

THEATER REVIEW

Gangs bang the gong in musical 'Kingdom'

By James Hebert
THEATER CRITIC

By the closing scenes of "Kingdom," the stage is bathed in the candlelight of shrines set for the dead.

It would be comforting to believe this is some clarifying fire, the fierce glow of enlightenment doing battle with shadows and thawing hardened hearts.

But it seems as likely, in the Old Globe Theatre's hip-hop-driven saga of gang life, that these flickering tributes are just the kindling for a coming inferno of fury and revenge.

It's in keeping with the raw spirit of the hard-hitting "Kingdom" that the work doesn't offer easy answers. In the hands of Aaron Jafferis, its writer-lyricist, "Kingdom" is a passionate but sober-minded plea against the kind of self-perpetuating violence that leaves young people in the grave and others to grieve (and feed their grievances).

This affecting show defies easy categories, too; it's a musical, with a mix of rap, Latin sounds and razor-edged rock, but its numbers don't drive the story so much as tap into pure blasts of emotion, like a needle dropped straight on the brain.

It's definitely like nothing seen at the Globe before — and in fact, Sunday's opening-night performance was not seen at the Globe. As part of the theater's Southeastern San Diego community partnership, the initial run took place at Lincoln High's 790-seat Center for the Arts. (The show hits the Globe starting Thursday.)

Though the setting of "Kingdom" is given simply as "a U.S. city, now," it draws on Jafferis' experiences growing up in New Haven, Conn., home to Yale University but also to the pervasive presence of the Latin Kings and Queens street gang.

The story centers on Juan (Cedric Leiba Jr.) and Andres (Kyle Beltran), boyhood friends who've just fled their nowhere jobs hustling doughnuts. While they're figuring out their next move, Andres boosts some drugs from Hector (Joey Auzenne), leader of the Solidos gang.

That little lift ensures a major rift when the two are recruited by Kings leader Cano (Gerardo Rodriguez) to join his gang, rivals of the Solidos. Cano's fiery sister, Marisa (Amirah Vann), who's also a member, soon pairs up with the cocky Andres.

All the performers seem at home with Jafferis' raps and composer Ian Williams' driving music, whose ominous throb is thrown into occasional relief by gentler, lyrical passages.

Williams, an NYU class-

DETAILS

"Kingdom"

When: Thursday, 8 p.m.; Friday, 7:30 p.m.; Saturday, 2 and 8 p.m.; Sunday, 2 and 7 p.m.

Where: Old Globe Theatre, Balboa Park

Tickets: \$20-\$65

Phone: (619) 234-5623

Online: TheOldGlobe.org

mate of Jafferis' (and leader of the indie-rock band The Thoughts), taps into one especially killer technique, a menacing ascension of chords that ratchets up the tension with every step up the scale.

The sounds lend a desperate edge to the despondent Juan when he raps about *the hole in the door where the lock used to be / the hole in my soul where my pop used to be* — referring to how his mom recently split and his dad OD'd long ago.

As Juan, Leiba conveys an agonized sense of a half-man, half-boy, still clinging to the shreds of his innocence. Beltran's Andres is the charming slacker whose steel nerves assert themselves when the gang life gets serious.

Rodriguez makes a quietly charismatic Kings leader, and the strong-voiced Vann becomes both a voice of conscience and conflict as Marisa. Her virtuoso rap about the curse of revenge — *Blood will have blood / blood always wants more*, she rails with a fury — left the opening-night crowd mute for a long moment.

Hector is a harsh yet sympathetic figure in Auzenne's smart portrayal, and Miguel Jarquin-Moreland's comic touch as fellow Solido Danny adds welcome warmth.

Ron Daniels, a veteran of Britain's Royal Shakespeare company, directs "Kingdom" with a fluid rhythm that matches the music's feel; he puts ensemble members nearly in the audience to harmonize on some numbers, a choice that complements the overall loose-limbed sense.

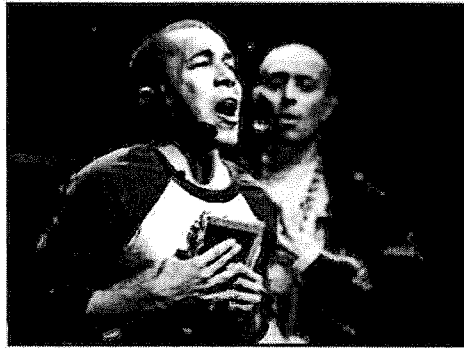
Tony Callaghan's choreography invests energy and poetry in the movement without overpowering, and while Jafferis' raps can feel forced or flat here and there, the onstage band (led by music director Cian McCarthy, late of Broadway's "In the Heights") makes up for plenty of sins.

Among the messages scrawled on Sean Fanning's suitably bleak set by the graffiti artists of the local Writers Blok collective are the simple words "No regrets." That's not quite the same as saying "No hard feelings."

Looming over the makeshift altars to the fallen, the phrase seems a cruel but honest acknowledgment of what it takes to carry on.

SAN DIEGO UNION-TRIBUNE

February 17, 2009



Spirited saga of fury, revenge

Hip-hop and rock come together
in a new musical produced
by the Old Globe called "Kingdom."

REVIEW, E7

Gritty 'Kingdom' uses rap to spread anti-violence message

PAM KRAGEN
STAFF WRITER

If "Rent" captured the hopes, dreams and frustrations of the 20something generation in the '90s, then "Kingdom" may be well on its way to chronicling the struggles of today's inner-city youth.

The gritty new musical by Ian Williams and Aaron Jafferis, being produced in a brief, two-weekend run by the Old Globe, is a raw, hard-hitting, and sometimes funny look at the life-and-death choices faced by two young Latino men trying to overcome their shared history of poverty, gang violence, absentee parenting, drug abuse and lack of opportunity in anytown, U.S.A.

The 90-minute musical had a one-weekend run at Southeast San Diego's Lincoln High

REVIEW
"Kingdom"
When: 8 p.m. Thursday, 7:30 p.m. Friday, 2 and 8 p.m. Saturday, 2 and 6 p.m. Sunday
Where: The Old Globe, Balboa Park, San Diego
Tickets: \$29-\$65, general: \$20, for people under age 30
Phone: (619) 234-9623
Web: www.theoldglobe.org

School (where the characters' stories aren't too far from reality for some students) and it concludes its run with six more shows this weekend at the Old Globe. It's not typical Globe fare (with strong language and heavy gun violence), but it's reaching a young audience who until now may not have seen language or music onstage that they could connect with as viscerally.

Running a tight, intermission-less 90 minutes, "Kingdom" still has the feel of a musical in development.

Some characters could be better fleshed out, the dense dialogue is often hard to understand, and not all of the songs/raps sparkle with clarity, precision and power. Although there's a strong anti-violence, anti-gang message in this musical, Jafferis' book and lyrics don't overmoralize, and the ending is intentionally ambiguous. There are no easy answers to this multigenerational problem, but "Kingdom" puts the lesson and the problem-solving tools in the hands of the audience.

Directed by Ron Daniels, "Kingdom" is the story of two teenaged best friends. Juan (played with doe-eyed vulnerability by the diminutive Cedrid Leiba Jr.) is a night school student whose father died of a drug overdose and whose mother has moved in with her boyfriend, leaving him to fend for himself on the streets. He sings about his anger evocatively, as if it were "a razor blade stuck in my throat."

Andres (played by golden-voiced Kyle Beltran) is a street-tough poser who regularly gets high and quits his job at Dunkin' Donuts, but still dreams of making it big someday. His frustrations pour out poetically in his "Freestyle Prayer," one of the best numbers in the show.

They're both at loose ends

when they meet siblings Cano and Marisa, who head up a neighborhood organization called the Latin Kings and Queens. With yellow bandanas, bead necklaces and a written credo, they preach the principles of unity, Latin pride, self-respect and faith in God. Juan and Andres are mesmerized by the charismatic Cano (subtly played by Gerardo Rodriguez), who emphasizes their commonality (in the song "You Ain't the Only One") and talks about cleaning up neighborhoods,

aiding the poor and solving community problems.

Juan and Andres proudly sign up and get their beads and their crown tattoos, but they soon learn that the Kings are little more than a street gang, vying for control of turf, selling drugs to make ends meet and using guns to protect their brethren. Andres (who's on the run from neighborhood drug dealers for an unpaid debt) embraces the gang lifestyle, feeling empowerment and macho pride, but

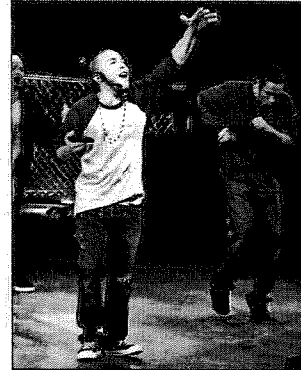


PHOTO COURTESY OF CRAIG SCHWARTZ

Cedrid Leiba Jr., left, as Juan, and Kyle Beltran as Andres in "Kingdom."

the gentle-natured Juan retreats, knowing his father died a Latin King, and he, too, could end up a statistic.

A reign of increasingly senseless violence follows until Marisa (the strong, regal Amirah Vann) raises a call for peace with a roaring rap that closes the show. It's a steam-train ending that hits with a wallop. Delivered directly to the audience, this finale could come off preachy if it weren't so powerfully delivered by Vann.

Although billed as a hip-hop musical, Williams' score is a hybrid mix of rap, pop, hip-hop, salsa and musical theater genres. The most effective numbers are the raps, but clarity in enunciation is critical to understanding the lyrics, and on opening weekend some of the lyrics were rushed or muddled.

There's one scene set at a dance, where Tony Caligan's salsa choreography is effectively used, but dance could also be used in a much broader context throughout the story (hip-hop dance seems a natural way of showcasing the power struggle in the neighborhood).

"Kingdom" is the first project produced through the Old Globe's outreach program in Southeast San Diego, and besides the performances presented to the public at Lincoln last weekend, the musical was also performed for all of the students at Lincoln High. Jafferis and Williams didn't set out to make an educational musical, but if their message can speak to showgoers of today's teen generation, then it might just make a difference.



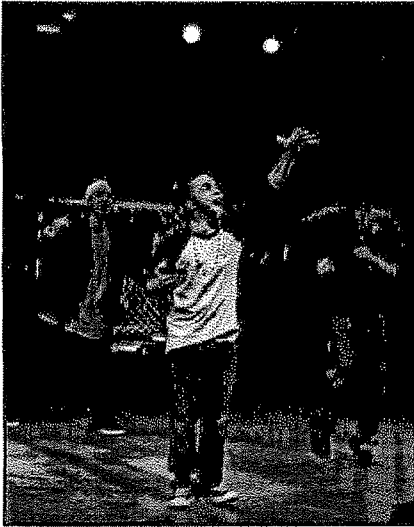
Kayak to the Magnificent La Jolla Sea Caves!



ON SCREEN MUSIC THE VELVET ROPE LIFESTYLE SIDE DISH OFF THE WALL ON CAMPUS ARCHIVES NIGHT&DAY

< MURDERING HAMSTER: Live TV news, you kill me | Main | 'CONFESSIONS' CONFESSION: Wait for the bargain bin. >

PING PONG: Serving one reader a response about "Kingdom"



Reader starts with "r" and so does reactionary. As in, "My, we've got some reactionary Street readers up in here."

I posted this video Yvette and I did the other day, about **the Old Globe's production "Kingdom"** -- the hip-hop musical where two unlucky guys join the Latin Kings. Here's a **comment a reader made:**

"The Latin Kings could be called Brown Nazis. They murder people. They murder people. Get it you pathetic wannabe artists? They would rob or kill -- probably both -- any member of the Globe that strayed into 'their' hood. But I will give the Latin Kings credit -- they didnt kill art. **Art is being killed by these lame artists** and the establishment that kisses their backsides. Ben G."

My response:

Ben, **what should musicals be about then?** Quirky cats? Chandelier swinging opera ghosts?

And I don't think "Kingdom" is pro-gang. You should see it before you guilt it by association.

It's unusual for theater to tackle gang-related themes (excluding "West Side Story"). But **movies and TV love thug life.** "The Sopranos" took home plenty Emmys. Here's a *list of the top-selling gang movies of all time*, and yeah "Scarface" is on it.

I'm sure you're doing your part to keep kids out of gangs, Ben. So is the Old Globe. With the creators of "Kingdom," they're doing outreach at Lincoln High. A top student from there was killed in a gang shooting in December.

There are like **88 gangs in town** that the SAPD tracks. Art reflects reality.

I'm just saying.

Posted by Kell Dalley on February 13, 2009 11:12 AM | [Permalink](#) | [ShareThis](#)



RECOMMENDATION

NINA'S PICK



famous people

Here are some

1. Rainn Wilso Along with or Lobster of co commentary
2. Director K Follow him if if you want to
3. Yoko Ono She uses Twi you can hanc amazingly ko single person either irrigate just up to yo

SAN DIEGO UNION-TRIBUNE

February 19, 2009

NIGHT & DAY

PLAYBILL

CRITIC'S CHOICE

'Love Song' John Kolvenbach's quirky, funny romance is like a jazz tone poem, short and snappy and moving with a fluid feet. Fran Gercke leads a nice little ensemble (under Sean Murray's direction) in this story of a terminal misfit transformed by romance. (James Herbert) *Cygnets Theatre, 6663 El Cajon Blvd., Ste. N, College Area. Through Feb. 22. 619-337-1525, cygnetheatre.com. \$22-\$35*

'Kingdom' This affecting, hip-hop-driven saga of gang life offers no easy answers, but its vivid and tragic characters and sharp-edged score (juiced by Latin sounds and modern rock) propel it to some exciting places. In all, a bold step forward for the Globe. (Hebert) *The Old Globe, 1363 Old Globe Way, Balboa Park. Through Feb. 22. 619-234-5623, theoldglobe.org. \$29-\$59.*

entertainment
wire

**Scene
Stealer
of the
Week**



When it comes to **Aaron Jafferis** and his new play, "Kingdom," we can't decide what's more incredible: That he made a musical about friends who join the Latin Kings, an East Coast gang; or that this was Jafferis' thesis project at NYU.

Get more top weekend picks and enter to win event tickets by signing up for **Entertainment Wire** at membership.signonsandiego.com

THE KINGDOM COMES...

... to Lincoln High School as Globe's 'big experiment'
reaches out to kids facing life's struggles

By James Hebert
THEATER CRITIC

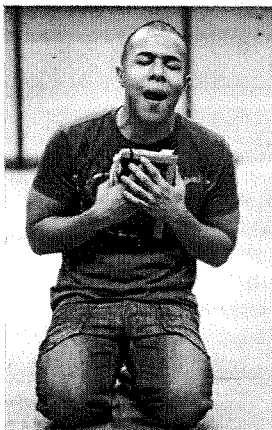
There's a moment in the raw hip-hop drama "Kingdom" when a newly initiated gang member proclaims, over an insistent rhythm, his transformation from mere talker to man of action:

"I'm not words now / I am the lion hunting the herds now ... I am a bullet," the cocky Andres raps.

The man who wrote that lyric, "Kingdom" creator Aaron Jafferis, is fully behind the idea of turning words to deeds. It's the "bullet" part he's not so down with.

Through "Kingdom" — now getting its first full production via the Old Globe Theatre — and through his work with young people in connection with the play, Jafferis strives to demonstrate that anger can be channeled into creative, constructive passion. To show that, in essence, the roar of a lion is a better answer to the world than the thunder of a gun.

"I felt really passionately that I needed to tell this story and make this point



Cedric Leiba Jr. plays the troubled Juan in "Kingdom," a new hip-hop drama from the Old Globe Theatre.

about the cycle of violence and the destructive need to be hard," says Jafferis, who enrolled in New York University's MFA program in musical theater seven years ago with the specific idea of getting "Kingdom" made. (There he met fellow student Ian Williams, who became the show's composer.)

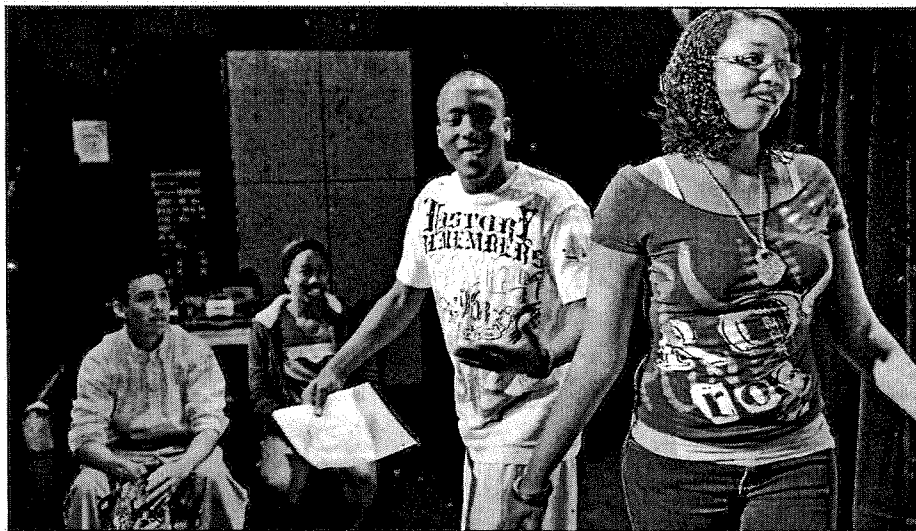
Now, the two are expanding on the themes of "Kingdom" — a narrative of two friends, Juan and Andres, who are dealing with family trauma and the lure of the Latin Kings gang life — to help young people find creative outlets for their own life struggles.

Through the Globe's Southeastern San Diego Residency Project, Jafferis is working with students at Lincoln High School as well as the School of Creative and Performing Arts in a teaching residency. The emphasis is on creating hip-hop-inspired poetry, monologues and dramatic scenes that connect to the show's themes.

"Why I'm excited about the residency — and what I tell the students — is that 'Kingdom' has already been written," Jafferis says. "The story of the dis-

SEE 'Kingdom,' E4

"Kingdom" Old Globe Theatre **When:** At Lincoln High: Today, 2 p.m. and 6 p.m. At the Old Globe: Thursday, 8 p.m.; Friday, 7:30 p.m.; Saturday, 2 and 8 p.m.; next Sunday, 2 and 7 p.m. **Where:** Lincoln High School Center for the Arts, 4777 Imperial Ave.; and the Old Globe Theatre, Balboa Park **Tickets:** \$10-\$65 **Phone:** (619) 234-5623 **Online:** TheOldGlobe.org



Lincoln High students work up ideas in the Old Globe's "Kingdom" artistic residency. *Nanacea E. Lewis / Union-Tribune*

► 'KINGDOM'

CONTINUED FROM E1

Show gets a staging at school, then the Globe

solution of (Juan and Andres') friendship and the damaging of their humanity exists.

"(I tell them), 'The reason I'm excited to work with you all is that you get to come up with the other stories. Because obviously you're here, you're not dead, you don't want to be dead. You're in school. How do you survive?'"

Wiry and quietly intense, Jafferis chooses his words with the care of one who's been using language to articulate powerful feelings and ideas most of his life. "Kingdom" began as a hip-hop poem about Marcus and Juan, two boyhood friends of his in New Haven, Conn., who both met tragic ends — one murdered, the other a suicide.

Those events are echoed in the storyline of "Kingdom," though Jafferis is careful to note that "all the characters are amalgams" and that his own coming-of-age was very different from his characters'.

"None of the stuff in 'Kingdom' happened to me," says Jafferis, who talks of having had a "blessed upbringing" in New Haven. "But a lot of it happened to people I knew, or people whom friends of mine knew" — young people growing up in an ethnically diverse part of town that had its economic and gang troubles.

"That's a big part of why I felt I had to write this show — to explore that divide between me and the folks who had to

go through all this," he says. "Both to understand their lives better and understand my own better."

"But I also feel a responsibility because I am a storyteller. That's become my role in life, to tell stories through poetry and theater."

Because he takes that role so seriously, Jafferis says he was only willing to stage "Kingdom" at a theater that would incorporate an educational component.

"It would be wasteful and irresponsible, I think, to do the show without this," he says. "That's why I'm so excited that a big regional theater is not only doing 'Kingdom,' but is really committed to doing this community residency. Because Ian and I want this to be a model for how 'Kingdom' happens every other time, whatever theater it's at."

Going to school

"Kingdom" first caught the Globe's attention when Louis G. Spisto, the theater's CEO/executive producer, saw a version of it staged at the National Association of Musical Theatre showcase in 2007. It already had won awards at other festivals by then, and soon was to earn a Richard Rodgers Award, an important musical-development prize.

"At the time, we hadn't completely figured out new-play development and the Southeastern initiative," Spisto says. "But I could not get that musical out of my head."

"I could not get away from that feeling — (particularly) when I thought of how much it could mean to young people here in San Diego, and people who do not normally come to the Globe."

The issue, Spisto says, was how to fit it into the Globe's season structure, and get people to come see a show whose driving mix of hip-hop and rock and unvarnished, hard-hitting urban sensibility aren't what playgoers are used to seeing from the Balboa Park theater.

"We knew it could not sustain 42 performances at the Globe — or at least it would not be prudent to do that," Spisto says. "The profile of our subscribers and what they're looking for did not match this piece."

But the work did match up well with the theater's nascent Southeastern initiative, an ambitious and wide-ranging project that includes a sprawling new technical center as well as internship and training programs.

And it also meant a unique chance to integrate the teaching and performance missions of "Kingdom". This weekend, the show is being staged at Lincoln High's new, nearly 800-seat Center for the Arts, before moving to the Globe.

"To be able to bring it to Lincoln for eight performances for the public, then bring it here — that was important," Spisto says. "It meant it wasn't just something that was a stepchild of the Globe — good enough for there, but not good enough for here."

It's a big experiment for the Globe, on top of the bold statement of staging the show itself.

"After this experience," says Spisto, "I think we will be changed."

Big beats

At an abbreviated showcase of "Kingdom" the Globe presented earlier this year, Jaf-

feris himself played Juan, with Williams onstage performing a stripped-down version of the score on guitar.

The full version that officially opens tonight at Lincoln, directed by Royal Shakespeare Company veteran Ron Daniels, features a 10-member cast and a four-piece onstage rock band. Jafferis will be left to watch.

"I would love to perform, but I can't sing," he says. "I can rap and I can act, but I can't sing."

Williams, who brings acoustic guitar into the score as well as harder hip-hop and rock sounds (he also leads an indie-rock group called The Thoughts), had a rural upbringing in Washington state, far from the setting of "Kingdom."

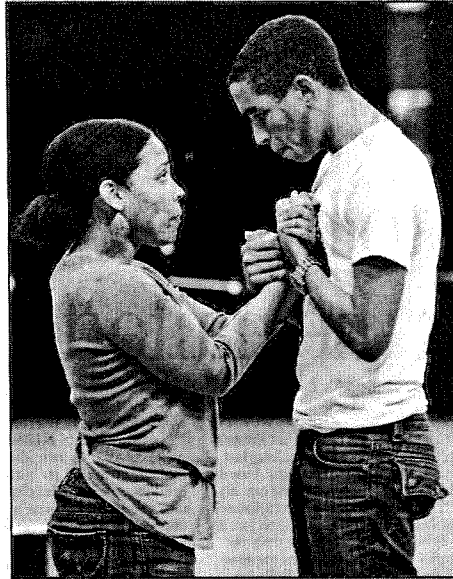
But Juan's anguish over his deceased father, and his drive to fill that hole in his heart with something powerful (if ultimately destructive), is something that felt universal to the composer right away.

"I think (most people) feel a connection there," says Williams. "Whether it's that exact situation, or just a general sense that something's missing. It's a theme that doesn't have as much to do with the political themes. It's a much more personal one."

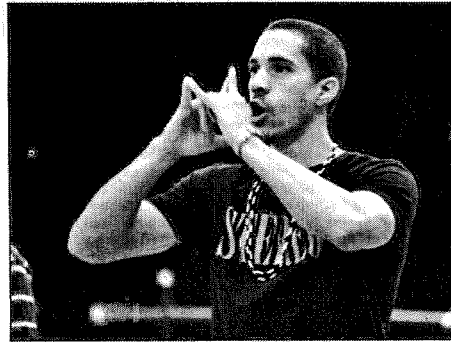
"The urge to prove yourself. To kind of be someone else. To be someone who you think is better."

For Jafferis, the story of Juan — the whole story of "Kingdom" — pivots on a simple truth about the para-

Online: For signonsandiego.com's Kelli Dailey's video interview with Aaron Jafferis and Ian Williams at Lincoln High School, visit uniontrib.com/more/kingdom.



Street strife is a way of life for Marisa (Amirah Vann) and Andres (Kyle Beltran) in "Kingdom." *John Gibbins / Union-Tribune*



Joey Auzenne flashes a sign as Hector, member of a rival gang clashing with the Latin Kings. *John Gibbins / Union-Tribune*

doxes of the human heart. For those growing up in unforgiving environments, expressions of love or kindness risk being seen as weakness. But it's that very openness, he says, that's needed to break the cycle of such environments.

"I think it's so key for young people to realize that vulnerability and weakness are not the same. That vulnerability is actually a key human quality. Education, learning, is about

vulnerability. It's about saying, 'I don't know everything. I need to learn.'

"And to extend that idea, that loving — which is in part about vulnerability — is not weakness but strength. It takes strength to love oneself and to love other people."

Enough strength, maybe, to stop a bullet.

James Hebert: (619) 293-2040; jim.hebert@uniontrib.com



"Kingdom" writer Aaron Jafferis works with students as a resident artist at Lincoln High. Photos by John Castaldo / Union-Tribune

SAN DIEGO UNION-TRIBUNE

February 15, 2009

IN TODAY'S UNION-TRIBUNE



◀ ARTS

'Kingdom' comes

Aaron Jafferis, the creator of "Kingdom" at the Old Globe Theatre, is working with Lincoln High School students (including Cedric Leiba Jr., left) to create hip-hop-inspired poetry, monologues and dramatic scenes that connect to the show's themes. E1

Old Globe invests its heart in new hip-hop musical 'Kingdom'

ANNE MARIE WELSH
FOR THE NORTH COUNTY TIMES

"As a theater writer you need to write about that which makes you afraid," says Aaron Jafferis, who wrote the book and lyrics for "Kingdom," a potent new hip-hop musical being produced this month by the Old Globe. "In dangerous and difficult times, theater should be dangerous and difficult or we're not



Aaron Jafferis

doing our job." "Kingdom" is about a pair of young friends, Juan and Andres, who choose the path of violence within the Latin Kings, a gang culture they join to gain power and respect. The show premieres at southeast San Diego's Lincoln High in a new state-of-the-art 750-seat theater on Thursday. More performances follow, Feb. 19-22, at the Old Globe, which is also sponsoring related activities and dialogues, both there and at Lincoln. "This is not a project that is, or should be, Broadway-bound," said Lou Spisto, the Globe's executive producer and a champion of the



COURTESY PHOTO

Director Ron Daniel, seen from behind at right, watches a rehearsal for "Kingdom" in the Old Globe's underground rehearsal hall in Balboa Park.

work. "But it should be seen by more people, and we wanted to find a way to do that. Aaron and Ian (composer Ian Williams) have never had a major theater behind it and we have now brought to it the same resources and the full forces of our staff that we would have to any other show."

Among those resources: former Royal Shakespeare Company director, Ron Daniels.

"Kingdom" had its start four years ago as the master's project of Jafferis and Williams, a fellow student in the musical theater writing program at New York University. With "the same main characters and basic story line," said Williams, the project stirred interest even then. It's had readings and workshops at the Public Theater off-Broadway and the New York Music Theater Festival.

"Kingdom"

■ When: 2 and 8 p.m. Saturday and Sunday
Where: Lincoln High School, 4777 Imperial Ave., San Diego
■ When: 8 p.m. Feb. 19; 7:30 p.m. Feb. 20; 2 and 8 p.m. Feb. 21; 2 and 7 p.m. Feb. 22
Where: The Old Globe, Balboa Park, San Diego
Tickets: \$10-\$65
Phone: (619) 234-5623
Web: www.theoldglobe.org

Another reading was at John Jay College of Criminal Justice, thanks to a professor who has written extensively about the Latin Kings and Queens, the real-life international gang that first protects and uplifts the fictional Juan and Andres of "Kingdom" — and eventually dooms them.

Spisto saw a version of the work at the National Association of Musical Theatre's festival in 2007 and the project has since won a Richard Rodgers award for further development.

Back at the Globe to rehearse after a day prepping students who will see "Kingdom" at Lincoln High, Jafferis expresses strong and specific ideas about theater, politics and activist art. He reveals much earlier roots than NYU for the musical's characters and themes. A double-barreled high school education — afternoons in a performing arts school and mornings at the inner-city James Hillhouse House High in

New Haven, Conn. — seeded his imagination and conscience with ideas now bearing fruit in "Kingdom" and the collaborators' next piece, "Weird Sisters."

"Hillhouse was a high school people were afraid of. But I had a great experience and felt safe there," Jafferis says. "A lot of the impetus for 'Kingdom' was the violence and conflict underground there that little by little seeped down and decimated our class, claiming lives all around me. But then there was also the strength, resiliency and love of those who survived."

As the only child of parents who "tended to go against the grain and think for themselves," he said his experiences and close friendships at the inner-city high school proved "a transformative experience." At his "really idealistic and artsy performing arts high school," he acted in plays and learned the craft of theater, too.

Jafferis, who's also working with a group of Lincoln students on their own poetry and raps, first became active in education, community involvement and dialogue at UC Berkeley. There he began writing poetry and was profoundly influenced by the poet-professor June Jordan. An artist, activist and author of 27 books expressing her progressive views, Jordan

► 'KINGDOM'

Continued from 13

"helped me realize what I had to do with my life," he said.

With her support, he shaped his own interdisciplinary major in arts and social change, taught young poets at Berkeley High and brought Jordan's Poetry for the People project to the women's prison in Dublin, Calif.

He also created "No Lie," a solo hip-hop show encapsulating his "obsession with race and class in America," a piece he's performed at schools and colleges, coffee houses and arts festivals across the country.

The dialogue in "Kingdom" is rapped and rhymed, a form of "hip-hop poetry," said Jafferis to characterize it. Williams' music for the piece has variety within a hip-hop vibe. And for the Globe production, there's movement and a salsa-dancing club scene by veteran Jerome Robbins dancer, Tony Caligagan, who teaches at UC San Diego.

Williams, who'll release his first CD with his Seattle indie

rock band The Thoughts on March 10, says he writes "what's dramatically appropriate for the scenes, sometimes rock or hip-hop or Latin music. I love so many different kinds of music that I can write music that's angry or romantic and even a dance scene now. We've been very careful that everything feels real."

At 28, Williams has been able to "quit my day job working for a wine importer in Seattle," he says, and is grateful to the Globe that at last "everything is covered and we're getting a fully realized production."

Together, they're shaping "Weird Sisters," based on three of Jafferis' women friends in New Haven. Williams says it's about the opposite values of "Kingdom," love and community shaped by a nonblood family.

Jafferis says "It's about 'ghetto magic.' The women have no food besides odds and ends, yet they make something out of nothing. It's about how these three have survived by making something — food, family, love — really out of nothing. The most central person in it, an old high school

friend, asked me to write about it, so I did. It draws from many sources — classical hip-hop, some gospel, with a kind of spoken-word feel."

Like Williams, Jafferis is grateful for the Globe's "commitment to this work. It helps the Globe move in a direction they want to move, and for us, it realizes our community activist aspirations." He says many other theater representatives saw the show at the National Alliance of Musical Theater festival.

"Many told us they thought the piece was 'great' or 'wonderful' but also asked themselves how they could do it. They felt their audiences wouldn't accept it. Lou found a way to do it," Jafferis said.

True to the values he and Williams share, Jafferis feels the piece could redefine — or at least expand — the meaning of success for other regional theaters.

"A hit or a success would be if this model really worked, if it created real community dialogue," he said. "And building a new model of community involvement in theater here could help us move toward finding more producers."

“Kingdom” Comes Southeast

By Michael Klam

Over the next two weeks, the Lincoln High School Center for the Arts in collaboration with The Old Globe will present a performance that is sure to hit close to home.

“Kingdom” chronicles the lives of two inner-city youths who join a street gang (The Latin Kings) in search of honor, brotherhood, respect and power.

A struggle for dominance tears their friendship apart, and tragedy ensues.

“Kingdom,” which won a 2008 Richard Rodgers Award from the American Academy of Arts & Letters and was named “Outstanding New Musical” of the 2006 summer season by Talkin’ Broadway, features an original hip-hop/rock/Latin score created by author Aaron Jafferis and composer Ian Williams.

The show has been hailed for its ability to denounce street violence while making a strong case for rap and hip-hop as compelling contemporary musical theater.

Yet the playwright does not present the two main characters to moralize or preach.

“The show is based in part on people who I knew or know,” Jafferis said.

Growing up in New Haven, Conn., one of Jafferis’ friends from elementary school was later murdered by a rival drug dealer, and another committed suicide.

The two youths took different paths than the writer.

“I’ve had a blessed life in terms of opportunities and support, friends and family,” he said.

“Kingdom is my attempt to figure out what happened, where their lives took them, trying to understand how they ended up where they did,” he explained.

Jafferis and Williams started writing “Kingdom” as their thesis at New York University in part to learn to “inhabit other people and to tell human stories rather than just try to make

a point,” Jafferis said.

The lives of the play’s main characters, Andres and Juan, will likely resonate with high school students that attend the musical for free at the Lincoln Center.

Having seen, participated or been victims of gang pressures or violence, the students will experience firsthand the expression and catharsis of poetry and performance on stage.

The Old Globe has also installed the lyricist and composer as artists in residence at Lincoln High. The artists are currently working with 20 students to create a hip-hop play in response to “Kingdom” based on the students’ own lives, according to Jafferis.

“‘Kingdom’ is a piece that young people and their families should see together,” said Louis G. Spisto, executive producer of The Old Globe.

By telling the story of these two youths, Spisto said, the piece gives an urgent message about gang violence in our communities.

With “Kingdom,” the Globe also makes a statement to the arts community by presenting the musical both at the new state-of-the-art center in Southeast San Diego and on the Globe’s main stage.

“Many subscribers are already buying tickets,” Spisto said. The piece’s hip-hop and Latin rock style could also inspire a broader crowd — those not currently coming to the Globe — to take in a show at Balboa Park, he said.

Jafferis agreed: “I’m really excited in particular about these performances in San Diego. I see it both as a great test and opportunity for the show to play in front of diverse audiences.”

The lyricist said the music and the human story are strong enough to speak to established regional audiences.

“The places that we’ve done the show, adults and upper middle class patrons have been just as enthusiastic as the young people who have seen

it,” he explained.

The production of “Kingdom” marks an important moment in The Old Globe’s first year of artistic programs in Southeast San Diego and at home.

“The Globe’s relationships in Southeast San Diego are growing by leaps and bounds,” Spisto said.

The Globe’s 43,000-square-foot Technical Center on Market Street has quickly established itself as a center for creation and implementation of new works, building partnerships and providing training for artists, area residents and students.

“We are very honored to be working with The Old Globe and to host such a play as ‘Kingdom,’” said Vernon Moore, principal at Lincoln High.

Writerz Block, a graffiti arts and education studio in Southeast San Diego, did the artwork for the set.

The entire student body will have the opportunity to see the musical, and Jafferis hopes to inspire them to stop imitating the hip-hop that’s out there and start telling their own unique stories, he said.

And “Kingdom” could serve as a mechanism for awareness across communities.

“Part of Ian’s and my goal is to show the damage of a past of violence and retaliation,” he said, “and that these are the choices that young people face.

“There is so much needed in terms of education in so many of our urban neighborhoods,” he explained. “We need reallocation of resources and to reprioritize education for the young people who we have largely abandoned.”

“Kingdom,” directed by Ron Daniels, will run for 14 performances from Feb. 12 to Feb. 22 at the Lincoln High School Center for the Arts (Feb. 12-15) and at The Old Globe Theatre (Feb. 19-22). For more information, visit www.oldglobe.org.



Old Globe Theatre to Produce New Hip-Hop/Rock Musical, 'Kingdom'

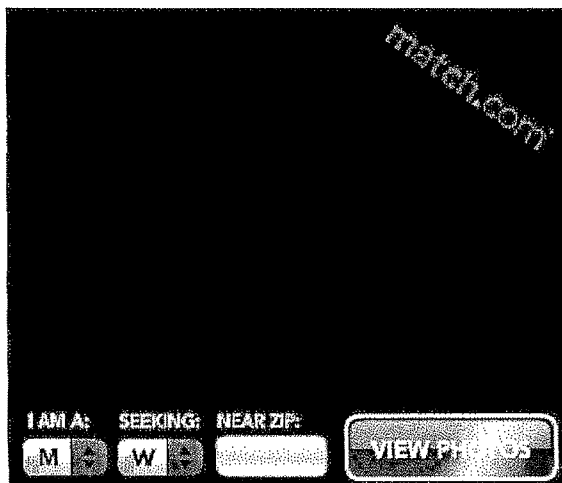
[Back to the Article](#)

by BWW News Desk



Louis G. Spisto, Executive Producer of the Tony Award®-winning Old Globe, is pleased to announce that the Theatre will produce the new hip-hop/rock musical KINGDOM, with book/lyrics by [Aaron Jafferis](#) and music by Ian Williams,

directed by Ron Daniels, for 14 performances, February 12 – 22, 2009 at The Lincoln High School Center for the Arts (Feb 12-15) and at the Old Globe Theatre (Feb 19-22).



KINGDOM fuses hip-hop and rock music to create a truly original score that chronicles the lives of Andres and Juan, two inner city friends who join the Latin King and Queen Nation searching for honor, power and respect. When tragedy upends their lives, the struggle for leadership of the Nation tears the two friends apart with devastating results. Inspired by true stories of gang culture, KINGDOM is a groundbreaking new musical that gives audiences a unique view into the world of two young men caught in a cycle of violence—helping to understand their lives, their hopes, their struggles, and the choices they make.

Earlier developmental versions of KINGDOM have garnered numerous accolades, including a 2008 [Richard Rodgers Award](#), the "Most Promising New Musical" award at the 2006 New York Musical Theatre Festival and the "Outstanding New Musical" of the 2006 summer season designation by Talkin' Broadway. The production was chosen to represent the United States at the 2008 International Community Arts Festival in the Netherlands last March. It also received acclaim at the 2007 NAMT (National Association of Musical Theater) Festival of New Musicals showcase.

"When I saw the showcase at the NAMT Festival last year, I knew that this wonderful, well crafted musical represented a great opportunity for the Globe to connect with a new audience. What's really exciting is that this new work, which has garnered so much acclaim throughout its initial development, is going to be performed both at the Globe and at a new state-of-the art

750-seat theatre in southeastern San Diego," said Spisto. "The partnership between Lincoln High School and our creative team and staff will result in some amazing programs, as students, teachers, community residents and artists will work together throughout the development and performance schedule of KINGDOM. Students and artists in southeastern San Diego will be mentored by professional hip-hop theatre artists and create their own work as part of the residency.

This production of KINGDOM is part of The Old Globe's first year of artistic programs in southeastern San Diego. The Globe recently acquired its 43,000-square-foot Technical Center at 5335 Market Street, and this has served as the springboard for an artistic hub in the community, with the creation and implementation of new plays, performances, partnerships and training programs for and with area students, residents and artists. The Old Globe will be offering eight free student and public performances of KINGDOM and a several week long series of workshops in classrooms and in the community for students and area hip-hop artists. They will be given the opportunity to work with the author and Old Globe teaching artists to explore the art and story of KINGDOM and explore elements of playwriting as hip-hop poetry, monologues and scenes. Students will also have the opportunity to create and perform their own original work.

Aaron Jafferis has performed his acclaimed hip-hop poetry at Madison Square Garden, the Kennedy Center, and the National Poetry Slam Championships, where he was the 1997 Open Rap Slam champion. His solo hip-hop play No Lie has been seen at the Nuyorican Poets Café, H.E.R.E., Passage Theatre, The International Festival of Arts & Ideas, and at high schools and colleges across the country. His hip-hop play Shakespeare: The Remix (music by Gihieh Lee) was commissioned by TheatreWorks (Palo Alto) and performed by TheatreWorks, St. Louis Black Rep, and Collective Consciousness. He wrote the book and English lyrics for Ruben Flores' Latin American Songbook series at Joe's Pub. He is currently working on The Weird Sisters, a hip-hop opera about young women surviving in the city. In 2007, Aaron was named one of "50 to Watch" by The Dramatist. He has received artist residencies from the MacDowell Colony, TheatreWorks, and Weston Playhouse. He has written poetry for the Urban Bush Women dance troupe and for The Nation and northeastern magazines. He received his BA in Arts & Social Change from the University of California at Berkeley, studied at the Universidad Nacional Autónoma de México, and received his MFA in Musical Theatre Writing from NYU, where he was an Alberto Vilar Global Fellow in the Performing Arts.

Ian Williams has written several original musicals, including Kingdom, Story of an African Farm, and SkidZoeFranNya, as well as writing original music for several plays. He received his BM in Music Composition from Eastern Washington University, and his MFA from New York University in Musical Theatre Writing. Ian also has written for and performed in various rock and jazz groups in New York City and in his native Washington state.

Ron Daniels was born and brought up in Brazil, where he was a founding member of the renowned Teatro Oficina, in São Paulo. He is an Honorary Associate Director of the Royal Shakespeare Company and a former Artistic Director of The Other Place Theatre, the RSC's experimental theatre in Stratford-upon-Avon, England. His work over 15 years with the RSC includes many productions of Shakespeare plays such as The Tempest, A Midsummer Night's Dream two productions of Hamlet (the first with Roger Rees and the second with Mark Rylance), Richard II, Julius Caesar, Romeo and Juliet, Henry V, Much Ado About Nothing, Pericles and Timon of Athens as well as major new works by contemporary British playwrights David Edgar, David Rudkin, Pam Gems, Paula Milne, Naomi Wallace, Paul Thompson, Stephen Poliakoff and Anthony Burgess, with whom he collaborated on an adaptation of A Clockwork Orange, which had music specially written for the production by Bono and The Edge of U2.

At the National Theatre of Great Britain he directed Stephen Poliakoff's Blinded by the Sun and

Remember This and in the West End he directed Breaking the Silence by Stephen Poliakoff, Across From The Garden of Allah by Charles Wood, Camille by Pam Gems, J.P. Donleavy's The Beastly Beatitudes of Balthazar B. and Olaf Olafsson's The Feast of Snails.

In 1991 he moved to the US and became the Associate Artistic Director of the American Repertory Theatre, in Cambridge, MA. His productions for the A.R.T include Henry IV, parts 1 and 2, Henry V, The Tempest, Hamlet, Long Day's Journey Into Night, The Seagull, The Cherry Orchard, The Threepenny Opera as well as new plays by Naomi Wallace, Ronald Ribman and Stuart Greenman.

Ron now lives in New York and works as a freelance director. He has directed at the Long Wharf Theatre, the Yale Repertory Theatre, and The Guthrie Theatre in Minneapolis. Other productions in the US include Antony And Cleopatra (The Shakespeare Theatre of Washington D.C.), Naomi Wallace's One Flea Spare for The Public Theatre of New York, Havana is Waiting by Eduardo Machado at the Cincinnati Playhouse, Hedda Gabler at the Dallas Theatre Centre and Richard II, Richard III and Macbeth for the Theatre for a New Audience in New York City. He recently directed Points of Departure, a new play by Michael John Garcés, for INTAR, a Latino theatre company in New York and a workshop of The Suitcase Trilogy by Han Ong, for the

Ma-yi Theatre Company. Last summer he directed a production of The Front Page at the Williamstown Festival Theatre. Ron is currently co-writing a new musical based on the life of James Dean called Rebel.

Old Globe adds hip-hop play to roster and to outreach program

It's been a breakthrough year for hip-hop in theater. In June, the propulsive "In the Heights" won the Tony Award for best musical; locally, La Jolla Playhouse staged "The Seven," a bold fusion of rap and Greek tragedy.

Now, the Old Globe is adding hip-hop to its repertoire: The Balboa Park-based theater has announced it will produce the regional-theater premiere of "The Kingdom," a musical based in both hip-hop and rock, this winter.

Workshop versions of the show, which has a book and lyrics by Aaron Jafferis and music by Ian Williams,

won awards at two music-theater festivals in New York as well as a Richard Rodgers Award for new-musical development.

Jafferis draws on his own experiences growing up on the streets of New Haven, Conn., to tell the play's story of two friends who get caught up in a violent, gang-related power struggle.

The twist with the local production is that "Kingdom" will run not only at the Globe itself, but also at Lincoln High School's Center for the Arts. The show, to be the centerpiece of a series of youth workshops and community

events, is part of the theater's initiative to develop artistic programs in the ethnically diverse southeastern part of the city.

The area "has been dealing with gangs, and (has) young people who live with these issues," Globe CEO/executive producer Louis G. Spisto said, "and fantastic young people who are interested in hip-hop poetry and music and dance and visual arts." The events surrounding "Kingdom," he said, are "a great first step in our collaboration with new areas of the community."

"Kingdom" runs at Lincoln's 750-

seat theater Feb. 12-15, and at the Globe Feb. 19-22.

Sweet talkin' woman

Kerry Butler's no longer on Broadway (at least for the moment), but the star of the just-closed New York run of "Xanadu" has a new gig: She headlines La Jolla Playhouse's "Moon Over Morocco" gala Oct. 24, benefiting the theater's new-play development, educational and outreach programs.

Information: (858) 550-1020, ext. 154, or lajollaplayhouse.cmarket.com.

- JAMES HEBERT

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THEATERMANIA

FOR THEATER EVERYWHERE

http://www.theatermania.com/content/news.cfm?int_news_id=15662

 Theater News

Old Globe to Present Hip-Hop/Rock Musical *Kingdom*

By: [Dan Bacalzo](#) · Oct 6, 2008 · New York

The Old Globe Theater will produce the new hip-hop/rock musical *Kingdom*, featuring book/lyrics by Aaron Jafferis and music by Ian Williams, at The Lincoln High School Center for the Arts (February 12-15) and at the Old Globe Theatre (February 19-22). Ron Daniels will direct.

The show chronicles the lives of Andres and Juan, two inner city friends whose lives take a tragic turn after they join the Latin King and Queen Nation. The musical is inspired by true stories of gang culture. Previous incarnations of the show received a 2008 Richard Rodgers Award, and the "Most Promising New Musical" award at the 2006 New York Musical Theatre Festival.

Jafferis was the 1997 Open Rap Slam champion at the National Poetry Slam Championships. He is the author of the hip-hop play *No Lie* and *Shakespeare: The Remix* (music by Gihieh Lee). Williams' original musicals also include *Story of an African Farm* and *SkidZoeFranNya*.

For more information, visit www.theoldglobe.org.

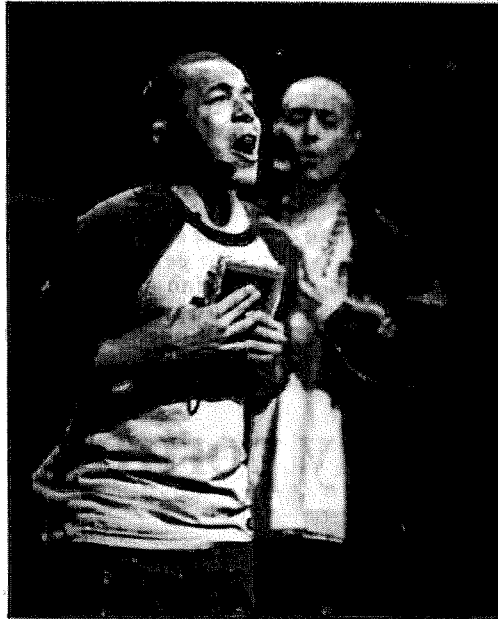
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Aaron Jafferis

NORTH COUNTY TIMES

February 15, 2009



"Kingdom" gates opens (left) — The Old Globe presents the world premiere of this groundbreaking hip-hop/rock musical by Aaron Jafferis and Ian Williams, inspired by true stories about life on the streets for two Latino gang members; 8 p.m. (also 7:30 p.m. Friday; 2 and 8 p.m. Saturday; 2 and 7 p.m. Feb. 22); Old Globe, Balboa Park, San Diego; \$10-\$65; (619) 234-5623.

inthewings

stage

KIDS AND TEENS reign on stage this month: The Old Globe presents the innovative hip-hop/rock musical **Kingdom**, about two young men caught in a cycle of gang violence (Feb. 12-15 at Lincoln High School Center for the Arts and Feb. 19-22 at the Old Globe). **Six Degrees of Separation** (through Feb. 15) and **Since Africa** (through March 8) also continue on the Globe's other stages. The La Jolla Playhouse offers a *Peter Pan* prequel in **Peter**



and the **Starcatchers** (Feb. 13-March 8). Meanwhile, Moxie Theatre stages **The Sugar Syndrome**, set in a chat room and written by Lucy Prebble, who at 22 managed the unlikely task of turning a story of anorexia and child abuse into an award-winning comedy—yes, comedy. (Feb. 14-March 8 at Diversionary Theatre).



The Little Traitor

film

THE SUBJECT MATTER at this year's **San Diego Jewish Film Festival** ranges from the serious to the seriously funny, with a helping hand from some Hollywood heavyweights. Kicking things off on Feb. 4 is opening night film *The Little Traitor*, based on Amos Oz's novel *Panther in the Basement* and starring Alfred Molina. The cleverly named *Circumcise Me*, a documentary about Jerusalem-based stand-up comedian Yisrael Campbell, screens Feb. 8, while the Meg Ryan/

William H. Macy vehicle *The Deal* closes the festival Feb. 14 and 15. These are just three of the more than 50 short, documentary and feature films screening during the festival's 12-day run. Screenings take place at AMC La Jolla 12 Theatres, UltraStar Mission Valley Cinemas at Hazard Center, Reading Carmel Mountain, the Encinitas Library and the Garfield Theatre at the Lawrence Family Jewish Community Center in La Jolla. *Various locations, Feb. 4-15, 858.362.1348, lfjcc.org/sdjff*

SAN DIEGO READER

February 12, 2009

CALENDAR

Kingdom

The Old Globe Theatre presents a new hip-hop/rock musical about Andres and Juan, inner-city friends torn apart by tragedy. Ron Daniels directed. (Note: the musical will be performed at the Lincoln High School Center for the Arts, February 12-15, and at the Old Globe Theatre, February 19-22.)

LINCOLN HIGH SCHOOL, 150 SOUTH 49TH STREET, LOGAN HEIGHTS. SATURDAY, 8 P.M. SUNDAY, 7:30 P.M.

FEBRUARY / FEBRERO 2009

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>FEB 1 - MAY 3</p> <p>1</p> <p>GIANT WORLDS</p> <p>Reuben H Fleet Science Center www.rhfleet.org</p>	<p>2-8</p>  <p>3</p> <p>Buck Invitational Terry Pines Golf Course www.buckinvitational.com</p>			<p>5</p>	<p>6</p>  <p>Leandro Segredo - The New Culture of Taste in www.ecoart.com</p>	<p>7</p> <p>AMADEUS - GALA</p> <p>Paradise Point Resort www.mahymozart.org</p>
<p>8</p> <p>DR. SEUSS' MY MANY COLORED DAYS</p> <p>San Diego Symphony www.sandiegosymphony.com</p>	<p>10</p> 	<p>SWAN LAKE</p> <p>Civic Theater www.sdcivic.org</p> <p>10</p>	<p>11</p>  <p>Electric House of Blues www.ihvibration.com</p>		<p>FEB 13 - MARCH 8</p> <p>13</p> <p>PETER AND THE STARCATCHERS</p> <p>La Jolla Playhouse www.lajollaplayhouse.org</p>	<p>14, 17, 20, 22</p>  <p>Don Quijote - San Diego Civic Theater www.sdc.org</p>
<p>15</p>  <p>IMAX Exhibit - Reuben H Fleet Science Center www.rhfleet.org</p>		<p>17</p>	<p>19</p>  <p>Giant Worlds</p>		<p>21</p>  <p>STAND UP</p> <p>RANDY CHILDRENS AND HIS SON DICKIE FRANK CALLENDO from Frank TV on PBS</p> <p>February 21, 2009 at The Grand Del Mar Stand Up For Body's Cause Grand Del Mar www.gdm.org</p>	
<p>14-22</p>  <p>23</p> <p>KINGDOM</p> <p>Old Globe Theater www.oldglobe.org</p>	<p>23</p>  <p>Saks Fifth Avenue</p>		<p>FEB 25 - MARCH 8</p> <p>25</p> <p>BEAUTY WEEK</p> <p>City of San Diego www.sdc.com</p>	<p>26</p>  <p>Kidz House of Blues www.kidzhouse.com</p>		<p>28</p>  <p>Wanda Sykes - Pali Casino Resort www.palicasino.com</p>

THE RAGE

February 2009



KINGDOM

The Old Globe:

February 19 -22

Winner of the 2008 Richard Rodgers "Most Promising New Musical" award, *KINGDOM* introduces a fusion of hip-hop and rock music—aimed at a new multi-cultural generation. Inspired by true stories of gang culture, *KINGDOM* chronicles the lives of Andres and Juan, two inner-city friends searching for honor, power and respect. Caught in a cycle of violence—what

is it really like? Their lives, their hopes, their struggles and the

choices they make. For tickets contact the Old Globe Theatre Box Office at 619.234.5623



**Room Service
Lamb's Players
Theatre:
February 6 –
March 22**

If you don't know *Room Service*, this screwball comedy is well worth your time! The Plot: Producer Gordon Miller is holed up in a hotel with his 22-member cast, rehearsing a new play for Broadway. The Great Depression is in full swing, but the play is sure to be a hit, if only Miller can find a financial backer - all the while keeping his hungry actors fed, the hotel manager thinking the bill is being paid, his inexperienced playwright in the dark and an assortment of hotel staff thinking they have roles in the production. The show must go on, but will the curtain ever go up?

For tickets contact the Lamb's Players Theatre Box Office at 619.437.0600

SAN DIEGO UNION-TRIBUNE

February 12, 2009 NIGHT & DAY

THEATER/DANCE/ PERFORMANCE ART

'Rammed Earth' Sushi: A Center for the Urban Arts, 390 11th Ave., East Village. Feb. 19 - Feb. 22. 619-235-8466

'Shipwrecked!' North Coast Repertory Theatre, 987 Lomas Santa Fe Drive, Solana Beach. Feb. 19 - March 15. 858-481-1055

'Kingdom' The Old Globe, 1363 Old Globe Way, Balboa Park. Feb. 19 - Feb. 22. 619-234-5623

'History Boys' Cygnet Theatre, 6663 El Cajon Blvd., Ste. N., College Area. Feb. 19 - March 29. 619-337-1525

'The Vagina Monologues' Price Center Theatre at UCSD, 9500 Gilman Drive, La Jolla. 8 pm, Feb. 20. 858-534-4220

'The Mortified Guide to...Epic Romance' California Center for the Arts, Escondido, 340 N. Escondido Blvd., Escondido. Feb. 20 - Feb. 21. 800-988-4253

Gary Moore's 'Burning in China' Poway Center

for the Performing Arts, 15498 Espola Road, Poway. 8 pm, Feb. 21. 858-748-0505

'3 Redneck Tenors: A New Musical Adventure' Balboa Theatre, 868 Fourth Ave., Downtown-Gaslamp. 6 pm, Feb. 22. 619-570-1100

'Menopause the Musical' Lyceum Theatre, 79 Horton Plaza, Downtown-Gaslamp. Feb. 25 - April 26. 619-544-1000

ArtPower! BatSheva Dance Company Mandeville Auditorium at UCSD, 9500 Gilman Drive, La Jolla-UTC. 8 pm, Feb. 26. 858-534-4090

'In the Mood: A Swinging 1940s Musical Revue' Balboa Theatre, 868 Fourth Ave., Downtown-Gaslamp. 2 pm, Feb. 28. 619-570-1100

Dance on Camera Film Festival Centro Cultural Tijuana (CECUT), Avenida Paseo de los Héroes No. 9350, Tijuana. 6 pm, Feb. 28. 664-687-9650

USA Dance: Ballroom Party Synergy Dance Zone, 7480 Miramar Road, Miramar. 7 pm, Feb. 28. 858-578-7111

'The Threepenny Opera' Lyceum Theatre, 79 Horton Plaza, Downtown-Gaslamp. Feb. 28 - March 29. 619-544-1000

'Killer Joe' Compass Theatre, 3704 Sixth Ave., Hillcrest. March 1 - April 5. 619-688-9210

'Grease' San Diego Civic Theatre, 1100 Third Ave., Downtown-Gaslamp. March 3 - 8. 619-570-1100

NORTH COUNTY TIMES

February 1, 2009

FEB. 19

"Kingdom" starts
rocking: Premiere
of hip-hop/rock
musical at Old
Globe;
(619) 234-5623.

SAN DIEGO FAMILY MAGAZINE

February 2009

EVENTS | RESOURCES | ACTIVITIES

Jennifer A. Burman

Fun Stuff/Resources

Teen Screen Night at the San Diego Jewish Film Festival. Enjoy a sumptuous pizza dinner and watch a special screening of *The Little Traitor*, a heartwarming tale of a young Israeli boy and his unlikely friendship with a British soldier. Feb. 10, 6 pm. Free. AMC La Jolla 12 Theatres, 8657 Villa La Jolla Dr. www.lfjcc.org/sdjff; 858-362-1348.



Game On! Test your gaming skills with Guitar Hero, Rock Band and Wii Sport. Feb. 24, 3:45 pm. Free. Refreshments provided. Encinitas Branch Library, 540 Cornish Dr. 760-753-7376.

Research Tips. Attend this fun workshop and learn how to use electronic databases and the library catalog better. Discover great Internet searching tips, too! Feb. 24, 7-8 pm. Free. Registration required. Carlsbad City Library, Computer Lab, 1775 Dove Lane. Call 760-602-2058 or email dwill@ci.carlsbad.ca.us.

Middle School Valentine Dance. Love to dance? Show off your moves while hanging out with your friends. Feb. 6, 6-10 pm. \$5. Snacks and drinks provided. For grades 6-8. Monteville Recreation Center, 840 Duncan Ranch Rd., Chula Vista. 619-691-5269.

Duct Tape Roses. Create these everlasting blooms for Valentine's Day. Feb. 10, 4 pm. Free. Fallbrook Branch Library, 124 S. Mission Rd. 760-728-2373.

"Kingdom." Experience a fusion of hip-hop and rock as you watch this musical inspired by true tales of gang culture. Enter the lives of Andres and Juan, two inner city friends who join the Latin King and Queen Nation searching for honor, power and respect. Feb. 12-15 at the Lincoln High School Center for the Arts, 4777 Imperial Ave., San Diego & Feb. 19-22 at the Old Globe Theatre, Balboa Park. For ages 15 & up. For show times and tickets, visit www.theoldglobe.org or call 619-23-GLOBE.

Soap Making. Choose your own shape, scent and color! Feb. 12, 4 pm. Free. Refreshments provided. La Mesa Branch Library, 8074 Allison Ave. 619-469-2151.