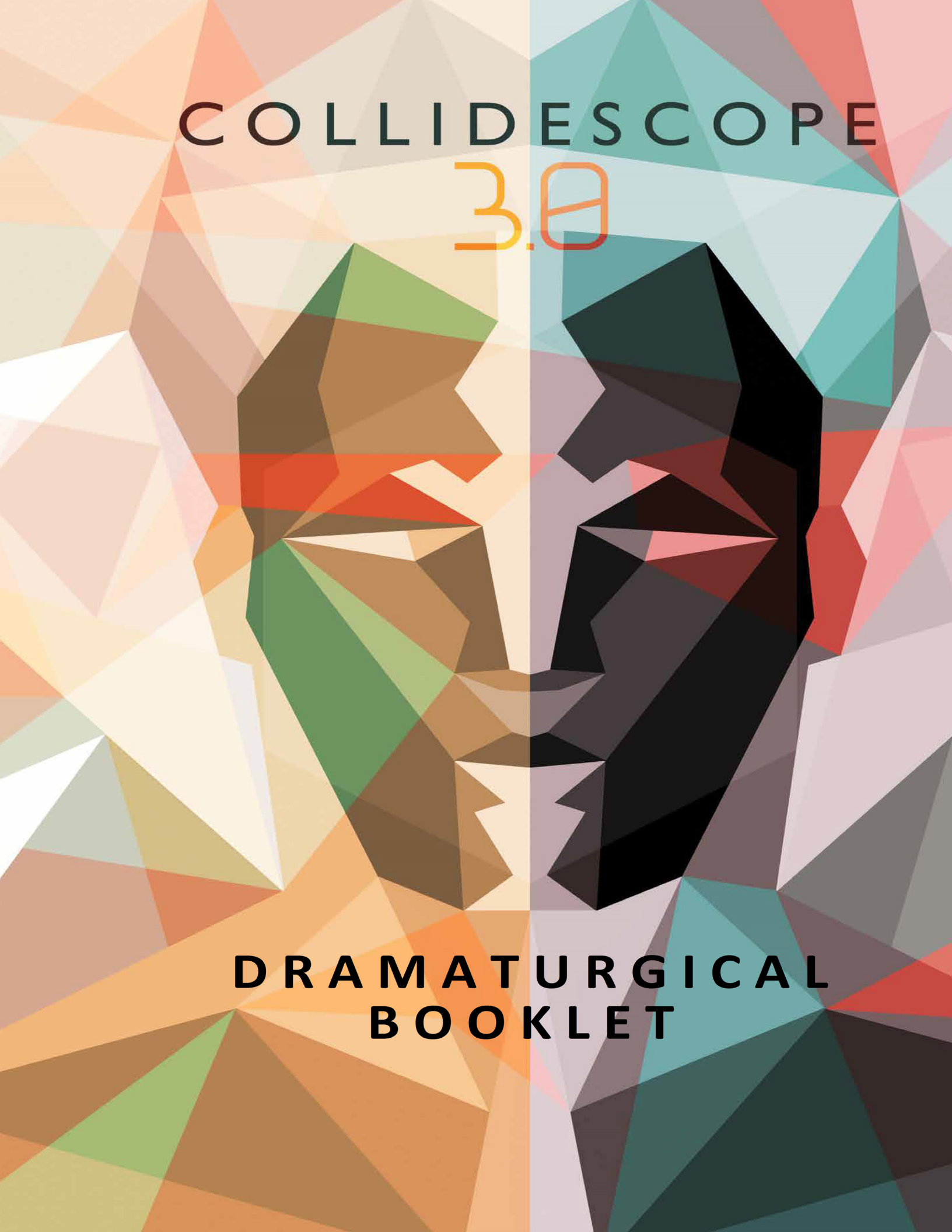
COLLIDESCOPE 3.0



DRAMATURGICAL BOOKLET

WFU Theatre, IPLACe, and Ping Chong + Company present

COLLIDESCOPE 3.0

ADVENTURES IN PRE and POST RACIAL AMERICA

Created by Ping Chong & Talvin Wilks

CONFIDENTIAL FILE #022612.080914.-cont.m8ni
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Coordinates: 36.1352 degree N, 80.2763 degree W

Wake Forest's own racial history (pre-show panel on this topic Feb 11), along with national conversations about mass incarceration and the many killings of unarmed black people, created a foundation for the events at Wake in Fall 2014. A racist rap party had been planned, and was canceled when a biased incident report was filed about it. Subsequent comments on Yikyak (an anonymous social media site) by people in favor of the party called into question the safety of the young woman who reported it. Other frustrated students, appalled by these and other events, chalked Wake's sidewalks to express their anger at our failure to provide a truly inclusive environment. Town Halls were held; students made demands to the administration; and the work of making Wake safe and inclusive continued--and continues. *Collidescope 3.0* can be seen, not only as an opportunity to work with world class artists, but as a chance to renew the conversation--and to recognize how our racial history shapes who we are and what we must confront if we are to move forward together.

December 2014: WFU faculty members Lynn Book and Cindy Gendrich reach out to Ping Chong + Company manager Bruce Allardice. *Collidescope 1.0* at the University of MD has just happened; photos are beautiful; content is exciting; and Gendrich and Book are convinced a production at WFU is worth pursuing.

Spring 2015: Theatre faculty approve the project as a part of our 2016-2017 season, just as *Collidescope 2.0* planning gets underway at the University of Massachusetts, Amherst. IPLACe (the Interdisciplinary Performance and the Liberal Arts Center at Wake Forest) begins planning for this large-scale project and approves funding.

Spring 2016: Theatre professor Sharon Andrews teaches a Development and Performance class, centered on race at WFU, and Ping Chong and Bruce Allardice come to meet with staff, see our spaces, and watch the class's final presentation. IPLACe immediately thereafter holds its annual ThinkTank to discuss how *Collidescope 3.0* can stimulate campus conversation.

Fall 2016: WFU designers, stage management, and IPLACe reps meet with Ping Chong and Bruce Allardice in Raleigh, NC, at UNC, for Ping's show, Beyond Sacred. The WFU Provost's Fund for Academic Excellence approves additional supplemental funding for *Collidescope 3.0*. Ping and Talvin arrive to cast the show on November 8, 2016.

January 2017: Ping Chong and assistant director Jennifer Onopa arrive on campus, as do the student cast and stage manager Cheyenne Zuck. Rehearsals begin—exactly two years and one month after initial contact.



NAME: Ping Chong
Species: Earthling
Location: Planet #239,
Sector #23ii*, Galaxy 23

NAME: Talvin Wilks
Species: Earthling
Location: Planet #239-b,
Sector #23ii*, Galaxy 23

«The very act of theatre-making is a fundamentally utopian act. Creating ensemble is creating community in the rehearsal room; performance is creating community in public. Artists and audiences share collective human experience, contact, curiosity, and today perhaps more urgently than ever, connections. In this time of profound discord and disconnection, of grave injustice around the world (and the resistance to same) and of economic and ecological imbalance, how do we in the theatre, we foot soldiers of conscience, help to shepherd in a new century of hope, compassion, and reconnection? By doing what we do best. By turning our investigative lens on the issues of our time, by using our art to create safe spaces to discuss and resolve conflict and by providing the saving grace of humor, empathy, and understanding in the face of all obstacles. What we do, what we can do, is more urgently needed than ever before.» Ping Chong, "Statement on World Theatre Day 2016" *American Theatre*, March 23, 2016

«I have developed an approach to character development and story telling that I call Rootedness: The Griot Tradition in the Process of Devising. Rootedness is about exploring memory, understanding the visceral, imagistic, and experiential of the past as told through a collective community ritual. This process is inspired by two traditional sources. The first source is the griot (or jeli), found in West African cultures. The griot holds the history, language, and metaphors of a community. The second source is called talking into the moment, an improvisational technique that I learned from artist Tina Shepard, a founding member of The Open Theatre with Joseph Chaikin. Rootedness as a process uses a circular interview technique that allows an individual character or generative storyteller to formulate his or her story by answering a series of questions from the"community." In answering those questions, the character roots (imagines) his/her history or back-story. It is an improvisation that evolves and develops each time the generative character steps into the circle of questioning. In a way it is a type of spiraling in for the actor that can be rooted in memory, informed by the creative imagination or sourced by actual text or observations. To this end, rootedness creates a collective event and a group-informed history that can then be "peopled/populated" by other characters who reinforce or challenge the story through call and response and/or reflecting or witnessing, thus developing an even greater world. This process is vital because it merges Western and African traditions to create a contemporary way of building and devising story. It recognizes and validates the importance of an Africanist approach in creating contemporary performance.» Talvin Wilks, on *Black Acting Methods*

FILE #24-601.20g1F6.23/21-3
CODE: TH_eater-MA/KERs
WORDS_statements-to others
Coordinates: 36.14 degree N, 80.28 degree W

Excerpts from "*Collidescope: Adventures in Pre and Post Racial America*: An Interview with Ping Chong and Talvin Wilks"

By Leigh Wilson Smiley, director of Theatre, Dance, and Performance Studies at the University of Maryland published in the Diversity and Inclusion Blog Salon, hosted by Theatre Communications

LEIGH WILSON SMILEY: Was there a particular inspiration for this piece?

PING CHONG and TALVIN WILKS: With *Collidescope: Adventures in Pre and Post Racial America*, we delved deeply into the writings of Richard Wright, James Baldwin, the history of the Civil Rights Movement as well as innumerable stories of racialized violence and the sanctioned policies that support this historical violence. The piece itself is more about the history of black agency and the fight for rights and citizenship than a re-enactment of violent events, starting as early as the Revolutionary War to present day. But often the efforts at preventing one from enacting one's rights are the sites of the most insidious violence. It has been both illuminating and inspiring.

LWS: *Collidescope* is a play that addresses the historical roots of race relations in the United States. Why do you feel this play is relevant to a modern audience?

PC/TW: As Faulkner said in another context, "The past is never dead. It's not even past." Race is the central question of American history. How can it not be? Europeans came to this continent, took the land from the people who lived here, imported African people as labor and then enslaved them for 400 years. Europeans grew rich off this trade and the exploitation of Black men and women and later Asian and Latinos. Europeans became "Americans" while the rest of us became hyphenates, African-Americans or Asian Americans or whatever, but full citizenship was always challenged and withheld. *Collidescope* sheds light on this history and gives a fuller context for our racial discourse today

LWS: *Collidescope* takes place on a spacecraft and from an alien perspective. Could you give insight into this choice?

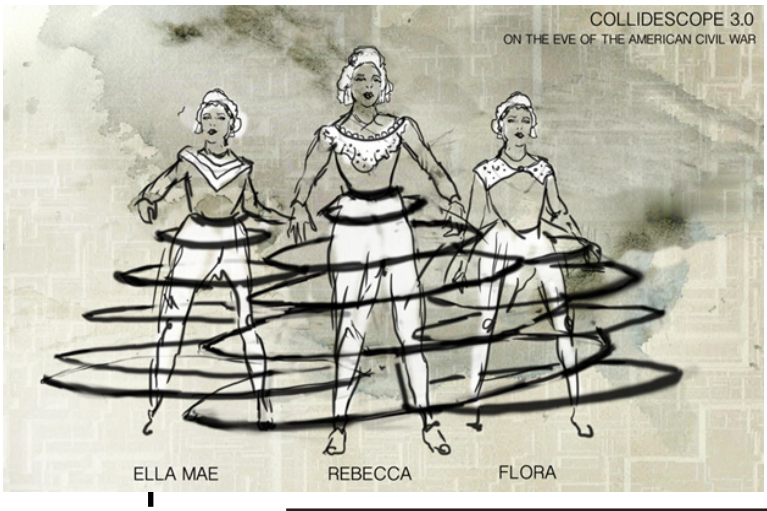
PC/TW: The alien point of view is more objectified; it gives a new framework or context to view the challenges of a racialized discourse in America. It is a distancing technique to encourage the audience to examine the material freshly, objectively, literally from a different perspective. We are asking –what would another "species" think if they looked at the race history of America? It is an attempt to look at a subject that has been rehashed over and over again, an attempt to take a fresh and unexpected perspective. Built within that view are inherent misperceptions, ironies and contradictions, these are a part of the experience as well.

LWS: How do you think *Collidescope* contributes to the national conversation about race relations?

PC/TW: We are always interested in getting the audience to learn something about social justice and history. Because we have done an essentialized bird's eye view of the history of race and injustice in America, we have attempted to seal the routes of denial to prevent one from escaping from the subject, dismissing the past or isolating the present. Our goal has been to reveal the long-term impact of racialized violence and injustice in America to inspire a deeper understanding of the things that are happening today. The racial discourse of today is built on a foundation of pioneering fighters of all races, battling against all odds for a greater understanding of citizenship in this country. When one looks at Stand Your Ground and Stop and Frisk laws within the context of Black Codes and Jim Crow laws, you begin to understand the legacy of black oppression. The United States has an African American president and People of Color have made some hard-earned progress toward racial and economic equality but these gains are on the margins really. True equality remains elusive. *Collidescope* attempts to shed some light on this ongoing disparity.

The full length article can be found: www.tcgcircle.org/2014/11/collidescope-adventures-in-pre-and-post-racial-america

FILE #2938-93.x39292@1600s
CODE: TIMELINE_(RACE) USA_EVENTS
EURO COLONIES – take - LANDHOMES
Coordinates: 37.209 degree N, 76.7 degree W



Artifact #6304i rendering by Tyler Wilson

<<I found specific joy in developing the skeletal hoop skirts. The large silhouette change, combined with the actors' ability to generate humor out of the pieces has been exciting to see. Other, more complicated philosophical challenges were also involved. For instance, the heightened visual aesthetic, and the aliens' detachment from American cultural understanding, required me to abandon reservations on presenting some potentially unseemly archetypes. Hattie Mae, for example, embodies the minstrel Mammy character. Manifesting our difficult, even sordid, racial history through a costume design has been a truly unique undertaking.>> Tyler Wilson, Costume Designer

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[TIMELINE]

***Earthling Artifacts:* EVIdence* *and* Tes*TIMON/iALs**

1603 Mathieu de Coasta, a free black explorer, guides the French through parts of Canada and the Lake Champlain region of what is now New York State.

>>

1613 Jan Rodriguez, a free sailor, working for a Dutch fur trading company trades among Native Americans on the island of Manhattan.

>>

1619 According to English law baptized Christians are exempt from slavery so they were forced into indentured servitude instead.

>>

1625 The first enslaved Africans arrive in the Dutch Colony of New Amsterdam (now New York City) with the Dutch West India Company.

>>

1640 John Punch is the first African to face enslavement for life in Virginia.

>>

1641 Massachusetts is the first North American colony to recognize slavery as a legal institution.

>>

1664 Maryland enacts first law in colonial America banning marriage between white women and black men.

RESULTS CONTINUED

1662 Virginia law of hereditary slavery: a child born to an enslaved mother inherits the slave status.

>>

1667 Virginia declares that baptism does not free a slave from bondage, thereby abandoning the Christian tradition of not enslaving fellow Christians.

>>

1676 "Bacon's Rebellion" - Nathaniel Bacon leads an unsuccessful rebellion of whites and blacks against the English colonial government of Virginia. The alliance between poor whites and blacks disturbs the ruling class, who respond by hardening the racial caste of slavery.

>>

1680 Virginia prohibits black people and slaves from bearing arms; prohibits black people from congregating in large numbers; and mandates harsh punishments for slaves who assault Christians or attempt to escape.

>>

1688 Quakers in Germantown, Pennsylvania launch the first recorded formal protest in North America against the enslavement of Africans.

>>

1696 Royal African Trade Company loses its monopoly, and New England colonists enter the slave trade.

[system overload]... rescanning...

ComputerPrompt v584.38 alpha 2 [Earth/Artifacts_race] ERROR FOUND

FILE #2938-93.x39292@1600s
CODE: TIMELINE_(RACE) USA_EVENTS
EURO COLONIES – take - LANDHOMES
Coordinates: 37.209 degree N, 76.7 degree W



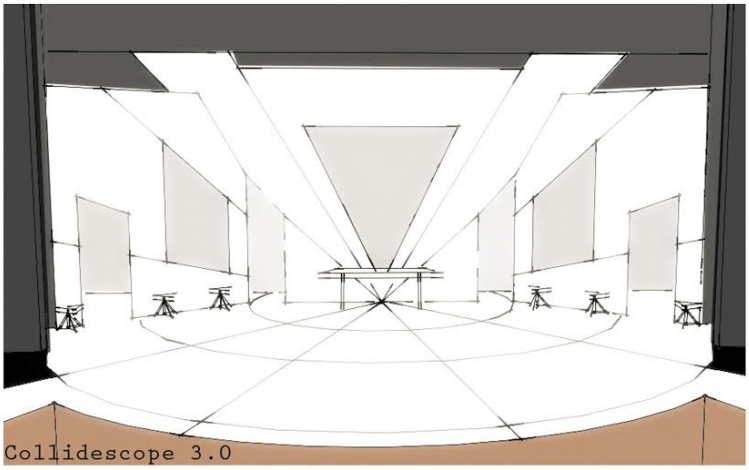


Artifact #25kw Ping and Cheyenne

FILE #1776.330-30_23!65
CODE: CONTINUES_AMERICAN_REVOLT WAR…BRITISH…INDEPENDENCE…slavery
Coordinates: 42.447222 degrees N, 71.225 degree W

For this remount of *Collidescope* at Wake Forest University, we incorporated all the architectural elements of the previous set design by Mimi Lien so that we could preserve Ping Chong and Katherine Freer's beautifully coordinated staging and projections. Although the geography of our performance space closely follows that of *Collidescope 2.0*, the set design also acknowledges the unique attributes of the Tedford stage. The geometry of the set explodes outwards past the proscenium arch, connecting the collision of stories inside the spaceship to our audiences out in the house. >> Dahlia Al-Habieli, Scenic Designer

Artifact #8.1* rendering by Dahlia Al-Habieli



by Ping Chong & Talvin Wilks
Scenic Design by Dahlia Al-Habieli

[TIMELINE] 1700s... colonies create legal measures to control black and brown bodies.

1712 Slaves lead a rebellion in New York City; nine white men die. New York prohibits free black people, Native Americans, and mulatto slaves from owning real estate and holding property.

>>

1724 The French colonial government in Louisiana enacts the Code Noir or Black Code, the first body of laws that governed both slaves and free blacks in North America.

>>

1772 James Albert Ukawsaw Gronniosaw writes the first autobiographical slave narrative.

>>

1775 The Pennsylvania Society for the Abolition of Slavery is founded. The slave population in the colonies is nearly 500,000.

>>

1776 A passage in the Declaration of Independence authored by Thomas Jefferson condemns the slave trade. The controversial passage is removed due to pressure from Southern delegates.

>>

Tes*TIMON/iAL "...Blacks, whether originally a distinct race, or made distinct by the time and circumstances, are inferior to the whites in the endowments both of both and mind...This unfortunate difference of colour, and perhaps faculty, is a powerful obstacle to the emancipation of these people." Thomas Jefferson, Statesman

[System Glitch - error report]

1780 Paul Cuffee, a black Boston merchant and ship owner, leads six free blacks in petitioning Massachusetts to end their taxation without representation.

>>

Tes*TIMON/iAL A foreign visitor to colonial North Carolina observes that, "slaveholders rarely gave their slaves meat or fish, and that he witnessed many slaves wearing only rags."

>>

1781 Mum Bett (Elizabeth Freeman) and another Massachusetts slave successfully sue their master for freedom.

>>

1787 Prince Hall establishes the first black fraternal organization, the African Mason Lodge, in Boston, Massachusetts. It provides services to the black community and lobbies against slavery and discrimination.

>>

1788 The U.S. Constitution is made official, and includes a fugitive slave clause and the three-fifths compromise.

>>

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AOK:\>...continue.

>>

1792 1,100 slaves who were freed by the British during the Revolutionary War establish Freetown, Sierra Leone in West Africa.

>>

1793 The market value of slaves increases after Eli Whitney patents the cotton gin, making cotton production more profitable.

[system overload]... rescanning...

FILE #1776.330-30_23!65
CODE: CONTINUES_AMERICAN_REVOLT WAR…BRITISH…INDEPENDENCE…slavery
Coordinates: 42.447222 degrees N, 71.225 degree W (and 42.469039 degrees N, 71.350578 degree W)



Artifact #2i.2 rendering by Tyler Wilson

<<Given the circumstance of an alien theatrical troupe, a standardized base costume works as a device to unify the cast. The silhouette of this base jumpsuit is intended to showcase the unique movement in the show as well as to exhibit a utilitarian feel of aliens on a spaceship.
Adding to this base costume, I utilized the iconic silhouettes of the given decades in each vignette. Being able to develop an instantaneous costume that encompassed the archetypes of these eras was an exciting challenge. An added element of the design was to express the essence of American costume layered with the detached viewpoints of the alien troupe. Their imagined ability to research the history of American dress must, we reasoned, be slightly flawed. However, all pieces are true to the period silhouette, pushing the archetypal shapes of the time to an extreme.>> Tyler Wilson, Costume Designer

FILE #02121809_18611865_@56
CODE: SLAVERY_KEEP/ABOLISH_WAR_future Brother/_brother-Emancipation_Assasination
Coordinates: 38.896667 degree N, 77.025833 degree W

Wilmington Riots

In 1898, Wilmington, North Carolina, located in eastern Carolina, where the Cape Fear River enters into the Atlantic Ocean, was a prosperous port town. Almost two-thirds of its population was black, with a small but significant middle class. Black businessmen dominated the restaurant and barbershop trade and owned tailor shops and drug stores. Many black people held jobs as firemen, policemen and civil servants. A good feeling between the races existed as long as white Democrats controlled the state politically. But when a coalition of predominately white Populists and black Republicans defeated the Democrats in 1896, and won political control of the state, Democrats vowed revenge in 1898. For many Democrats, black political power, no matter how limited, was intolerable. Daniel Schenck, a party leader, warned, "It will be the meanest, vilest, dirtiest campaign since 1876. The slogan of the Democratic Party from the mountains to the sea will be but one word ... Nigger." The Democrats launched their campaign by appealing to the deepest fear of whites -- that white women were in danger from black males. The white newspaper in Wilmington published an inflammatory speech given by Rebecca Felton, a Georgia feminist a year earlier: "If it requires lynching to protect woman's dearest possession from ravening, drunken human beasts, then I say lynch a thousand negroes a week ... if it is necessary." The article infuriated Alex Manly, a Wilmington African-American newspaper editor. He replied by writing an editorial sarcastically noting that many of these so-called lynchings for rapes were cover-ups for the discovery of consensual interracial sexual relations. The Manly article fueled raging fires. White radicals vowed to win the election by any means possible. Although black voters turned out in large numbers, Democrats stuffed the ballot boxes and swept to victory throughout the state. But in Wilmington, the political victory did not soften white fury. Whites staged a coup d'Ètat and drove all black officeholders out of office. A mob set Manly's newspaper office on fire and a riot erupted. Whites began to gun down blacks on the streets. Harry Hayden, one of the rioters, stated that many of the mob were respectable citizens. "The Men who took down their shotguns and cleared the Negroes out of office yesterday were not a mob of plug uglies. They were men of property, intelligence, culture ... clergyman, lawyers, bankers, merchants. They are not a mob, They are revolutionists asserting a sacred privilege and a right." By the next day, the killing ended. Officially, twenty-five blacks died. But hundreds more may have been killed, their bodies dumped into the river.

The Rise and Fall of Jim Crow: Jim Crow Stories. "The Wilmington Riot"| PBS. N.p., n.d. Web. 6 Feb. 2017.

[TIMELINE] 1800s...Another War... brother/BROTHER

1816 The American Colonization Society is established to transport freeborn black people and emancipated slaves to Africa, leading to the creation of a colony that later becomes the Republic of Liberia in 1847.

>>

1820 The Missouri Compromise is approved by Congress: Missouri is admitted to the Union as a slave state, Maine as a free state, and slavery is prohibited in western territories north of Missouri's southern border.

>>

1831 Nat Turner leads a slave rebellion, attracting up to 75 slaves to join him.

>>

1850 The Compromise of 1850: welcomes California as a free state; bans the public sale of slaves in Washington D.C.; opened up the rest of the lands seized from Mexico to settlement by slave owners; and committed the United States government to enforcement of a new fugitive slave law.

>>

1854 The Kansas-Nebraska Act mandates that a popular vote of the white settlers would determine if territories become free or slave states.

>>

1857 Supreme Court Case Dred Scott v. Sandford rules that black people are not citizens of the United States.

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FILE #02121809_18611865_@56
CODE: SLAVERY_KEEP/ABOLISH_WAR_future Brother/_brother-Emancipation_Assasination
Coordinates: 38.896667 degree N, 77.025833 degree W

1860 Slaves become the single largest, by far, financial asset of property in the entire American Economy. Abraham Lincoln is elected President. Southern states secede from the Union.

EVIdence* Legend has it that the Drinking Gourd song was encoded instructions for slaves.

>>

1865 On December 6, the Thirteenth U.S. Amendment is ratified, outlawing slavery.

>>

1879 Thousands of black people from the South who are frustrated with discrimination and poverty emigrate to the West. They meet hostility from western white people and Native Americans. This is known as the Exodus of 1879.

>>

1883 Pace v Alabama: The Supreme Court unanimously rules that state-level bans on interracial marriage are valid. The ruling will hold for more than 80 years.

>>

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1896 Plessey v. Ferguson: This landmark Supreme Court decision holds that racial segregation is constitutional, paving the way for the repressive Jim Crow laws against black people in the South.

[REBOOT necessary - message #1090gdt]



Artifact #j3- Rehearsal Photos



FILE #1900_2000-76_01_16!
CODE: INDUSTRY_New JIM CROW-now/movement/youth
FREEdom-SPEECH_decision_Change – E-Q-U-A-L/ity
Coordinates: 42.389839 degree N, 72.528236 degree W

Actor Transmissions

<<Being a part of *Collidescope* has really brought in to focus how much history we as a country like to pretend never happened. Growing up, I never learned about the extreme violence that occurred during lynchings, or about events like the Sweet Trials, or Fannie Lou Hamer being interrupted by President Johnson for political gain. We learned that minorities, especially the various black communities, were continuously oppressed and mistreated, but we never see the full extent. I sincerely hope that those who see *Collidescope* are able to open their eyes to teh past we've been told to forget. Because once we forget it, it becomes much easier to

<<Something I appreciate about the show is how it disrupts the traditional theatrical hierarchy -- I think it's really unique and interesting how *Collidescope* utilizes so many other conventions other than text (like projections, sound, and choreographed blocking) to tell a story.>> Justice von Maur

<<My time with *Collidescope* and Ping has been really interesting and challenging for me as a performer which has been wonderful. Ping's approach to directing and art has pushed me far beyond what a lot of other shows have expected from me and I've had to take on a lot of dedication and responsibility which is helping me grow as an artist. I also have a massive amount of respect for Ping's ability to synthesize the most powerful aspects of multiple mediums into a unique distinct art form. He's also just so kind, and gracious, and smart, and funny and that has been wonderful.>> Eli Bradley

<<My experience with *Collidescope* has been unlike any other opportunity I've had in theatre. The production activates practices from visual arts and dance, and the design is incredibly integrated into the developmental process. This show also embodies an ideal aim of arts in a contemporary world, engaging directly with the issues around race that face American culture. Ping and his gifted team demostrate the power of theatre to comment on the state of society as well as an understanding of innovation in theatrical craft. I feel so fortunate that Wake Forest, the Theatre Department, and IPLACe have the drive and the means to open doors like *Collidescope* to students like me; no matter where my career takes me, I will never forget this show.>> Jay Buchanan

[TIMELINE] 1900s to early 2000s...

1904 Mississippi Governor James K. Vardaman amuses himself by releasing black convicts into the woods and hunting them down with bloodhounds.

>>

1919 "Red Summer," an estimated twenty-five race riots, occur across the United States. Over two hundred people die.

>>

1922 Dyer Anti-Lynching Bill passes the House with Republican support, but fails in the Senate due to Southern Democratic resistance.

>>

1930-1960s Black people across the country are largely cut out of the legitimate home-mortgage market. Chicago whites employ every measure, from "restrictive covenants" to bombings, to keep their neighborhoods segregated.

>>

1931 Nine black youth are indicted in Scottsboro, Alabama on charges of raping two white women. They are convicted based on little evidence and false testimony.

>>

1934-49 The Federal Housing Administration is created by Congress to insure private mortgages. Black neighborhoods are considered ineligible. Their applications are colored red and neighborhoods are circled in red where banks would not invest. This is called REDLINING. Due to these practices, Blacks are excluded from the greatest opportunity for wealth accumulation in American History.

Computer Engine #43 online - Green

1935 President Franklin D. Roosevelt signs Social Security into law; 65% of African Americans nationally and 70-80% in the South were ineligible.

>>

1945 Alabama establishes voting qualifications to include being able to read and write, and to understand and explain any article of the US Constitution.

>>

1947 The Great Migration, a mass exodus of six million African Americans from the South, spans most of the 20th century.

>>

1951 Near Chicago, whites firebomb an apartment building that housed a single black family. The rioters were not charged.

>>

1960 A Sundown town is a town, city, or neighborhood in the U.S. that is considered "all white." Posted signs stated that people of color had to leave by sundown. About 10,000 sundown towns existed in the 1960s.

>>

1965 The Supreme Court passes the Voting Rights Act prohibiting discriminatory voting obstacles against marginalized communities.

>>

1968 Between 1882 and 1968 more black people were lynched in Mississippi than in any other state. About 4,743 lynchings occurred in the U.S. in that period alone. Nearly 200 anti-lynching bills were proposed, but none are passed by U.S. Congress.

>>

1992 Rodney King, a black male, is beaten by four L.A. officers, who are later acquitted despite video evidence. This sparks the L.A. riots.

FILE #1900_2000-76_01_16!
CODE: INDUSTRY_New JIM CROW-now/movement/youth
FREEdom-SPEECH_decision_Change – E-Q-U-A-L/ity
Coordinates: 42.389839 degree N, 72.528236 degree W



Artifact #4o8 Ping teaching movement



<<Given the atmosphere of the script, the additive costume pieces are condensed to one or two pieces to allow for the rapid progression of costume changes required. This condensation of pieces aided significantly in whittling down the silhouettes of the eras to their most essential forms. The pieces were intended to be more complicated than a two-dimensional sandwich-board, but only slightly. The momentum of the show was of utmost priority. The texture palette of the additive pieces fell into a slick, glossy black. Having the costume pieces entirely in black was decided alongside the scenic designer's instinct for a clinically white atmosphere. The stark tonality contrast works to showcase the actors' (and the costumes') silhouettes.>> Tyler Wilson, Costume Designer

FILE #2000-d3ds!
CODE: R8se_Glass to FREEdom_tmwMore/ofUS
E-Q-U-A-L/ity_March_PROTEST-onward
Coordinates: 42.389839 degree N, 72.528236 degree W

Redistricting of North Carolina

Voter rights are a source of enormous concern in North Carolina, partially because of new ID requirements, but also because of redistricting. Since 1993, the lines for District 12 and District 1 have been points of contention. In 1993, these districts appeared before the U.S. Supreme Court and were described as "bizarre," "unexplainable on grounds other than race," and bearing an "uncomfortable resemblance to political apartheid." The lines were then redrawn and included African-American voting age populations that were not the majority, but were still relatively large. These lines were maintained until after the 2010 census, when the Republican Party "took over the state legislature" and redrew the districts to where African-Americans "made up more than 50 percent of the voting age population in each."

The Republican Party and the Democratic Party turned against each other again, except this time had switched positions: the Republicans wanted districts that had greater concentration of black voters while the Democrats called that out as discrimination. This case was brought in front of the Supreme Court again in 2016 by a group of voters looking to challenge these two districts, with the argument that the Legislature put more minority voters in these two districts in "an effort to dilute their voting strength in neighboring districts." On the opposite side, the state is defending these lines for one of the districts through the statement that "it was trying to meet the requirements of the Voting Rights Act that minority voters have the chance to elect their chosen representatives." The argument for the other district? That it is "based on the goal of increasing a partisan advantage, not on race."

Earlier in 2016, one 3-judge Federal court in North Carolina did rule that these two districts, District 12 and District 1, were "unconstitutionally drawn based on race." There will be no final ruling until late spring of 2017.

"Questions Of Race And Redistricting Return To The Supreme Court." NPR.org. N.p., n.d. Web. 6 Feb. 2017. WRAL.

"US Supreme Court Grapples with Complex NC Redistricting Questions." WRAL.com. N.p., 5 Dec. 2016. Web. 6 Feb. 2017.

2001 The AP publishes a three-part investigation into the theft of black-owned land stretching back to the Antebellum Period... more than 406 victims and 24,000 acres of land valued at tens of millions of dollars. The land was taken through means ranging from legal chicanery to terrorism.

>>

2010 The Justice Depart files a discrimination suit against Wells Fargo alleging that they had shunted blacks into predatory loans regardless of their credit worthiness. Affidavits found Wells Fargo loan officers referring to their black customers as "mud people" and to their subprime products as "ghetto loans."

>>

2014 Several states pass new voting restrictions. In all cases, these restrictions make it harder for people of color and the poor to vote.

***

The 5th Congressional district in Florida is 50% black... because of redlining in historic housing patterns, blacks are forced to live in flood zones.

***

St. Louis, Missouri. In an altercation with the police, an unarmed black teenager, Michael Brown, is shot and killed. A riot ensues.

>>

2015 28 year old Sandra Bland was found hanged in a jail cell in Texas after protesting a traffic stop.

>>

2016 Gregory Gunn, Akiel Denkins, Alton Sterling, Philando Castile, Keith Scott, and more are shot and killed by police under questionable circumstances.

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In November, a spike in racially motivated incidents ocurred on the Wake Forest University campus.

Searching for MISSING FILES_*2.0uma

Ping Chong (co-author/director) is an internationally acclaimed artist and pioneer in the use of media in the theater. His theatrical works bring his unique artistic vision to bear on major historical issues of our times, and focus on bringing unheard voices and under-represented stories to the stage. Encompassing puppetry, dance, documentary theater, sound, media and other experimental theater forms, his works have explored a wide variety of subjects from a hidden genocide in Africa to modernization in China to the experiences of Muslim youth in post -9/11 America. Throughout, the common thread has been a unifying commitment to artistic innovation and social responsibility.

Since 1972, as founder and artistic director of Ping Chong + Company, he has created over 100 productions which have been presented at major theaters, festivals and museums worldwide. Major interdisciplinary works include Collidescope: Adventures in Pre and Post Racial America (2013 University of Maryland, 2015 University of Massachusetts Amherst, 2016 Wake Forest University), Throne of Blood (2010 Brooklyn Academy of Music and Oregon Shakespeare Festival) Cathay: Three Tales of China (2005 the John F. Kennedy Center for the Performing Arts) Kwaidan (1998 Center for Puppetry Arts, Jim Henson Festival), Deshima (1990 Tokyo International Theater Festival) Nosferatu (1985/1991 La MaMa), Angels of Swedenborg (1984/2011) among many others. In 1992, he created the first Undesirable Elements production, an ongoing series of community-based oral history projects, working with real people to explore issues of culture and identity. Representative works in the UE Series include BEYOND SACRED: Voices of Muslim Identity (2015, LaGuardia Performing Arts Center and touring) INSIDE/OUT: Voices of the Disability Community (2008, Kennedy Center), CRY FOR PEACE: Voices from the Congo (2010 Syracuse Stage) and GAIJIN (1995 Yomiuri Prize, Tokyo Metropolitan Theatre.) His puppet theater work, Where the Sea Breaks Its Back will premiere in August 2017 at the University of Alaska Anchorage and tour nationally. Theatre Communications Group has published two volumes of his plays “The East West Quartet” and “Undesirable Elements: Real People, Real Lives, Real Theatre”. Ping Chong is the recipient of a Guggenheim Fellowship, a USA Artist Fellowship, two BESSIE awards, two OBIE awards, a Doris Duke Performing Artist Award and a 2014 National Medal of Arts.

Ping Chong + Company was founded in 1975, with the mission to create works of theater and art that explore the intersections of race, culture, history, art, media and technology in the modern world. Today, Ping Chong + Company produces original works by a close-knit ensemble of affiliated artists, under the artistic leadership of Ping Chong and organizational leadership of Bruce Allardice. Productions range from intimate oral history projects to grand scale cinematic multidisciplinary productions featuring puppets, performers, and full music and projection scores. The art reveals beauty, precision, and a commitment to social justice. The company is acclaimed for bringing unheard voices to the stage and addressing issues of inequality, equity, and access in its works.

The not-for-profit company has produced over 100 theatrical works, toured widely in the United States and throughout the world, and has received numerous honors and awards. It receives support from the National Endowment for the Arts, New York State Council on the Arts, New York City Department of Cultural, The Howard Gilman Foundation, New England Foundation for the Arts’ National Theater Project, The Andrew W. Mellon Foundation, The Hugh and Jane Ferguson Foundation, The Fan Fox & Leslie R. Samuels Foundation, The Shubert Foundation, The Jim Henson Foundation, The Lucille Lortel Foundation, and many generous individual donors, including, here at Wake Forest, IPLACe and the Provost’s Fund for Academic Excellence.

Ping Chong + Company
47 Great Jones Street
New York, NY 10012
Tel: 212.529.1557| Fax:212.529.1703

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Booklet Design Team

Booklet Design

Gaven D. Trinidad, Tori Spong, Cindy Gendrich

Contributors

Ping Chong,
Gaven D. Trinidad, Talvin Wilks,
Cindy Gendrich, Tori Spong

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Ken Bennett, Cheyenne Zuck, Cindy Gendrich