costume Designer. Remember that *Welcome to Arroyo's* encourages us to think about the role of women in hip hop, so students should feel free to design for women as well as men. If they don't find any photos of women in your search, ask them to use their imagination. If Reina Rey indeed existed, what would she have worn?

To give you an example: Here are some sketches for *Welcome to Arroyo's* from The Old Globe's costume designer Charlotte Deveaux. Ask students to compare these to the real life photos (part of Deveaux's research) from the Hip Hop Era below and find the elements she has borrowed in her costume design for the different characters. Now ask them to try it themselves. They can choose any musical period they like. Students should do some research (go online or find books from the library) about the apparel from the period before they start designing. Students can just sketch or take the next step in costume designing and use fabric to make their costume a reality.⁷



⁷ History-Social Science Standards for California Public Schools: Chronological and Spatial Thinking 1. Students compare the present with the past, evaluating the consequences of past events and decisions and determining the lessons that were learned. 2. Students analyze how change happens at different rates at different times; understand that some aspects can change while others remain the same; and understand that change is complicated and affects not only technology and politics but also values and beliefs.

BASIC THEATRE ETIQUETTE

Your students are representatives for your school when you are at the theatre. The pointers below will help you prepare your students for their visit to The Old Globe. Please take the time to educate your students on appropriate behavior at the theatre.

- 1. Arrive on time**
The time posted is the time the show actually starts... unlike at the movies, there are no commercials or previews! If you have arrived after the performance has begun you may be asked to wait to take your seats until it is appropriate to do so. Since parking can be a challenge, we suggest you plan on arriving in Balboa Park one hour prior to the scheduled start time.
- 2. Keep the theatre clean**
We allow no food or drinks in the theatre. However, after the show you may picnic on the plaza or eat at the tables in front of Lady Carolyn's Pub.
- 3. Be considerate of other audience members**
Talking, whispering, shuffling about in your seats or rattling candy wrappers during a live performance is disruptive to other audience members who are trying to enjoy the show.
- 4. Do not distract the actors**
The actors can see and hear what goes on in the audience. While our actors appreciate your enthusiasm for their performance, please do not attempt to interact with, talk to or touch them while they are on stage or entering/exiting via the aisle. If you need to take notes for your class, please make sure you are not seated in the first three rows as it can be extremely distracting to the actors. Your comments to one another (both good and bad) can be heard by the actors. Please do not talk about their performances while the show is going on.
- 5. Turn off electronic devices**
Pagers, cell phones and electronic watches are disruptive and may interfere with the theatre sound system. The lights from text messaging are distracting to the actors. Turn electronic devices off completely during the show.
- 6. Remain seated during the performance (except for emergencies)**
Actors frequently enter and exit via the aisles and so for safety reasons the aisles need to remain clear during the show. Be sure to use the washroom before the show or during intermission.
- 7. No photographs or recording devices**
For the safety of cast members, stage crew and the enjoyment of other patrons, no photography (flash or no flash) or recording devices are permitted during the performance. It is also illegal, since we are bound to the copyright rules of several labor and artists' unions. Avoid a situation in which the house manager might be forced to confiscate photographic equipment.

With your cooperation in preparing your students to follow theatre etiquette, rules and guidelines, we are sure you and your students will have an enjoyable and entertaining theatre experience!

A Life-Skills Perspective⁸

“It’s like Rakim said: it ain’t where you’re from, it’s where you’re at.”

–Trip in *Welcome to the Arroyo’s*

Welcome to Arroyo’s is a play that deals primarily with issues of identity. Each of the characters expresses her/his identity in distinct ways, at times in conflict with the other characters. Based on a critical analysis of this play, students can be encouraged to delve into and express their own identities, as defined by themselves and others, and to understand how aspects of our identity shape our opinions about the world around them. In addition, students can be moved to understand other’s perspectives and empathize with others who may frame their world very differently from them.

Critical Reflection Activity 1

Empathy

In *Welcome to Arroyo’s*, siblings, Alejandro and Molly argue about several things, about Alejandro’s workaholic nature, about Molly’s tendency to get into trouble with her graffiti art, about who their mother was, etc. On many different issues, Alejandro and Molly have different perspectives. In this activity, students will have an opportunity to take on another person’s perspective, and will learn to hear out another person’s perspective on a particular issue that they’ve discussing and will have the opportunity to empathize with another person.

Start by getting students into Pairs. Each person will ask their partner: Are you a younger or an older sibling? Have you and your sibling ever argued about something? What about? What was your position?

As one person narrates their story about their argument with their sibling and offers their perspective, the other person takes notes and tries to imagine what it may have been like from the perspective of their partner’s sibling.

After one person in the pair has shared their story, the other person will share their story about their sibling and the other person will take notes, trying to imagine the perspective of the sibling. Thus each person in the pair pretends they are their partner’s sibling and then they start to write down some thoughts and feelings while taking on the character of their partner’s sibling.

Please give students a few minutes to think, reflect, and write. Ideally, students will structure their thoughts in first person in the form of a monologue, pretending that they are indeed their partner’s sibling. Once they are done, they can share it with their partner.

⁸ Visual and Performing Arts Standards for California Public Schools, Theatre 5.1. Describe how skills acquired in theatre may be applied to other content areas and careers.

Questions that the teacher can ask each pair: How did it feel to hear the other person's perspective on your story? What have you learnt from this experience?

If time permits and the facilitator thinks it appropriate, pairs could share their experiences out loud to the class and this could lead to a larger discussion about empathy, how there are always two sides to the story, and the importance of understanding the other person's perspective in a situation of conflict.

Improvise: If a student is an only child, they can tell a story about a close friend or cousin.

After the Play

Discuss: How did Alejandro and Molly differ in opinion and behavior? Who did you identify or sympathize with more? Why?

Critical Reflection Activity 2

Know Thyself

Welcome to Arroyo's deals with issues of identity—ethnic, gender, artistic, professional, etc. Molly claims that she is an artist, not a vandal. Alejandro is an entrepreneur striving to recreate his mother's bodega into a lounge. In this activity, students will ask themselves: *Who am I? What are the different ways I define myself?* Students could make a "Bio Collage" using magazine sheets or other scrap materials to build their collage. Encourage students to use metaphors to describe themselves, to think of images and words that would define their identities. After they are finished, these collages could be displayed in your classrooms and students could walk through looking at the different "bio-collages". Time permitting, have a class discussion about the students' experiences of making the collages.

After the Play

Discuss: What are the different ways that the different characters (Alejandro, Molly, Lilly, Officer Jeter, Trip and Nelson) defined themselves? How were they defined by others? For example, Derek Jeter felt defined by his name that was the same as a famous baseball player but he saw himself as better than a baseball player, as a police officer who protects the safety of others. How did they struggle to carve an identity for themselves? Did the students identify with any character? Why?

Glossary of Selected Words/Phrases

Afrika Bambaataa: (born April 19, 1960) is an American DJ from the South Bronx, New York who was instrumental in the early development of hip hop throughout the 1980s. Afrika Bambaataa is one of the three originators of break-beat deejaying, and is respectfully known as the "Grandfather" and "Godfather" and The Amen Ra of Universal Hip Hop Culture as well as The Father of The Electro Funk Sound.

Bodega: Is the Spanish Term for winery, tavern, or small market.

Derek Jeter: Derek Sanderson Jeter (June 26, 1974) is an American professional baseball player, known for his hitting prowess. He is a Major League Baseball (MLB) shortstop who has played his entire career for the New York Yankees. He has served as the Yankees' team captain since 2003.

Grandmaster Flash Joseph Saddler (born January 1, 1958 in Bridgetown, Barbados) better known as Grandmaster Flash (seen here, fourth from left), is an American hip hop musician and DJ; one of the pioneers of hip-hop DJing, cutting, and mixing. Grandmaster Flash and the Furious Five were inducted into the Rock and Roll Hall of Fame in 2007, becoming the first hip hop/rap artists to be so honored.



Kool Herc: Clive Campbell (born April 16, 1955), also known as Kool Herc, DJ Kool Herc and Kool DJ Herc, is a Jamaican-born DJ who is credited with originating hip hop music, in the Bronx, New York City. His playing of hard funk records of the sort typified by James Brown was an alternative both to the violent gang culture of the Bronx and to the nascent popularity of disco in the 1970s.

LES: is the acronym for Lower East Side. It is a neighborhood of New York City located in the southeastern part of the borough of Manhattan. Traditionally, the Lower East Side used to be home to immigrant and working class families. However in recent years, it has been marked by rapid gentrification. The neighborhood has a vibrant arts scene, marked by art galleries and live music venues.

Rakim: William Michael Griffin, Jr. (later changed his name to Rakim Allah, born January 28, 1968), better known by the stage name Rakim, is an American rapper and one of the pioneers of the musical genre of hip hop. He is widely known as one of the most influential and most skilled MCs of all time due to his exceptional flow and complex lyrical craftsmanship.

The Sugar Hill Gang: is an American hip hop group, known mostly for their 1979 hit,



"Rapper's Delight", the first hip hop single to become a Top 40 hit. The song uses the instrumental track from the classic hit "Good Times" by Chic as its foundation.

From The Sugarhill Gang's "Rapper's Delight"

I said a hip hop the hippie the hippie
to the hip hip hop, a you don't stop
the rock it to the bang bang boogie say up jumped the boogie
to the rhythm of the boogie, the beat
Now what you hear is not a test—I'm rappin' to the beat
and me, the groove, and my friends are gonna try to move your feet
see I am Wonder Mike and I'd like to say hello
to the black, to the white, the red, and the brown, the purple and yellow

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