



IT'S HISTORY...IT'S HIP HOP!



NOW PLAYING ON REVOLT TV

In April 2014 *American Beatboxer* was the first full feature beatboxing documentary ever to be broadcasted on a television network when it premiered on Sean Combs' Revolt TV. American Beatboxer screened at Harvard University on October 24, 2014. It has been recently inducted into the Harvard Hip Hop Archives and previously into New York University's Hip Hop Education Center's archives following its world premier at the New York Public Library Schomburg Center of Black Research in Harlem, New York.

American Beatboxer also garnered the audience choice award at the People's Film Festival and has been an official selection of the Pan African Film Festival, Urbanworld Film Festival, Hollywood Black Film Festival, Harlem International Film Festival, and the New York Independent Film Festival, among others.

On July 31, 2010, in Brooklyn, New York, the first ever American Beatbox Championship took place. Beatboxers and beatbox fans from all over the world converged at Littlefield, Performance and Art space, in Brooklyn, New York to witness and participate in this historical event. Contestants of all races, from the north, south, east and west of the United States competed. Now it's down to the eight finalists! This documentary honors the evolution of Beatboxing juxtaposed against the final day of competition to crown the first American beat boxing champion.

Directed by Manuvaskar Kublall, produced by Richard McKeown, executive producer Chesney Snow, co-founder of the American Beatboxing Championship, this feature length documentary film (HD) documents one of the most neglected genres of Hip Hop culture and places it in its rightful place in Hip Hop history as well as an American art form. *American Beatboxer* features 2x Grammy award winner Rahzel the "Godfather of Noyze", Masai Electro, and Hip Hop legends Parrish Smith of EPMD, and Jarobi White of A Tribe Called Quest!

American Beatboxer Screening Packages:

- Film Screening with Talkback
- Film Screening with Talkback & Workshop
- Film Screening with Talkback, Workshop & Live Performance

For Booking Information Please Contact:

Richard McKeown
email: rich@americanbeatboxer.com
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WWW.AMERICANBEATBOXER.COM



Office for the Arts at Harvard

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film screening: AMERICAN BEATBOXER with director Manuvaskar (Manny) Kublall, producer Rich McKeown and executive producer Chesney Snow

Presented By Learning From Performers

Location: Askwith Lecture Hall

Details

Description of the Event

Documenting one of the most neglected genres of Hip Hop culture, [American Beatboxer](#) depicts the first ever American Beatbox Championship, held in July 2010 in Brooklyn, New York. The art of beatboxing is vocal percussion: producing drum sounds and beat patterns using the lips, tongue, mouth, throat, and voice. Contestants of all races and from all over the United States competed in the 2010 Championship, with the film portraying the artistry and dedication of the eight finalists. A post-screening discussion will include director Manuvaskar (Manny) Kublall, producer Rich McKeown and executive producer Chesney Snow. There will also be a beatbox performance. Presented by Learning From Performers, Harvard's Graduate School of Education and Hiphop Archive and Research Institute.

Don't miss the [Beatboxing workshop](#) featuring Chesney Snow, award-winning actor, beatboxer, poet, musician and songwriter, on Saturday, October 25 at 2 PM. At Harvard's Hiphop Archive and Research Institute, Hutchins Center, 104 Mt. Auburn St. Space is limited; RSVP to dmanders@fas.harvard.edu for the Beatboxing workshop.

MANUVASKAR KUBLALL is an award-winning director, community organizer, educator and visual artist born of Indo-Caribbean heritage. He credits his distinct artistic voice to his immigrant experience and a commitment to presenting stories of underrepresented communities so that they are heard, understood, respected and empowered to transform society. Kublall is the Creative Director at Media Sutra. He leads the company's Creative Services department (graphic design, film, photography and more). He has directed several animations based on children's stories and films related to social justice issues, and has exhibited his photography nationally and internationally. Kublall directed "This is Our Time: Voices From the Inauguration," a short documentary about young leaders screened at President Obama's historic inauguration, and premiered his film "Primetime: Fighting Back Against Foreclosures" at the Museum of Modern Art in

AMERICAN BEATBOXER

This documentary tells the story of the beatboxers and beatbox fans that converged on Brooklyn to witness and participate in the crowning of the first ever American Beatbox Champion.



A FILM BY MANNI KUBLALL IN COLLABORATION WITH HIPHOP COLLECTIVE IN ASSOCIATION WITH THE WORLD BEATBOXING ASSOCIATION DIRECTED BY MANUVASKAR KUBLALL PRODUCED BY RICH MCKEOWN EXECUTIVE PRODUCERS CHESNEY SNOW RICH MCKEOWN MANUVASKAR KUBLALL FEATURING APPEARANCES BY BLAZES THE GUNNAR OF NOIZE RAINY MANHATTAN THE BROWN SOCIETY JARVIS WHITE FROM A TRIBE CALLED QUEST PARISH SAHIB FROM LPMO



2009.

RICH McKEOWN is founder and president of KoolKidz Television & Publishing LLC, which has garnered over 80 Film Festival selections and awards throughout the U.S.A., Canada, Europe, Africa, South America and Asia. The company brings fresh, intelligent programming to today's sophisticated children, with a mission of instilling pride and knowledge of self, particularly for children of color, with high quality programs. KoolKidz Television & Publishing produces work appealing to both children and adults. An accomplished musician and producer, McKeown was the creator of "Kung Fu Lee," his first work, which was nominated for Best Music Video at the 2005 H2O [Hip-Hop Odyssey] International Film Festival, and until 2011 he was the sole composer and producer of all the KoolKidz soundtracks. Three years ago he joined Fullee Loaded Productions as a full partner, writer, producer and head of Business Affairs and Marketing, bringing his 15 years of experience working for publishing and entertainment giants Prentice Hall/Simon & Schuster, Sony Video, Boosey & Hawkes, Bertelsmann Music Group and HBO.



CHESNEY SNOW is a Drama Desk award-winning actor, beatboxer, poet, musician and songwriter based in Brooklyn. He starred in the Primary Stages' off-Broadway hit "In Transit," which received the most nominations of any Off-Broadway musical of the 2010-2011 season. He is co-founder of the World Beatbox Association, producers of the American Beatbox Championships, a national beatboxing battle in New York City and the Shanghai International Beatbox Competition in China. Snow performed and collaborated on music and sound composition with Bryonn Bain's Hip Hop theater performance "Lyrics From Lockdown," which has played at Brooklyn Museum, Harvard University, The Ford Foundation and the National Black Theatre. In November 2012 he co-wrote several songs with Polish electro-funk band Laki Lan for their album "Armanda" (EMI Music), and recently recorded with world music star Zap Mama and was a special guest artist for MTV's "Unplugged Kayah" in 2005. As a stage actor Snow has performed regionally with the Delaware Theatre Company, Southwest Shakespeare Company and Shakespeare Sedona, as well as in numerous off-off Broadway productions. New York stage credits include Lynn Rosen's "Back From The Front" directed by Giovanna Sardelli, "Golden Boy" directed by Frank Licato, and "Burn This" directed three-time Emmy Award winner Bill Rapaport.

[Link to the Post on our Blog](#)

Filed Under: Film



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Beatboxing workshop with CHESNEY SNOW

Presented By Learning From Performers

Location: Hiphop Archive and Research Institute, Hutchins Center

Details

Description of the Event

Experience the history and art of beatboxing, or vocal percussion—producing drum sounds and beat patterns using the lips, tongue, mouth, throat, and voice—at this workshop and “beatboxing battle” led by Chesney Snow, an award-winning actor, beatboxer, poet, musician and songwriter, co-sponsored by Harvard’s Hiphop Archive and Research Institute.

Space is limited; RSVP to Deena Anderson, dmanders@fas.harvard.edu. Snow is executive producer of the documentary “[American Beatboxer](#),” which will be [screened](#) at Askwith Lecture Hall at the Graduate School of Education on Friday, October 24, at 5:30 pm; admission is free (RSVPs are not required).



Chesney Snow starred in the Primary Stages’ off-Broadway hit “In Transit,” which received the most nominations of any Off-Broadway musical of the 2010-2011 season. He is co-founder of the World Beatbox Association, producers of the American Beatbox Championships, a national beatboxing battle in New York City, and the Shanghai International Beatbox Competition in China. Snow performed and collaborated on music and sound composition with Bryonn Bain’s Hip Hop theater performance “Lyrics From Lockdown,” which has played at Brooklyn Museum, Harvard University, The Ford Foundation and the National Black Theatre. In November 2012 he co-wrote several songs with Polish electro-funk band Laki Lan for their album “Armanda” (EMI Music), and recently recorded with world music star Zap Mama and was a special guest artist for MTV’s “Unplugged Kayah” in 2005. As a stage actor Snow has performed regionally with the Delaware Theatre Company, Southwest Shakespeare Company and Shakespeare Sedona, as well as in numerous off-off Broadway productions. New York stage credits include Lynn Rosen’s “Back From The Front” directed by Giovanna Sardelli, “Golden Boy” directed by Frank Licato, and “Burn This” directed three-time Emmy Award winner Bill Rapaport.

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Outside the 'Box' With Chesney Snow

By ADRIANO O. IQBAL, CONTRIBUTING WRITER [a day ago](#)

I'm sitting in the Hip-Hop Archive on Mount Auburn Street, in a room of 30 people—all of whom are humming as loudly as they possibly can. I've got my fingers jammed up against Adrian From Pennsylvania's carotid, trying to feel the vibrations in of his jawbone as he hums assiduously. For his part, he's got his hand clamped around the base of my neck, right up against my c5 vertebra. We can't decide whether or not to make eye contact—the etiquette of scanning someone else's body for vibrations isn't exactly covered in most cotillion courses.

Chesney Snow, beatboxing virtuoso, is big on vibrations. At the start of his Harvard Office for the Arts-sponsored beatboxing workshop, he has us stand in a circle, hold hands with our neighbors (“But really feel their hands—be aware of them, don't just hold them”), and take massive “cleansing breaths” designed to focus our minds and prepare our lungs. “To me, beatboxing becomes a very spiritual thing because it is about vibration,” Snow says. “We are connected to vibration—vibration is sound. Our vibration goes from here”—he points to his head—“all the way to our ankles. You can actually hum and feel the bones vibrating in your ankles.”

Snow speaks like a guru. He has a gentle, slightly lisping voice, so it's surprising when he puts mic to mouth and emits powerful, pounding drumbeats: loud, commanding kicks; high, bracing snares; delicate cymbals. And when he layers melodic elements over the percussive backbeat, threading them through the gaps in the beats, I have to look around to verify that, yes, this is all coming from one person.

But you wouldn't expect any less from one of the world's preeminent beatboxers. Chesney Snow is a huge name in the beatboxing community—he co-founded the World Beatbox Association, which coordinates beatboxing competitions all over the globe, and he produced the 2013 documentary “American Beatboxer,” which follows eight beatboxers on their

journeys to the World Beatbox Championships. Snow is also an award-winning poet, actor, and musician. But he credits beatboxing as a central element in his success.

“I was classically trained as an actor. And I found out, when I got to New York, that—so were a lot of other people,” Snow says. “And so to have something that kind of separated me, I would use beatboxing with my poetry...and that started to take me all around the world.”

Snow’s also brought in an all-star cast of seven premier beatboxers, who break the attendees into small groups and teach them the bare essentials of beatboxing, in preparation for a quick beatboxing battle at the end of the workshop. I’m sorted into Heaven Beatbox’s group. Heaven, a tall Georgia native with dreadlocks, then valiantly undertakes the task of trying to teach our group the basics of beatboxing in just under 15 minutes.

He starts with bass drum kicks, pulling the microphone up to his mouth and emitting a series of sharp, low thuds that seem far too resonant to have come out of his frame. The sound’s production is tricky to explain, but Heaven pulls it off. He tells us the kick’s essentially the letter ‘P’ with the trailing long ‘ee’ sounds cut off and the core ‘p’ sound amplified by allowing that little puff of air to build. He does it a few more times, as we, fishlike, open and close our mouths in imitation. Confident that I understand the theory, I try to emit a bass kick, only to have a few wheezy ‘paaah’s slink out of my mouth.

Heaven coaches me on my embouchure, and my bass kicks lose a bit of their anemic trail. But they’re still not great. He then quickly runs through a few more sounds, but the only one I’m actually able to do is the hi-hat, a short hiss of air directed through the front teeth. So, for our beatbox battle, I’m told to make hi-hat sounds at constant intervals—a steady stream of “tsssss” noises. Heaven calls me the “metronome” for our little routine, but I’m pretty sure that’s just a way of making me feel important while I’m belligerently hissing at the opposing team.

The battles were phenomenally entertaining—standout performances included a middle-aged attendee singing “Sexy Back” over an R&B-laced backbeat and a beatboxed rendition of the “Fresh Prince of Bel-Air” theme. Finally, it was my group’s turn—and we were up against Snow himself. I was ready with my hi-hat, but I wasn’t able to do much else. And I did lose the beat about halfway through—so much for being a metronome. Snow destroyed us, of course. But the experience of beatboxing in front of a crowd, with real microphones, was exhilarating. And even with my complete lack of rhythm, I could feel a certain thrum in the air, an undercurrent. Perhaps these were Snow’s real vibrations.

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