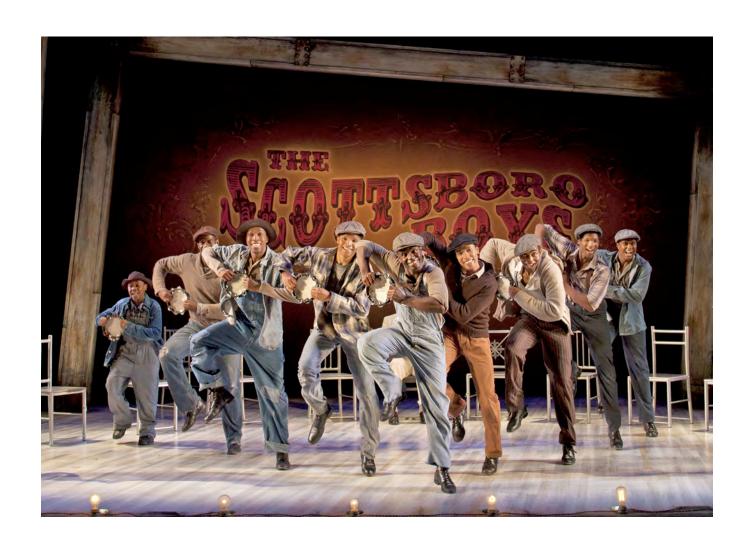
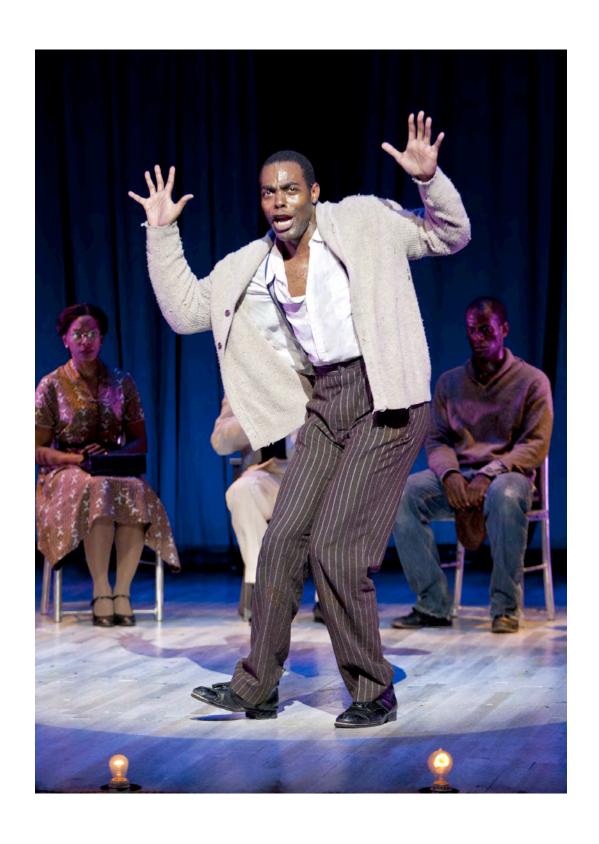


THE SCOTTSBORO BOYS



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REVIEWS

THEATER REVIEW

'Scottsboro Boys' razzles and rouses

CHARLES McNULTY THEATER CRITIC

SAN DIEGO — Musicals are supposed to raise your spirits and warm your heart, right? Not necessarily. And certainly not in the case of "The Scottsboro Boys," the fearlessly inventive show about one of the most notorious episodes of racial injustice in America. It disturbs audiences as much as it entertains them.

Who else but Kander & Ebb could pull off such a daring combination? Best known for "Cabaret" and "Chicago," John Kander and Fred Ebb were masters of "the concept musical," and "The Scottsboro Boys," created with book writer David Thompson and completed after the death of Ebb in 2004, is arguably the duo's most audacious crack at the form.

Anyone who wants to see the American musical redeployed into a truth-telling weapon will want to head to San Diego's Old Globe Theatre, where Susan Stroman's acclaimed production is being presented in all its jangly razzle-dazzle.

When I first saw "The Scottsboro Boys" on Broadway in 2010, it seemed to me like a fish out of water. The musical, which began off-Broadway at the Vineyard Theatre, employs a postmodern form of minstrelsy to reenact the real-life horror tale of the nine young African American men (some still just boys) who, looking for work at the dawn of the Great Depression, were unjustly accused of raping two white Southern women who happened to be passengers on the same Memphisbound train they were riding.

[See 'Scottsboro,' D5]

Justice's miscarriage is daringly retold

['Scottsboro,' from D1]

Stroman's production had more polish and panache than most of its competition on the Great White Way, but I didn't understand why it was subjecting itself to the cruel vicissitudes of the Broadway marketplace when its radical spirit would have found a much more hospitable environment in the alternative or nonprofit worlds.

"The Scottsboro Boys" closed predictably early on Broadway, though it did receive a slew of ex post facto Tony nominations. The Broadway gamble may not have turned out the way the show's creators and producers had hoped, but the national attention the production received has certainly extended its afterlife. And I'm grateful that California theatergoers (the show heads to San Francisco's American Conservatory Theater after San Diego) now have the opportunity to be challenged by a work that treats a noxious chapter of American history with all the scorching irony it de-

Ron Holgate, takes on the role of the white Interlocutor, the host of this antic theatrical enterprise. Once again the Scottsboro Boys saga is going to be performed, and he gathers his actors for the nightly plunge into their various parts, which for him include two creepy political players, the Judge and the Governor of Alabama.

Mr. Bones (Jared Joseph) and Mr. Tambo (JC Montgomery) are ready, willing and able to caricature a mostly villainous crew of white folk. And so it would seem to be business as usual for this traveling carnival, except that the actor who plays Haywood Patterson (Clifton Duncan), one of the nine and the center of our focus, throws down a challenge: "This time, can we tell the truth?"

The aggressive playfulness of the show isn't just about finding novel ways of reengaging history. It's about confronting the still partly buried truth through untraditional means: A travesty of justice is met with theatrical travesty. The approach may lack the solemnity that such a momentous case deserves, but it exposes the outrageousness that allowed the tragedy to fester as long as it did.

The first-rate score by Kander & Ebb is often defiantly upbeat. Songs grappling with electric chairs and lynchings might have you unconsciously tapping your feet. The irreverence isn't offensive because the audience is in on the sick joke of racism from the start. Whether this insouciance sacrifices emotional respect is something that can be debated, but the avoidance of musical theater sentimentality clears the way for something more powerful a clarifying indignation.

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Tickets: Start at \$39 Contact: (619) 234-5623 or www.theoldglobe.org Running time: 1 hour, 50 minutes

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MINSTRELSY is revived to retell the history of "The Scottsboro Boys." The show is at the Old Globe with Jared Joseph, left, Ron Holgate and JC Montgomery.

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CRITIC'S CHOICE

Review: 'Scottsboro Boys' in search of the truth

Little comfort can be found in this gripping examination of an American miscarriage of justice. But, man, it razzle-dazzles nevertheless.

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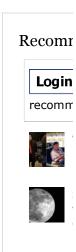
By Charles McNulty, Los Angeles Times Theater Critic May 7, 2012

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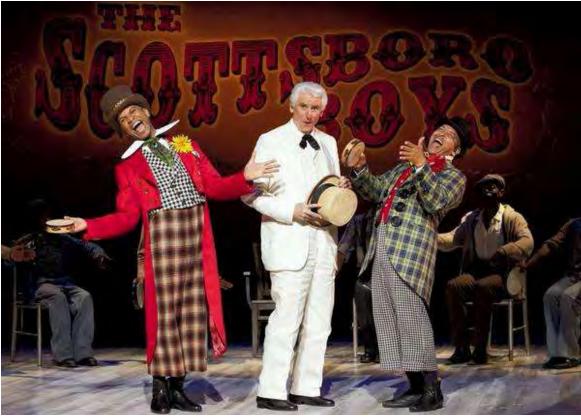
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Jared Joseph, left, as Mr. Bones, Ron Holgate as the Interlocutor and JC Montgomery as Mr. Tambo in the West Coast Premiere of "The Scottsboro Boys" at The Old Globe. (Henry DiRocco., Henry DiRocco / April 28, 2012)



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INTROD Unit





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charles.mcnulty@latimes.com

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Contact: (619) 234-5623 or http://www.TheOldGlobe.org

Running time: 1 hour, 50 minutes

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-THEATER REVIEW

MONDAY • MAY 7, 2012

'SCOTTSBORO BOYS' FUNNY - AND UNSETTLING

Clichéd portravals of African-Americans somehow work well

JAMES HEBERT . U-T

It's rare that a show's success can be calculated partly in cringes. But the discomfort that the Old Globe musical "The Scottsboro Boys" inspires is less a test of audience fortitude than a testament to the work's artistic impact.

"Scottsboro," based on a real-life legal travesty visited on nine black youths in 1930s Alabama, dares you to laugh at some of the most painfully clichéd portrayals of African-Americans outside of a Stepin Fetchit routine.

Not laugh at these conventions borrowed from the old minstrel shows, exactly. But find amused amazement at the reminders of how white America once preferred to view black people.

The musical, the final collaboration of composer John Kander and the late lyricist Fred Ebb - the great team behind "Cabaret" and "Chicago" - manages to be both funny and deeply unsettling, typically in the same moment.

Susan Stroman ("The Producers," "Contact"), who directed and choreographed the controversial Broadway production, stages the West Coast premiere at the Globe with a versatile and committed 13-member cast that's tuned into the piece's sense

of the audacious.

Their performances and the work of music director and conductor Eric Ebbenga's nine-member orchestra '(plus Jon Weston's involving sounds design) bring pizazz to the show's old-timey jazz and blues tunes, tap exhibitions and over-the-top comedy.

But always just below the surface, in the script by "Chicago" adapter David Thompson, is the sense of how ridicule, even in the name of entertainment, can act as a dehumanizing force. Although the blackface, shuck-and-jive minstrel tradition had mostly faded by the time the Scottsboro Boys were jailed in Alabama, its use in the musical to frame their story speaks to an atmosphere that allowed prejudice to fester.

The fact that all the vaudeville jollity, bug-eyed mugging and riotous costumes (by Toni-Leslie James) in "Scottsboro" is juxtaposed with scenes of real suffering and the specter of the electric chair makes for a contrast whose intimations are impossible to shake.

Although they came to be known by one label, the Scottsboro Boys actually didn't know each other when they were jailed in 1931, accused of raping two white women while riding the rails through Jackson County. Death sentences and endless trials ensued, the wheels of Southern justice unimpeded even by the recantation of one accuser and intervention by the U.S.

"The Scottsboro Boys"

Old Globe Theatre

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Tickets: \$39-\$103 (subject to change)

Phone: (619) 234-5623 Online: theoldglobe.org

Supreme Court.

. Their story, though, is introduced as just another lark of a tale to be told by the minstrel troupe, hosted by the Interlocutor (a perfectly avuncular and pompous Ron Holgate) with an assist from the gag-loving Mr. Bones (Jared Joseph) and Mr. Tambo (JC Montgomery).

Those actors and most of the others double and triple as additional characters. from cops to preachers to the defendants' sympathetic but manipulative Northern

lawyer, Samuel Leibowitz.

Clifton Oliver and James T. Lane get some of the queasiest laughs as the two accusers (in drag), and Clifton Duncan brings searing emotion (and a powerful singing voice) as the proud Haywood Patterson, who emerges as the central figure among the condemned.

And always hovering in the background is the figure of The Lady (C. Kelly Wright), a silent witness to the Scottsboro Boys' plight who becomes a link to the civil-rights movement their suffering helped inspire.

The series of rickety proscenium arches in Beowulf Borritt's scenic design (lit in an impressive spectrum of moods by Ken Billington) nudges at the idea this is a story told askew. Similarly, the set's neat array of chairs gives way to chaos as the Scottsboro Boys begin to reject the way their story is being framed.

"This time can we tell the truth?" Patterson pleads with the Interlocutor near the top of the show.

Even today in America, that's an act that still needs some work.

jim.hebert@utsandiego.com (619) 293-2040

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Play review: 'Scottsboro' has unsettling power

Old Globe musical's bold approach lays bare the insidiousness of intolerance

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The Interlocutor (Ron Holgate, center) leads a minstrel troupe in the telling of "The Scottsboro Boys" at the Old Globe. — Henry DiRocco



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Play review: 'Scottsboro' has unsettling power



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And always hovering in the background is the figure of The Lady (C. Kelly Wright), a silent witness to the Scottsboro Boys' plight who becomes a link to the civil-rights movement their suffering helped inspire. If that gambit can feel a bit too earnest amid the daring of the rest of the piece, it still grounds the show in a feel of real-life consequence.

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MSQ Review: The Scottsboro Boys at The Old Globe, San Diego

Posted By: Macho Show Queen • 6/4/2012 12:05:00 PM

When Kander and Ebb's musical *Chicago* opened in 1975, it was nowhere near the success that the still-running revival has become. In a post-Watergate/pre-OJ Simpson era, audiences couldn't embrace the deeply cynical sho the way they have since 1996. Sadly, a worse fate befell their brilliant musical *The Scottsboro Boys*, which debuted on Broadway and closed after just 49 performances. Apparently, *The Scottsboro Boys* was every bit as challenging in 2010 as *Chicago* was in 1975. In its West Coast premiere at the Old Globe in San Diego, *The Scottsboro Boys* proves itself to be a thought-provoking and moving show that must be seen by anyone who truly cares about musical theatre.

In 1931, nine black men were accused of raping two white women after a fight broke out on a train they had hopped. Although one of them later recanted her story -- the women had fabricated the rape allegations -- the men were repeatedly tried and convicted. It was a landmark civil rights case that highlights the worst of our judicial system and our



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bigotry. Perfect fodder for a musical? Only in the hands of John Kander and Fred Ebb. The duo behind *Cabaret* and *Kiss of the Spider Woman* has written the most daring musical to-date of this century.

The Scottsboro Boys isn't easy to watch. There's a song about the electric chair that had me exhilarated by the gusto with which it was performed but also made me horribly uncomfortable at the thought of applauding its conclusion. That discomfort is part of the thrill. Kander and Ebb never play it safe.

Susan Stroman rises to the challenge of directing the show. She is assisted by a cast that on all levels gives it their all. In a few cases, cast members play multiple characters (both white and black, though the cast is predominantly black). It would be foolish to single out only one or two performers. This is truly an ensemble show, and it's a stellar one. Though there are obviously lead characters, this company functions as one cohesive unit.



There is no intermission, which is a wise choice. It would be difficult to visit our world for 15 minutes then return to the theater for a second act. *The Scottsboro Boys* is so compelling that I didn't want it to end. When it did, it was with a powerful and moving conclusion that I wish I could see again.

In an era of musical theatre best described as cowardly (jukebox musicals and film adaptations galore), Kander and Ebb have set a high bar for other composers to clear. It is too bad that Fred Ebb, who died in 2004, never got to see *The Scottsboro Boys* produced. Viewers, however, have the opportunity to see it and should make every possible effort to do so.

Pi Ed

If you can't make it to San Diego before the show closes on June 10, it moves to A.C.T. in San Francisco June 21- July 15.

[Photo by Henry DiRocco.]

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STEVEN STANLEY'S STAGESCENELA.COM: SPOTLIGHTING THE BEST IN SOUTHERN CALIFORNI

THE SCOTTSBORO BOYS



Racism in the early 20th Century South may seem an unlikely subject for a Broadway musical—let alone two—yet wonder of wonders, just as Jason Robert Brown and Alfred Uhry's Parade draws to a close at San Diego's Cygnet Theatre comes the West Coast Premiere of John Kander and Fred Ebb's The Scottsboro Boys at the Old Globe, and as was the case with its predecessor, this is indeed cause for celebration.





Both of these fact-based musicals center on murder trials fueled by bigotry and lies. Parade's unjustly accused hero, Leo Frank, ended up lynched, largely because of anti-Semitism down south in Georgia. The nine Scottsboro Boys fared a tad better in Tennessee, though only relatively so.

In each case, the darkness of injustice has given birth to an extraordinary musical.

Parade tells its story more or less literally (though director Sean Murray gave it a surreal spin at Cygnet). The Scottsboro Boys takes a far more daring approach—staging the early 1930s arrest and trials of nine African-American teenagers accused of rape ... as an old-fashioned minstrel show, one in which all roles but two are played by African-American males, and this includes the two white female accusers, Northern lawyer Sam Liebowitz, and assorted Caucasian officers of the law. Our host, The Interlocutor, is The Scottsboro Boys' Ione white performer, and an African-American actress dressed in a 1950s shirtwaist observes the proceedings throughout—for reasons we will come to understand in the show's inspiring final moments.

The juxtaposition of one of the darkest chapters in 20th Century American history with a



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theatrical genre now considered racist is risky business indeed, and some have taken issue with any resurrection of the long-dead minstrel show format for 21st Century entertainment purposes.

This reviewer feels otherwise.





First and foremost, there is Kander & Ebb's music, a dozen and a half new songs from the creators of Cabaret, Chicago, and Kiss Of The Spider Woman. Though hints of past Kander melodies and rhythms are heard in rousing anthems like "Shout!," "That's Not The Way We Do Things," "Never Too Late," and the title song, the addition of the minstrel show motif makes them sound thrillingly fresh and new. As for slower-tempo numbers, a memorable pair of them ("Go Back Home" and "You Can't Do Me") are among Kander & Ebb's best.

Then there's David Thompson's book, which satirizes offensive racial stereotypes while maintaining the minstrel show's bona fide entertainment value. Yes, it may seem odd to tell a story as grim as that of The Scottsboro Boys through the medium of minstrel, but Thompson's book never lets us forget the facts, and while bouncy musical numbers may seem an odd way of presenting a) racist testimony, b) a horrendously unjust series of verdicts, and c) the ultimate fates of those nine innocent youths, it's hard to imagine a more literal approach not being a downer from start to finish—something which The Scottsboro Boys most definitely is *not*.





None of this would matter, of course, without a cast as phenomenal as the performers assembled at the Old Globe and the brilliant contributions of powerhouse director-choreographer Susan Stroman.

David Bazemore, Shavey Brown, Nile Bullock, Christopher James Culberson, Clifton Duncan, Eric Jackson, James T. Lane, Clifton Oliver, and Clinton Roane are The Scottsboro Boys, and another nine more gifted triple threats you are unlikely to find on any stage other than the Old Globe's any time soon, with special mention due Duncan's powerful turn as the heroic Haywood Patterson, the role which scored its originator, Joshua Henry, one of the show's twelve Tony nominations.

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As editor of Stage Los Angeles' most author of *Morocca* English Language Angeles since 197

photo credit: Eric Sch





Two more Tony nominations went to the actors originating the roles of Mr. Bones and Mr. Tambo, the minstrel stars whose lighter complexions allow them to play the show's assorted Caucasian characters, roles performed here with sly panache by the fabulous duo of Jared Joseph and JC Montgomery.

Ron Holgate's deliciously, deliberatly creepy Interlocutor and C. Kelly Wright's silent but powerful Lady are other Scottsboro Boys standouts.

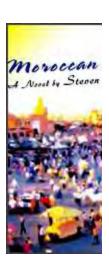




Kander & Ebb, Stroman, and cast take what might otherwise be unbearably gloomy material and make it magically entertaining, all the while never losing track of the seriousness of the crimes committed against The Boys. When, in "Alabama Ladies," their white accusers sing, "another Negro grabbed me by the boobies. Oh it scared me half to death," we chuckle at the sight of Lane and Oliver in female semi-drag, cringe at the use of "Negro," and are made painfully aware that the charge of raping a white woman meant the death penalty in the 1930s South, no two ways about it. Yankee lawyer Liebowitz's "That's Not The Way We Do Things" is ostensibly about how much better things are up North than in Tennessee, but lyrics like "just ask my maid, Magnolia, and I'm sure she'd agree" indicate that African-American New Yorkers still had to live their lives under the thumb of a dominant white society. And the Attorney General's "Financial Advice" to Ruby to "go get you some Jew money" suggests that anti-Semitism remained as virulent as it was twenty years earlier when Parade's Leo Frank was lynched.

Still, when music director/conductor Eric Ebbenga and the production's nine-piece orchestra start playing and the cast start singing ... and dancing to Stroman's thrilling choreography, The Scottsboro Boys is as exciting as musical theater can get.

Scenic designer Beowulf Boritt does as much with a bunch of straight-back chairs and some planks and tambourines as he's done before with other far more literal sets. Ken Billington lights Boritt's set vividly and with seemingly limitless variety. Toni-Leslie James' costumes are a wonder, and Jon Weston's sound design, Larry Hochman's orchestrations, Glen Kelly's musical arrangements, David Loud's vocal arrangements, and Rick Sordelet's fights





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deserve highest marks as well.

Associate director and choreographer Jeff Whiting's contributions merit nearly as large a font in the program as Stroman's. Eric Santagata is assistant choreographer and Joshua Halperin stage manager.

The Scottsboro Boys lost all twelve of its Tonys to The Book Of Mormon and lasted barely more than two months on Broadway, and given its subject matter and unorthodox storytelling technique, it's not hard to see why. That shows like its fellow Tony competitors The Book Of Mormon and Sister Act would end up with a far broader appeal could probably have been foretold from the get-go.

Still, despite not being destined to hit it big on Broadway, The Scottsboro Boys should do quite well indeed in regional theaters like the Old Globe, where season subscriptions, more affordable ticket prices, and different audiences expectations are likely to give it a rich future life. Those Scottsboro Boys are not about to be consigned to the musical theater history books. Not by a long shot.

Old Globe Theatre, Balboa Park, San Diego. Through June 10. Tuesdays, Wednesdays, and Thursdays at 7:00. Fridays at 8:00, Saturdays at 2:00 and 8:00. Sundays at 2:00 and 7:00. Also Wednesday May 30 at 2:00. No Saturday matinee performance on June 2. Reservations: 619 234-5623

www.oldglobe.org

-Steven Stanley May 6, 2012

Photos: Henry DiRocco

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THEATER REVIEW

Dazzling 'Scottsboro Boys'

deftly handles dark subject

By ANNE MARIE WELSH For the North County Times

A hearty toast to The Old Globe for giving San Diego the first West Coast production of "The Scottsboro Boys." Boldly mixing tones, this last musical by the fabled songwriting team of John Kander and Fred Ebb reframes a long, dark episode in the history of American racism as high-spirited entertainment.

And the glory of the show directed and choreographed with brilliant variety and verve by Susan Stroman - is that it works so well on so many levels. Like the composer and lyricist's "Cabaret" and "Chicago," though in more morally challenging ways, "The Scottsboro Boys" asks audiences to be entertained, even laugh at grim stereotypes of black Americans, while simultaneously feeling sympathy for the men whose lives these minstrels depict.

And along the way, in about 95 intermissionless minutes, "Scottsboro" efficiently tells the real life story that inspired the show. We see nine young black men riding the rails, looking for work or adventure in 1931, when they're pulled off a Memphis-bound freight train, arrested and imprisoned. Falsely accused of raping two white women (whom the male actors also impersonate), the men are found guilty and spend years in prison as their case echoes risk in staging the piece (a through the court system.

With Stroman at the helm and writer David Thompson as librettist, "The Scottsboro Boys" had an off-Broadway run, a well-received staging at the Guthrie Theatre in Minneapolis and opened on Broadway in 2010. Reviews were respectful, if reserved, and the show flopped at the box office, even though it earned 12 Tony nominations.

So, despite the awardwinning pedigrees of the "Scottsboro" collaborators, the Globe took a calculated recants, the trials continue



Jared Joseph as Mr. Bones, Ron Holgate as The Interlocutor and JC Montgomery as Mr. Tambo in the West Coast Premiere of "The Scottsboro Boys" at The Old Globe. Photos courtesy of Henry DiRocco

"The Scottsboro Boys" **♦** CRITIC'S CHOICE

WHEN: 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; through June 10

WHERE: The Old Globe, Balboa Park, San Diego

TICKETS: \$39 and up

INFO: 619-234-5623; theoldglobe.org

co-production with San Francisco's American Conservatory Theatre). How big, after all, is the segment of the theatergoing public that wants to be reminded of a national shame?

For the local show, Stroman assembled a multitalented 13-member, no-star ensemble that smoothly takes on three times as many roles, including those floozies who accuse "the boys." Even when one of these street-walking flower-of-the-South ladies

and she becomes a minorleague celebrity.

All the actors are good, and the dancing, which updates minstrel-era moves like the march, cakewalk, walk-around, tap and shingle dancing, is terrific and delivered with cringeinducing, wide-mouthed minstrel smiles.

Music director and conductor Eric Ebbenga's ninemember orchestra brings plenty of razzle-dazzle to Kander's ragtime and jazzinfused score. Designers Jon Weston (sound) and Ken Billington (lighting) add apt effects - including the gruesome sizzle in a nightmare sequence about the Alabama electric chair. "Scottsboro" is that sort of show, zigzagging from eccentric comedy to heartstopping drama in a discomfiting rhythm that in lesser hands might prove

Big roles go to the emcee and endmen for the minstrel troupe. The genial Interlocutor is played pitch-perfect by Ron Holgate, the only white member of the cast;

NORTH COUNTY TIMES

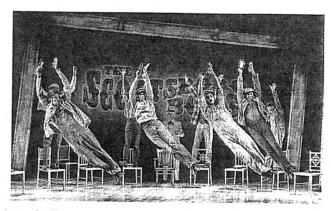
THURSDAY | May 17, 2012



"SCOTTSBORO BOYS"

The dazzling musical at The Old Globe deftly handles a dark subject.

Page 26



David Bazemore as Olen Montgomery, Eric Jackson as Clarence Norris, James T. Lane as Ozie Powell and Shavey Brown as Willie Roberson and the cast in "The Scottsboro Boys" at The Old Globe.



David Bazemore as Olen Montgomery, Nile Bullock as **Eugene Williams and Eric Jackson as Clarence Norris** in "The Scottsboro Boys."

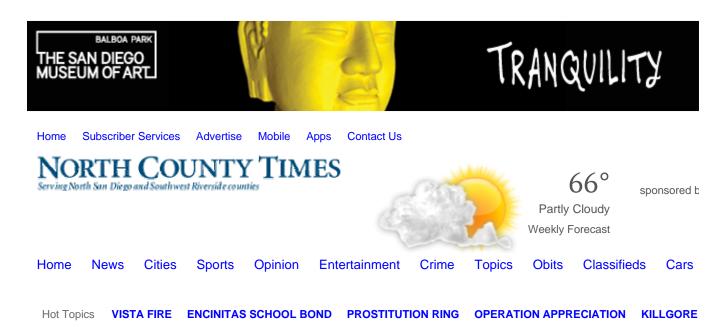
he's a good 'ol Southern boy, shocked that the guys don't want to sing the old tales of shiftless, happy slaves on the plantation. As the endmen, Jared Joseph plays Mr. Bones and many other roles, while JC Montgomery morphs from Mr. Tambo into lawyer Samuel Leibowitz, a New York Jew who gets it from all sides in the Deep South. Both Joseph and Montgomery have solo moments in which their true and impressive voices soar beyond the show's caricatures and burlesque.

The silent presence of the cast's sole woman does cast a strange, almost sexist pall over many scenes. She's meant to be the observer, internalizing this injustice, before later igniting the Civil Rights era as Rosa Parks, who says firmly that she will not move to the back of the bus. Still her presence seemed the one wrong note in this intentionally discordant show.

Otherwise this is a strikingly coherent and shrewd staging from a directorchoreographer at the top of her game.

Anyone who saw chore-Minstrel Show," a more acerbic deconstruction of the form at UC San Diego 20 years ago, has definitely not forgotten that thoughtful piece. Nor will anybody soon forget the discomfiting elements of "The Scottsboro Boys." And perhaps more to the point, as the South and elsewhere.

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THEATER REVIEW: Sharp, dazzling 'Scottsboro Boys' deftly handles dark subject















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Jared Joseph as Mr. Bones, Ron Holgate as The Interlocutor and JC Montgomery as Mr. Tambo in the West Coast Premiere of "The Scottsboro Boys" at The Old Globe. Courtesy of Henry DiRocco

May 11, 2012 8:00 am • By ANNE MARIE WELSH For the North County Times

(0) Comments

"The Scottsboro Boys"

Critic's Choice

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theoldglobe.org

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7

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Alc

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THEATER

The Scottsboro Boys is uneasy but thought-provoking

team of John Kander and Fred Ebb (Cabaret, Chicago), is no sunny, hum-along musical. The final collaboration between the two before Ebb passed away in 2004, it's based on the true story of nine black teen boys who, in 1931 in Alabama, were accused of the rape of two white women. It's also staged as a musical within a minstrel show, an intentionally subversive touch that pulls no sociopolitical punches. One might have foreseen that in spite of its success at Minneapolis' noted Guthrie

Theatre and an Off-Broadway stage, the show closed at the Lyceum Theatre on Broadway after only 29 previews and 49 regular performances.

A year and a half after its disappointing reception on the Great White Way, The Scottsboro Boys is getting new life at the Old Globe Theatre, again under the skilled direction of Susan Stroman (The Producers), who also created the show's choreography. David Thompson (Steel Pier, Flora the Red Menace) wrote the book. Even with a fresh start and all the heavyweight talent behind it, The Scottsboro Boys is still a difficult and painful story to tell with music, and its intentions to

enlighten, shock and parody, all in one two-hour act, make for a bumpy ride.

Its potency is in the Scottsboro Boys' ensemble numbers, including "Shout!," "Chain Gang" and both "Make Friends with the Truth" and "You Can't Do Me," those two led by the charismatic Clifton Duncan as Haywood Patterson. He's the story's conscience and its beacon of courage. On the other hand, numbers such as "Electric Chair,"

The Scottsboro Boys, a product of the prodigious in which the youngest of the accused (Nile Bullock) is taunted and given a taste of electrification by two "comically" devious prison guards, are uneasy. And the arrival of the youths' second attorney Samuel Leibowitz, belting out "That's Not the Way We Do Things," is a spirited but obvious crowd pleaser.

This Scottsboro Boys may strain for a consistent tone much of the way, but it soars as it nears its finish, with a minstrel-makeup sequence that's both daring and defiant, and a quietly stirring passing of the civil rights torch to Rosa Parks.

> The Scottsboro Boys runs through June 10 at the Old Globe Theatre, oldglobe.org

> > -David L. Coddon

Write to davidc@sdcity beat.com and editor@sd citybeat.com.



CLIFTON DUNCAN

HENRY DIROCCO

OPENING

Master Harold... and the Boys: Teenage stage and film actor and San Diego native Austyn Myers has formed a new company, Living Light Theatre, and for its first show, Myers has chosen this play about the relationship between a white 17-year-old and two black servants in Apartheidera South Africa, It opens May 11 in the Lyceum Space at Horton Plaza, Downtown. lyceumevents.org

No Child ...: InnerMission Productions and the Mesa College Drama Department present Nilaja Sun's humorous and topical take on edu-

cation in a low-income community, written as a one-woman show but performed here by a full cast. It opens May 12 and runs through May 20 at the Apolliad Theatre at Mesa College. innermissionproductions.org

Trying: It's the late 1960s and a young secretary is trying to help former Attorney General Francis Biddle get his affairs in order as he tries to cope with old age. Opens May 11 at the Broadway Theatre in Vista. broadwayvista.com

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Wednesday, May 09, 2012

'The Scottsboro Boys' is uneasy but thought-provoking

Old Globe's musical within a minstrel show tops our coverage of plays in local production By David L. Coddon



Photo by Henry Dirocco

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Tuesday, May 8, 2012; 10:05 AM - by Don Grigware



The Scottsboro Boys

book by <u>David Thompson</u>
music & lyrics by <u>John Kander</u> & <u>Fred Ebb</u>
directed & choreographed by <u>Susan Stroman</u>
Old Globe, San Diego
through June 10

Leave it to Kander and Ebb to create *The Scottsboro Boys,* a monstrously humane musical in the guise of a minstrel show. After

all, it's what they are most famous for: taking headline news - the darker, the better - and turning it upside down inside out it with an unexpectedly entertaining structure. *Chicago*, which glorifies the popular side of crime, is the best example, which when first presented in the mid 70s, was way ahead of its time. It didn't click and win its rightful due until the 90s; the same may happen with ... *Boys*. Nominated in 2011 for 12 Tony Awards, it had closed on Broadway in December 2010 after only 49 performances, and won no Tonys. It did win a Drama Desk for Fred Ebb's lyrics in its prior off-Broadway run. Despite a limited Broadway run, its value as great theatre cannot be denied. It offers rich historical significance with an earnest, heartfelt book by David Thompson and a beautifully versatile musical score by Kander and Ebb, all of which make it worth standing the test of time. Now in a sterling production at The Old Globe in San Diego, directed by prolific director/choreographer Susan Stroman, The Scottsboro Boys will hopefully work its way back to Broadway and beyond, touching the lives of most who connect to it.

Long before Rosa Parks justifiably stood up for her rights as a citizen, in 1931 nine teenagers from Alabama were wrongly accused of rape, emprisoned, tried and retried in a court of law, wasting taxpayers money, proving just how inadequate our system of justice really is. "Just us" spoken by one of the minstrel clowns, could not describe it any better. David Thompson's book presents the case through a minstrel show, which was the black man's entertainment at the time, and by allowing the men to play white characters as well as black, it shows the foolish actions of the whites as seen through the eyes of the black man, and as such proves a double-edged sword. Its done *their* way, and the white audience, without realizing it, ends up laughing at their own actions, seeing the desperate need for change. Kander and Ebb not only write great musical material - "Go Back Home" is still hauntingly replaying itself in my mind - but manage to dig to the very core of the piece's social relevance, and like Shakespeare and all great theatrical experiences, make the entire show simultaneously entertaining and enlightening.

The cast is phenomenal with every member shining brightly in this true ensemble work. Ron Holgate, the only white actor on board, is straight forward as the Interlocutor, Jared Joseph and JC Montgomery are hysterically amusing as Mr. Bones and Mr. Tambo respectively. C Kelly Wright makes her symbolic role as the Lady strong and meaningful. The nine men playing the Boys - Clifton Duncan, David Bazemore, Nile Bullock, Christopher James Culberson, Eric Jackson, Shavey Brown, James T. Lane, Clifton Oliver and Clinton Roane - are all triple threat actors, dancers and singers. Susan Stroman's marvelous staging and rigorously original choreography constantly surprise and move us. To watch how a batch of chairs can be arranged and rearranged to create prison bars, a boxcar and various other props and places apart from being just chairs to sit on as in the courtroom scenes is a marvel all by itself.

The Scottsboro Boys will hopefully wend its way back to Broadway after this tour and play out the long-term engagement it deserves, reminding us all that this period of our history cannot, must not be overlooked. As a musical, it has it all: great book, great music, sensational cast and director/choreographer. This is theatre you cannot afford to miss!

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TUESDAY, MAY 1, 2012

review - Scottsboro Boys

CRITIC'S PICK

The Scottsboro Boys

book by David Thompson music & lyrics by John Kander & Fred Ebb directed & choreographed by Susan Stroman Old Globe, San Diego through June 10



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win a Drama Desk for Fred Ebb's lyrics in its prior off-Broadway run. Despite a limited run, its value as great theatre cannot be denied. It offers a rich historical significance and an earnest, heartfelt book by David Thompson and beautifully versatile musical score by Kander and Ebb, all of which make it worth standing the test of time. Now in a sterling production at the Old Globe in San Diego, directed by prolific director/choreographer Susan Stroman, *The Scottsboro Boys* will hopefully work its way back to Broadway and beyond, touching the lives of most who connect to it.

Before Rosa Parks stood up for her rights as a citizen, in 1931 nine teenagers from Alabama were unjustly accused of rape, emprisoned, tried and retried in a court of law, wasting taxpayers money, to prove just how inadequate our system of justice really is. "Just us" spoken by one of the minstrel clowns, could not describe it any better. David Thompson's book presents the case through a minstrel show, which was the black man's entertainment at the time, and by allowing the men to play white characters as well as black, it shows the foolish actions of the whites as seen through the eyes of the black man, and as such proves a double-edged sword. Its done their way, and the white audience, without realizing it, ends up laughing at their own actions and seeing the need for change. Kander and Ebb not only write great musical material - "Go Back Home" is still hauntingly replaying itself in my mind - but manage to dig to the very core of the piece's social relevance, and like Shakespeare and all great theatrical experiences, make the entire show simultaneously entertaining and enlightening.



The cast is phenomenal with every member shining brightly in this true ensemble work. Ron Holgate, the only white actor on board, is straight forward as the Interlocutor, Jared Joseph and JC Montgomery are hysterically amusing as Mr. Bones and Mr. Tambo respectively. C Kelly Wright makes her symbolic role as the Lady strong

and meaningful. The nine men playing the Boys - Clifton Duncan,

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David Bazemore, Nile Bullock, Christopher James Culberson, Eric Jackson, Shavey Brown, James T. Lane, Clifton Oliver and Clinton Roane - are all triple threat actors, dancers and singers. Susan Stroman's marvelous staging and rigorously original choreography constantly surprise and move us. To watch how a batch of chairs can be arranged and rearranged to create prison bars, a boxcar and various other props and places apart from being just chairs to sit on as in the courtroom scenes is a marvel all by itself.

The Scottsboro Boys will hopefully wend its way back to Broadway after this tour and play out the long-term engagement it deserves, reminding us all that this period of our history cannot, must not be overlooked. As a musical, it has it all: great book, great music, sensational cast and director/choreographer. This is theatre you cannot afford to miss!



5 out of 5 stars http://www.oldglobe.org/

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(HOME PAST COLUMNS ABOUT)

SAN DIEGO

Regional Reviews by Bill Eadie

The Scottsboro Boys

Old Globe

"Race" is one of the most uncomfortable conversations we can have, but the country is rife with public attempts to have that conversation all the same. The American Anthropological Association is touring an exhibit called "Race: Are We So Different?" that claims most of what we consider to be racial differences are actually cultural. (the exhibit runs through May 15 at San Diego's Museum of Man). On Broadway, Bruce Norris' Pulitzer Prizewinning play *Clybourne Park* is showing audiences how codes for racial talk have changed while underlying tensions remain.



Jared Joseph, Ron Holgate and JC Montgomery

Director Susan Stroman, writer David Thompson, and composers/lyricists John Kander and Fred Ebb have created their own contribution to this conversation. *The Scottsboro Boys* is making its West Coast premiere in a co-production by San Diego's Old Globe and San Francisco's American Conservatory Theater. Despite being deeply flawed, the musical nevertheless puts the equivalence between race and oppression on center stage.

Based on a well-known case of racial injustice in 1930s Alabama, *The Scottsboro Boys* attempts to replicate *Chicago*, one of Messrs. Kander and Ebb's most successful musicals. *Chicago* took the Roaring Twenties' propensity to sensationalize small-time criminal cases and exposed the era's corruption by presenting it as vaudeville. Vaudeville was the leading form of live entertainment in the 1920s, and its straightforward and recognizable form made it easy to appropriate. It didn't hurt that many of the songs used to fill out the vaudeville show were memorable ones: "All That Jazz," "Razzle Dazzle," "Mr. Cellophane," "Cell Block Tango" and "When You're Good to Mama."

For *The Scottsboro Boys*, the creators looked to the minstrel show, a popular entertainment form that preceded vaudeville. Mostly a nineteenth century phenomenon, minstrel shows began as white performers pretending to be black, and were later taken over by black performers (though, even the black performers wore blackface). Early minstrel shows were elaborate affairs: evenings were divided into major parts with each part containing variations on predictable elements that audiences counted on seeing. By the early 1930s, when the story of *The Scottsboro Boys* begins, what was left of the minstrel show were the occasional use of blackface (most notably by white actor Al Jolson, in the landmark film *The Jazz Singer*) and a number of stock characters, many of whom who survived into early forms of entertainment television.

The creators borrowed some of the basic elements of the minstrel form. They use an Interlocutor (Ron Holgate, looking a fair amount like Colonel Sanders) as a go-between for audience and performers; they feature stock characters Mr. Bones (Jared Joseph) and Mr.

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Tambo (JC Montgomery) performing, especially early on, the kinds of jokes that these two characters would use to warm up audiences (though these jokes seem forced and fell flat at the performance I saw). They also often seat the performers in a semi-circle, as was customary in minstrel shows.

But here the similarities ended, mostly because Mr. Thompson's book couldn't focus on stock characters. Instead, it has to portray nine unique individuals who were unlucky to be caught up in a police raid on a Depression-era commonplace of "riding the rails." Once the stock situations and characters are gone, the minstrel show becomes solely a shell for the storyline. And, while the score is entirely serviceable, it contains no songs I'd call memorable on first hearing.

While these flaws mean that *The Scottsboro Boys* fails to replicate the success of *Chicago*, the fault lies neither with the performers, all of whom are uniformly excellent, nor in Ms. Stroman's production. The semi-circle of chairs easily morphs into different settings in Beowulf Boritt's clever scenic design and Ken Billington's multi-faceted lighting plot. And Ms. Stroman's vaunted prowess as a choreographer is on conspicuous display, a real energy driver for a performance that runs ten minutes shy of two hours with no intermission.

Perhaps the most eloquent element of the evening, however, is the nearly silent witness of a character named The Lady (C. Kelly Wright). Seeing all, hearing all, this character takes in oppression after oppression until, with one word, she gives expression to it. And, with that one word, everything changes and the conversation is suddenly on familiar, more comfortable ground.

The Scottsboro Boys may be unnerving but it will give audiences plenty to talk about. The show runs through June 10 on the Old Globe's Donald and Darlene Shiley Stage.

The Old Globe presents in association with American Conservatory Theater, *The Scottsboro Boys*, Music and Lyrics by John Kander and Fred Ebb, Libretto by David Thompson, Direction and Choreography by Susan Stroman. Performances through June 10 in in San Diego's Balboa Park at 1363 Old Globe Way. Tickets (\$39 - \$103) are available by calling the box office at (619) 23-GLOBE [234-5623], or by visiting the Old Globe website at www.oldglobe.org.

The cast includes: David Bazemore (Olen Montgomery), Shavey Brown (Willie Roberson), Nile Bullock (Eugene Williams), Christopher James Culberson (Andy Wright), Clifton Duncan (Haywood Patterson), Ron Holgate (The Interlocutor), Eric Jackson (Clarence Norris), Jared Joseph (Mr. Bones), James T. Lane (Ozie Powell), JC Montgomery (Mr. Tambo), Clifton Oliver (Charles Weems), Clinton Roane (Roy Wright) and C. Kelly Wright (The Lady), with Audrey Martells (The Lady Understudy) and Max Kumangai (Swing).

The creative team includes: Eric Ebbenga (Music Direction), Jeff Whiting (Associate Director and Choreographer), Beowulf Boritt (Scenic Design), Toni-Leslie James (Costume Design), Ken Billington (Lighting Design), Jon Weston (Sound Design), Eric Santagata (Assistant Choreographer), Larry Hochman (Orchestrations), Glen Kelly (Music Arrangements), David Loud (Vocal Arrangements), Rick Sordelet (Fight Director), Janet Foster, CSA (Casting) and Joshua Halperin (Stage Manager).

Photo: Henry DiRocco

See the <u>current season schedule for the San Diego area</u>.

- Bill Eadie

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SAN DIEGO VOLUME 41 / NUMBER 20 MAY 17, 2012

Lynch Fever

The nine served time on death row — and heard the electric chair screech when in use.

JEFF SMITH

arly in John Kander and Fred Ebb's Scottsboro Boys, Clifton Duncan takes center stage. He plays Haywood Patterson, one of nine black men wrongly accused of rape in 1931. He sings "Nothin": "I ain't done nothin'/

But I'm going to die/ So I won't say nothin'/ It wouldn't help nothin'/ When you can't help nothin'." As he sings, Duncan alternates between radically different styles:

ferocious "real" anger and the warped, blackface caricature of old minstrel shows. He fires away, then falls way back, then fires away. Same song, different universes.

The performance imprisons Haywood twice: he's in jail and, when he shucks and jives, he's trapped in a demeaning tradition that ruled the American stage for over 70 years.

Starting in the mid-19th Century, white American actors portrayed blacks as socially and racially inferior. In order to perform, blacks had to smear their faces with burnt cork and imitate the white portrayal. The stereotype became so ingrained that, deep into the 20th Century, whites became surprised — even shocked — when blacks didn't act that way in real life.

The Scottsboro "boys" — even the tag's insulting — hopped a freight from Chattanooga

to Memphis in 1931. They shared a boxcar and didn't know each other. When white teenagers told a sheriff that young blacks had attacked them, a posse formed and stopped the train. Ruby Bates and Victoria Price, white girls, said they'd been

raped at knifepoint. The case became a cause célèbre: were the nine guilty? Or victims of Jim Crow lynch fever?

Several trials followed. For six years, the nine served time on death row — and heard the electric chair screech when in use. Some were released. Others spent decades in prison. In 2004, Scottsboro, Alabama, erected a historical marker, commemorating the case and acknowledging the injustice.

In some ways, *The Scottsboro Boys* is an extension of Kander and Ebb's *Cabaret*. Both are "concept" musicals that often present two messages at the same time: like nodding "yes" but saying "no." The most melodic song in *Cabaret*, "Tomorrow Belongs to Me," envisions the rise of the Third Reich. Scottsboro doesn't just tell the story. Kander and Ebb present it as a minstrel show.

White-haired Ron Holgate — decked out like Colonel Sanders — is the MC. When he tells his all-male, all-black ministrel troupe they'll do the Scottsboro story tonight, Haywood asks, "This



Clifton Oliver as Victoria Price and James T. Lane as Ruby Bates in The Scottsboro Boys

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time, can we tell the truth?" But as in the two-sided version of "Nothin'," they must nod a yowza yes while feeling an adamant no.

The cast tells the tragic story with cakewalk

kicks and shuffles. They live down to the stereotype. It's tempting to shout "Enough already!" since they make the point from the start. But, like the false accusation that drives David Thompson's book, the framing persists. The effect is disturbing — and when was the last time that happened to you in a theater?

At times, however, the Stepin Fetchit minstrel antics overpower a scene. They cartoon the "truth" Haywood wants to tell and undercut the anguish.

With one exception, the musical doesn't step outside the frame to develop characters in detail or to show how the Civil Rights Movement gathered impetus from the trials. The exception: a speechless, solitary woman follows the scene from afar. She turns out to be an icon of the movement (who was 19 when the trials began). When her identity's revealed, it ties a bow around the story that feels gratuitous: as if to say, if we offended you, we're sorry - here's our apology.

Beowulf Boritt's minimalist set underscores the concept with large, three-sided picture frames tilting askew in the background. A dozen or so metallic chairs reconfigure to create various locales (even the tiny window of the jail). Ken Billington's excellent lighting takes sides where the musical doesn't,

as when he paints the scrim hot peach or bombards the entire stage with a florid red.

Susan Stroman directed and choreographed the Broadway version, which ran for 49 performances, not counting previews, and earned 12 Tony nominations. For the Old Globe, Stroman directs and choreographs with the remarkable precision and flair that earned her Tony nominations in each category. Most apt are the differences between the minstrel dances and those occasions when the troupe breaks into freer, more contemporary styles.

The ensemble cast, in a word, is spectacular. From Clifton Duncan's contorted "Nothin'" to Christopher James Culberson and Clinton Roane's nightmarish "Electric Chair" to Jared Joseph and J.C. Montgomery's "end men" — Mr. Bones and Mr. Tambo, who clown white stereotypes — no one is anywhere near a weak link. There's so much talent, were this any other show, you could sit back and be wall-towall entertained.

Much of Kander and Ebb's

score comes from ragtime. The music got the name from its "raggy motion." *Scottsboro* works like that as well. In blatant, over-explanatory ways, the show will inspire deep, controversial responses very few plays, and even fewer musicals, would dare evoke.

San Diego Reader



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- Clifton Oliver as Victoria Price and James T. Lane as Ruby Bates in The Scottsboro Boys
- Theater Reviews

Lynch Fever

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The Scottsboro Boys at the Old Globe

By Jeff, May 16, 2012

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Early in John Kander and Fred Ebb's *Scottsboro Boys*, Clifton Duncan takes center stage. He plays Haywood Patterson, one of nine black men wrongly accused of rape in 1931. He sings "Nothin": "I ain't done nothin'/ But I'm going to die/ So I won't say nothin'/ It wouldn't help nothin'/ When you can't help nothin'." As he sings, Duncan alternates between radically different styles: ferocious "real" anger and the warped, blackface caricature of old minstrel shows. He fires away, then falls way back, then fires away. Same song, different universes.

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The Scottsboro Boys, music and lyrics by John Kander and Fred Ebb, book by David Thompson

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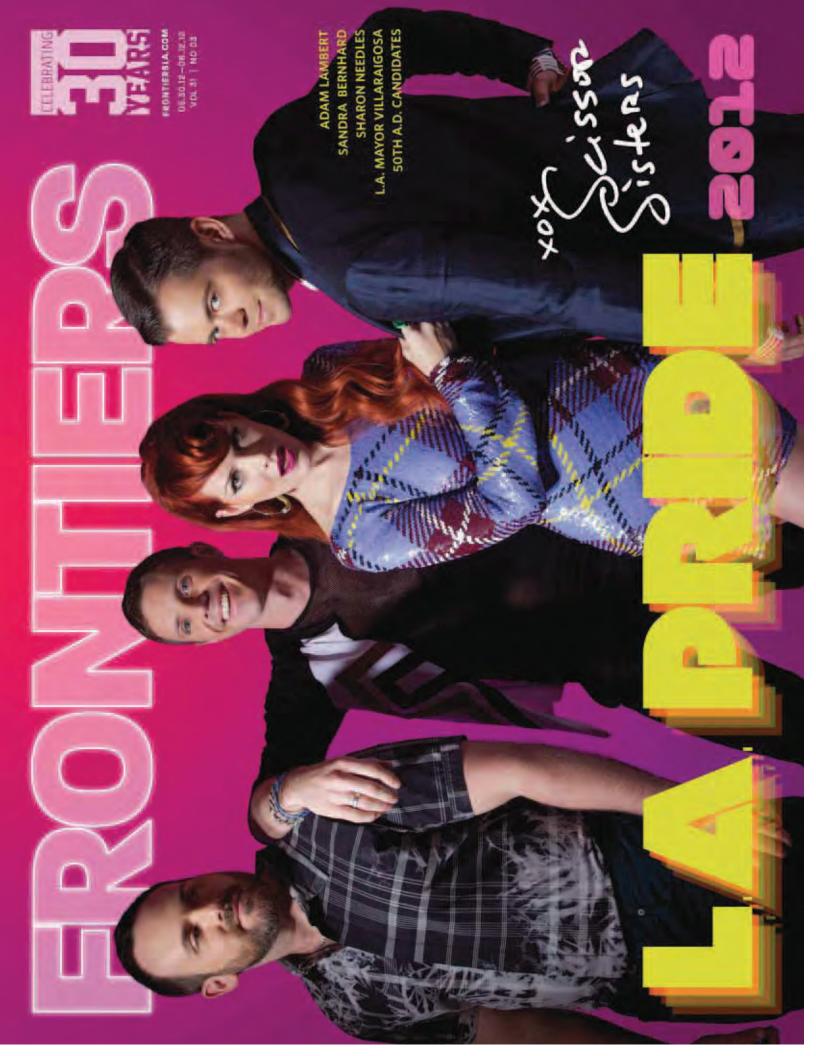
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BITCHSLAP!

MACHA THEATRE | 1107 N. Kings Rd., WeHo Through June 17 | Tickets \$35 | plays411.com/bitchslap

Diehard Bette Davis fans will delight in C. Stephen Foster's deliciously detailed drag impersonation of the famed film diva in this West Coast premiere of *BitchSlap!*, but Darrin Hagen's play outlining the longtime competition and simmering feud between Davis and Joan Crawford (Michael Taylor Gray) never succeeds in gathering enough momentum to leave much of a mark. If we're going to retrace familiar Hollywood history, there should be a twist or new point of view, neither of which is provided in this entertaining but ultimately derivative drag duel.

The third wheel in this battle of the stars, and our narrator for the evening, is gossip queen Hedda Hopper (Therese McLaughlin), who sets the scene and provides interviews with both stars during the 90-minute stroll through their parallel careers, which intersected famously in Whatever Happened to Baby Jane?. That film serves as the centerpiece of the play, with director Odalys Nanin using an effective silhouette device to let us know

when we're seeing scenes from the film being shot. One of Hagen's great challenges is that the scenes from that iconic film—in which the dueling stars play desperately competitive spinster sisters—are so well-known, so over-thetop and so divine that it is nearly impossible to compete with them once we return to the play.

The only hint of real drama in the play is whether either of the stars will win an Oscar for *Baby Jane*. That competition is dragged out, and the ultimate result is anticlimactic (even if you don't already know it from your own Hollywood history).

With that said, Foster serves up a master class in drag dexterity, masterfully capturing Davis' ludicrously idiosyncratic speech patterns and facial expressions, and wringing laughs from everyday lines. When describing why Davis won her first Oscar for *Dangerous*, watch how Foster makes a hilarious oneact play out of the word "pity." For anyone who's seen *Mommy Dearest*, it's hard to imagine Joan Crawford being the less-



PHOTO: CHRIS HUM

flashy role, but that's the case here, and Gray play's "phony Joanie" with panache, arching the perpetually arched eyebrows and swinging those seductive hips with the same precision with which he nails Crawford's cut-glass diction. Given these two outsized stars, the skilled McLaughlin would do well to rein in her Hopper, as all three characters can't make every line all caps.

The uncredited costumes are perfect, with Foster making full and frequent use of hiking up Davis' dress for dramatic exits. But an unnecessary intermission interrupts the flow and gives us too much time to think about the originals, whose presence—via occasional film clips—overshadows this lighthearted hoot.

-Christopher Cappiello

THE SCOTTSBORO BOYS

OLD GLOBE THEATRE | 1363 Old Globe Way, San Diego Through June 10 | Tickets starting at \$39 | *oldglobe.org*

Songwriter John Kander and his longtime collaborator, lyricist Fred Ebb (who died in 2004), have created some of the edgiest and most durable musicals in the Broadway repertoire, highlighted by Cabaret (1966), Chicago (1975) and Kiss of the Spider Woman (1992). The Scottsboro Boys is the second Kander-Ebb musical to belatedly see the light of day subsequent to Ebb's death, following the forgettable Curtains (2006). Thankfully, this effort is a return to top form for the celebrated duo—arquably the team's darkest work to date, and almost certainly their most profound.

The Old Globe's West Coast premiere of *Scottsboro* remains under the inspired helm of director-choreographer Susan Stroman (*The Producers*), and is reportedly a highly faithful transplant of the Broadway production. It's a joy to experience the riches of this sophisticated and uncommonly challenging tuner, which was apparently too unorthodox—and too disturbing—to click with mainstream Broadway audiences expecting less lacerating musical fare.

The ironic juxtaposition of tunefully ebullient songs to hard-hitting stories has proven a winning creative paradigm for this prolific songwriting team, as they

have explored topics such as the rise of Nazi terrorism (Cabaret), media celebration of criminals (Chicago) and doomed gay love in a Latin American prison (Spider Woman). Scottsboro provides the jaunty backdrop of a vintage minstrel show to sardonically bring to life the tragic true story of an outrageous miscarriage of justice in Alabama in the 1930s, when nine young black men were unjustly tried and convicted of the rape of two white women, which influenced the beginning of the civil rights movement. There's been no shortage of dramatizations of racial injustice over the years. Yet this musical brings its urgent themes to light in powerful and original ways.

The hook that Kander, Ebb, Stroman and librettist David Thompson so brilliantly use for their conception here is the surprising fact that two of the reallife Scottsboro convicts went into a minstrel show following their release from prison. The connections with husband-killer Roxie Hart's rise to stardom in Chicago are evident here, particularly in Scottsboro's ingenious kangaroo-courtroom scenes. Meanwhile, memories of Cabaret and Spider Woman also flash through one's mind as this gripping musical drama unfolds. Yet everything seems



PHOTO: HENRY DIROCCO

so perfectly suited to the unique dramaturgic vision of this piece that it brings the life-is-a-burlesque metaphor to a new level. Vaudevillian antics blend brilliantly with the transgressions of double-talking law officials and duplicitous alleged crime victims. The icing on the cake is one of the most melodic and witty Kander and Ebb scores yet, made all the more enjoyable by Stroman's terrific staging concepts and showstopping dance sequences and Eric Ebbenga's rousing musical direction.

A first-rate ensemble cast (headed by Tony winner Ron Holgate of 1776 and Urinetown: The Musical) and a crackerjack design team (kudos to Beowulf Borritt's fabulously off-kilter scenic design and Ken Billington's versatile lighting effect) add to the triumph. With due respect to Book of Mormon, which I haven't seen, I can't help but feel that this watershed musical was robbed at last year's Tony ceremony, scoring zero wins out of 12 noms.

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Unusual Musical "Scottsboro Boys" Launched At The Old Globe

Added by Lika on May 9, 2012.

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By Jack Lyons Theatre & Film Critic

It's rare to see a musical that had only forty-nine performances in its 2010 Off-Broadway New York debut, become the current production on the Donald and Darlene Shiley stage at San Diego's venerable Old Globe Theatre. Technically, it's a revival and is not a re-imagining.

"The Scottsboro Boys", a daring, off beat show with music and lyrics by John Kander and Fred Ebb, and a libretto by David Thompson, is directed by Five-time Tony Award winning director/choreographer Susan Stroman, the musical's original director and choreographer of the 2010 Vineyard Theatre production – which produced twelve Tony Nominations, but no wins.

The Old Globe's high-energy production is based on a series of infamous trials over the years, of nine African American men accused of raping two white women in Alabama in 1931. Kander and Ebb who have a successful track record of taking on controversial subject matter ("Cabaret"- anti-Semitism, "Chicago"- big city corruption, "Kiss of the Spider Woman" – Hispanic prison brutality) now offer their take on the American justice system during the 1930's with "The Scottsboro Boys". In this production, they explore a miscarriage of justice at a time in America when the 'good old days' weren't so good for everyone – especially, if you were black and lived south of the Mason-Dixon line. Down there, "Mister Jim Crow" was very much alive and well.

It's not easy, however, cozying up to a musical that treats its characters and the situations, at times, so dismissively, even going so far as to employ the long abandoned and demeaning "minstrel show" style and form and its musical numbers as a continuing motif. But the audience reaction to the shocking storyline is exactly what the creative team is hoping for, and I dare say, will get.

Stroman, according to interviews as well as comments by others concerning the show, (which received mixed critical notices in NY) said the Old Globe production was not going to be tweaked or fiddled with for is West Coast premiere. She and the cast had several weeks of rehearsals and her show, in essence, is ready to open. Undoubtedly, some will "get" the raison de etre of her vision and the framing of the musical; utilizing the minstrel show within a musical show format. Others, may not.

Having said all of the above regarding the story and its structure and its impact, it's easy to heap tons of praise, however, on the thirteen-member cast without any reservation whatsoever. They perform both individually and as an ensemble, brilliantly. They never lose sight of the highs and lows of the complicated off-beat story they're telling.

It's always difficult to mention everyone in an ensemble show. However, certain performances stand out. Ron Holgate as the benign-appearing Interlocutor in the minstrel sequences, and his portrayal of other roles with redneck relish, is right on-the-nose. Jared Joseph as Mr. Bones, and JC Montgomery as Mr. Tambo, are nothing short of terrific. Clifton Duncan who portrays the lead prisoner Haywood Patterson, is solid and his performance is very compelling. Actually, there isn't a less than stellar performance in the bunch. And, man, can these gentlemen sing and dance. There is one character called The Lady, played by C. Kelly Wright. She is onstage throughout the entire performance but doesn't utter a single line of dialogue until the final moment of the play, and then she brings down the house with her life-altering words.

When it comes to the technical credits, the Old Globe has few equals. In the hands of director/choreographer Susan Stroman, the production is clever and inventive. Thanks to a clean, spare, and functional Set Design provided by Beowulf Boritt, the set features three huge concentric picture frames that are intentionally set askew which perfectly complements the story and the vision of Stroman's direction. Ken Billington's lighting design and Jon Weston's sound design, along with Costumes by Toni-Leslie James, lend a neat, trim look to the entire production.

Kudos also go to Musical Director Eric Ebbenga, and his team of thirteen pit musicians, and for orchestrations by Larry Hochman, for musical arrangements by Glen Kelly, and for the vocal arrangements provided by David Loud. First rate all.

"The Scottsboro Boys" runs through to June 10, 2012. Contact the Old Globe for ticket information and reservations at www.theoldglobe.org.

JC Montgomery as Samuel Leibowitz and the cast of the West Coast Premiere of The Scottsboro Boys ~Photo by Henry DiRocco.

Clifton Duncan as Haywood Patterson ~photo by Henry DiRocco.





(from left) JC Montgomery as
Guard Tambo, Clifton
Duncan as Haywood
Patterson, Jared Joseph as
Guard Bones and Eric
Jackson as Preacher ~photo
by Henry DiRocco.





Clifton Duncan as Haywood Patterson (center) with C. Kelly Wright as The Lady and Eric Jackson as Clarence Norris ~photo by Henry DiRocco.



Clifton Duncan as Haywood
Patterson (center) with C.
Kelly Wright as The Lady and
Eric Jackson as Clarence
Norris ~Photo by Henry
DiRocco.



The West Coast Premiere of
The Scottsboro Boys, with
music and lyrics by John
Kander and Fred Ebb, book
by David Thompson and
direction and choreography
by Susan Stroman, April 29
June 10, 2012 at The Old
Globe. Photo by Henry

DiRocco.



(from left) David Bazemore as Olen Montgomery, Nile Bullock as Eugene Williams and Eric Jackson as Clarence Norris ~Photo by Henry DiRocco.



Jared Joseph as Mr. Bones (center) with Shavey Brown as Willie Roberson and Clifton Duncan as Haywood Patterson ~Photo by Henry DiRocco.



Ron Holgate as The
Interlocutor (center) and the
cast of the West Coast
Premiere of The Scottsboro
Boys, Photo by Henry
DiRocco.



Clifton Duncan as Haywood
Patterson (center) and the
cast of the West Coast
Premiere of The Scottsboro
Boys ~Photo by Henry
DiRocco.



(from left) Jared Joseph as Mr. Bones, Ron Holgate as The Interlocutor and JC Montgomery as Mr. Tambo ~Photo by Henry DiRocco.



(foreground, from left) David
Bazemore as Olen
Montgomery, Eric Jackson as
Clarence Norris, James T.
Lane as Ozie Powell and
Shavey Brown as Willie
Roberson and the cast of the
West Coast Premiere of The
Scottsboro Boys ~Photo by

Henry DiRocco.



James T. Lane (above) as Ozie Powell and the cast of the West Coast Premiere of The Scottsboro Boys ~Photo by Henry DiRocco.



(from left) Nile Bullock, Eric Jackson, David Bazemore, Christopher James Culberson, James T. Lane, Clinton Roane, Clifton Duncan, Clifton Oliver and Shavey Brown. Photo by Henry DiRocco.

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The Old Globe presents "The Scottsboro Boys"

VOLUME 4 ISSUE 10

May 11 - May 24, 2012

Uptown News

iconic Rosa Parks.

The idea of telling the story

as a high-stepping, over-the-top

minstrel show, based on some

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The two elements fight each

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THE SCOTTSBORO BOYS

When: April 29 through June 10 Where: Old Globe Theatre, Balboa Park

Tickets: Start at \$39 Info: 619-23-GLOBE Web: TheOldGlobe.org

> By Patricia Morris Buckley SDUN Reporter

"The Scottsboro Boys" is one of those musicals that had everything going for it, but didn't thrive on Broadway. In fact, it only lasted 49 regular performances.

Yet its pedigree is golden: A little known historical event that served as the spark for the civil rights movement, music and lyrics by the legendary John Kander and Fred Ebb of "Cabaret," "Zorba," and "Chicago" and direction and choreography by Susan Stroman of "The Producers."

The Old Globe Theatre is giving these boys a second chance, in a production with the same director, creative team and several members of the Broadway cast. With such high caliber acting, direction and design,

this show can't help but pack a major wallop. It's no wonder that the audience gave the show an instant standing ovation on opening weekend.

"The Scottsboro Boys" is the story of nine black men (some still boys) who were riding the rails near Scottsboro, Alabama in March 1931, when a fight

with some white boys drew the attention of the sheriff. The sheriff caught two white women on the freight train. and the script implies they were drunk prostitutes. In order not to get arrested, the women said the nine

men raped them. Of course, that's a hanging offense in the 1930s South.

The rest of the story follows the many trials they faced, even after one of the women recanted

her story. It took six years to free four of the men, while it took much longer for the others. One died in prison. Yet their story rallied and intensified the black community's drive to change the status quo. One of

(from left) Nile Bullock, Eric Jackson, David

and Shavey Brown. (Photo by Henry DiRocco).

Bazemore, Christopher James Culberson, James T.

Lane, Clinton Roane, Clifton Duncan, Clifton Oliver

those following the trial is now

as unsatisfactory as the unjust trial results. The writers also favored telling the intriguing story more with music than with words. The cast handles the music beautifully, but 19 songs in a show without an intermission

The best element in the production is the wildly talented cast. They all have soulful voices and convey their grief and pain vibrantly whether singing or talk-

intensity of the brutal story.

ing. Clifton Duncan's portrayal of Haywood Patterson is a study in heartbreak as the character insists that the truth will set them free. Nile Bullock, the youngest member of the cast, is an impressive dancer and keeps up with the adults easily.

JC Montgomery plays a variety of characters, but digs deep as the Yankee lawyer who never gives up on freeing the men. Ron Holgate, a Tony Award-winner for the musical 1776, appears frail on stage, but he takes on a variety of white characters, including judges, with great authority.

C. Kelly Wright plays a lady who watches the action and we first see her at the beginning. about to board a bus. It's easy to tell whom she symbolizes. I just wish her character, who is mute until the last few minutes. was more integral to the story we see, not just as a footnote.

Except for the jarring blend of the story and the manner in which it's told, everything about the production is excellent. It's a powerful, well-acted piece of theater that audiences will not easily forget. It should receive a better verdict at the Old Globe than it did in New York.



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Old Globe's 'The Scottsboro Boys'

Posted: May 11th, 2012 | Balboa Park, Feature, Theater | No Comments

By Patricia Morris Buckley | SDUN Reporter

"The Scottsboro Boys" is one of those musicals that had everything going for it, but didn't thrive on Broadway. In fact, it only lasted 49 regular performances.

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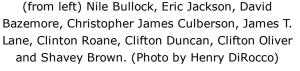
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Of course, that's a hanging offense in the 1930s South.

The rest of the story follows the many trials they faced, even after one of the women recanted her story. It took six years to free four of the men, while it took much longer for the others. One died in prison. Yet their story rallied and intensified the black community's drive to change the status quo. One of those following the trial is now











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The writers also favored telling the intriguing story more with music than with words. The cast handles the music beautifully, but 19 songs in a show without an intermission takes away the remarkable intensity of the brutal story.

The best element in the production is the wildly talented cast. They all have soulful voices and convey their grief and pain vibrantly whether singing or talking. Clifton Duncan's portrayal of Haywood Patterson is a study in heartbreak as the character insists that the truth will set them free. Nile Bullock, the youngest member of the cast, is an impressive dancer and keeps up with the adults easily.

JC Montgomery plays a variety of characters, but digs deep as the Yankee lawyer who never gives up on freeing the men. Ron Holgate, a Tony Award-winner for the musical 1776, appears frail on stage, but he takes on a variety of white characters, including judges with great authority.

C. Kelly Wright plays a lady who watches the action and we first see her at the beginning, about to board a bus. It's easy to tell whom she symbolizes. I just wish her character, who is mute until the last few minutes, was more integral to the story we see, not just as a footnote.

Except for the jarring blend of the story and the manner in which it's told, everything about the production is excellent. It's a powerful, well-acted piece of theater that audiences will not easily forget. It should receive a better verdict at the Old Globe than it did in New York.

"The Scottsboro Boys" When: Through June 10

Where: Old Globe Theatre, Balboa Park

Tickets: Start at \$39 Info: 619-23-GLOBE Web: TheOldGlobe.org

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"The Scottsboro Boys" – The Old Globe & "Follies" _The Ahmanson Theatre, L.A.

Vaudeville is back – with its kissing cousins, follies and minstrel shows. These stylized forms of entertainment may have objectified women and blacks. But in two brilliant musical creations, their ebullience is used to tell a darker story – in the Sondheim classic, "Follies," and the more recent, controversial show, "The Scottsboro Boys."

"Scottsboro," one of the last collaborations by musical theater greats, composer John Kander and the late lyricist, Fred Ebb, premiered on Broadway in 2010. The high-octane show tells the sad, true tale of nine young African Americans, strangers ranging in age from 13 –19, riding the rails in Alabama, looking for work during the Depression, in 1931. Out of nowhere, they're framed, falsely accused of raping two white women who were also on the train. Journalists at the time referred to the travesty of a trial as a "minstrel show." So that's just what its creators made of it – a high-kicking, over-the-top purveyor of stereotypes. Black singers and dancers perform the exaggerated, Stepin Fetchit routines, even putting on blackface, to tell the sordid story.

Throw in a New York Jewish lawyer and you've got a bucketful of Dixie racism and anti-Semitism. The truth in the details makes it all the more discomfiting and unnerving. And that's the whole point.

The celebrated Broadway director/choreographer Susan Stroman helms the West coast premiere, a co-production of the Old Globe and San Francisco's American Conservatory Theatre. It's a stunning production, sharply conceived, ingeniously designed, gorgeously sung and danced. There are many squirm-inducing moments, especially when the terrifically talented cast parodies and caricatures African Americans. But at the end, they take off the blackface and repudiate the whole endeavor, leaving behind the suggestion that their suffering later inspired the Civil Rights movement.

This unique and incandescent show gets you in the gut. You marvel at the clever conceit, the wonderful music, the sheer imagination of it all. You laugh, and you gasp. This is must-see theater – provocative, stirring, dispiriting, amazing. Do not miss it.

And if you're a musical theater aficionado, you won't miss the rare opportunity to see one of Stephen Sondheim's biggest and best musicals. Almost the entire, highly acclaimed Broadway cast of "Follies" has come to the Ahmanson Theatre in L.A. And they are fantastic, belting out Sondheim's most beautiful, hummable, romantically bittersweet score. The costumes are sumptuous, the emotions and memories intense. A group of graying performers has come back to the Weissmann Follies theater one last time, before it's demolished, to recall and relive their heyday in the '30s, to reminisce and express their regrets. Most are miserable, their lives and relationships a failure. Their dreams didn't come true. But they recount them in the most glorious ways.

You wouldn't think so, but discontent and miscarriage of justice make for marvelous musicals.

"The Scottsboro Boys" runs through June 10 at the Old Globe Theatre in Balboa Park.

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The Scottsboro Boys

by Rodney Rodriauez

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eremy Gumbs, Rodney Hicks, Josh Breckenridge, Derrick Cobey, Kendrick Jones, Julius Thomas III, Joshua Henry, Christian Dante White and James T. Lane in the Broadway production of "The Scottsboro Boys" (Source: Paul Kolnik) There are inspiring stories that come from the civil rights movement of the mid-20th Century; tales of struggle, determination, failure, and triumph. And then there's "The Scottsboro Boys."

Beginning in the early spring of 1931, John Kander and Fred Ebb's controversial musical "The Scottsboro Boys" tells the true story of nine African-American men who leave home in search of work. Riding a boxcar through Alabama, on their way to Memphis, a fight breaks out and they are falsely accused by the local authorities of raping two white women.

The nine men go on trial and are found guilty in only a few days' time. Sentenced to die, the appeals process begins and takes them through several more trials, recanted eyewitness testimony, seven more guilty convictions and, finally, release or parole for eight of the nine. The last Scottsboro Boy escapes prison in 1948, 17 years after his initial arrest.

Fueled by racism and a governmental structure that refused to admit they had done wrong, the story of the Scottsboro Boys inspired protests by hundreds of thousands of people across more than 100 cities and was a turning point in the civil rights movement.

Now the Broadway musical steams onto the San Diego stage at The Old Globe. Guided by multi Tony Award-winning director Susan Stroman, this production reunites some cast members from the original Broadway and Philadelphia companies.

"The Scottsboro Boys" is staged in a minstrel style show, popular from the pre-Civil War era through the mid-20th Century. It opens with the cast parading through town, or in this case the audience, inviting the crowd to join and watch the show. The stories shared are often grandiose and campy riddled with racist stereotypes, generalizations, and a circus-like atmosphere. This show did not disappoint.

Clifton Duncan plays Haywood Patterson, the eventual, unelected leader of the group of nine and the

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man imprisoned the longest before his escape in 1948. An illiterate before his capture, Patterson learned to read in prison and eventually was able to write about his experiences in the Alabama jail that was published in 1950.

With a pronounced voice, well heard through the strong chorales that permeated the show and a mature and powerful sound at such a young age, a talent like Nile Bullock is something not often found on stage.

Duncan maintained a stoic sense about him, almost a fatherly feel, throughout the well-choreographed numbers. His stage presence helped keep the story, as well as the audience, grounded and aware of the desperate situation in which these men found themselves.

The surprise of the show was a very young Nile Bullock, portraying 13-year-old Eugene Williams, the youngest of the Scottsboro Boys. With a pronounced voice, well heard through the strong chorales that permeated the show and a mature and powerful sound at such a young age, a talent like this is something not often found on stage and added to the awe-inspired performance of a very talented ensemble.

Beowulf Borritt's minimalist stage allowed the characters to create a scene and provides enough structure for the audience to really see it. Toni-Leslie James' costumes were colorful, elaborate, and still managed to allow for the quick change this show required. Powerful and story telling in itself, Ken Billington provided some of the best lighting design I have seen at the Old Globe this season.

The only detraction to the show, one that was trying to portray history through a media form common at the time, was some of the liberties that were taken with the true history, and aftermath, of the real Scottsboro Boys. The show ends with a tie-in to a new generation of leaders in the civil rights movement, one that caught the audience off guard and left them in a long blackout searching their pockets for a tissue.

Fun, relevant, and emotionally charged, "The Scottsboro Boys" is a reminder of a road once traveled and, thankfully, left behind. There is much more comedy in this show than drama, laughs are around every corner, but as the show progresses the comedy begins to grind and it is only in the last moments of the play one realizes that "The Scottsboro Boys", though entertaining, is no cakewalk.

"The Scottsboro Boys" runs through June 10 on the Donald and Darlene Shiley Stage at The Old Globe, Balboa Park in San Diego. For info or tickets call 619-23-GLOBE or visit www.TheOldGlobe.org

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'Scottsboro Boys' in minstrel format depicts judicial travesty



Carol Davis

SAN DIEGO—Just recently the curtain came down on Cygnet Theatre's critically acclaimed *Parade*, Alfred Uhry's historical musical drama depicting the story of Leo Frank and the lynching that led to his untimely death after being falsely accused of raping and killing young Mary Phagan.

Frank managed an Atlanta pencil factory where Phagan was brutally murdered on the fateful day that Frank chose to work in his office instead of attending a Confederate Memorial Day parade. The play depicted Frank's trial, the commutation of his sentence to life imprisonment, the prison "break-in" and Frank's subsequent lynching in Marietta.

Fast-forward to 1931 and another notorious case of "southern hospitality" makes the news.

Now through June 10, the Old Globe Theatre in association with American Conservatory Theatre is mounting the Kander and Ebb musical or minstrel /vaudeville show look alike/sound alike to bring our attention to another miscarriage of justice in this, the West Coast premiere of *The Scottsboro Boys*. In a 180-degree turnabout, these two shows, both Tony Award nominees, couldn't be more of a contrast all around in presentation. That said, there is more than one way to skin a cat to make a point and *Scottsboro Boys* does just that.

Scottsboro Boys is based on the real life story of nine black teenagers in 1930's Alabama who were in the wrong place at the wrong time. Aong with several others, they just happened to be riding the freights hopping from car to car either looking for work or just plain adventure. The Southern Railroad freight run from Chattanooga to Memphis on March 25, 1931 had two dozen or so white and black young men along with two white women dressed in overalls aboard.

A fight erupted between the two camps on the train; the blacks forced most of the white men off the train. After the white boys complained to the stationmaster, the train was stopped and mounted by a posse in Paint Rock, Alabama. Things went from bad to worse and the blacks were rounded up, arrested and taken to a jail in Scottsboro on charges of assault. Complicating the mess, the two white women from Paint Rock accused the boys of brandishing knives and pistols while gang-raping them.

The trials of the Scottsboro Boys began twelve days after their arrest when the Interlocutor proclaimed, "We are men of justice". "That's right!" answered Sheriff (Bones). "Our justice!"

Over the course of the next two decades the Scottsboro Boys, as they were lumped together and called, had one trial after another. They were found guilty and had their convictions overturned on several occasions and the girl accusers even recanted their stories, but to no avail. The juries were all white men. Their original lawyers were drunk (one was called Johnny Walker) incompetent or just plain unwilling to listen to reason; witnesses were never cross-examined and when the boys were called to defend themselves it became a mockery.

Their last and best bet of an attorney was Samuel Leibowitz, a northern lawyer to have been brought in to defend them. He too was Jewish and from New York as was the lawyer who defended Frank. He also had a sterling record of 77 acquittals. Their fate nonetheless, was predetermined as was Frank's. It seems race and religion were the trump cards held in southern politics at the time.

The musical team of composers John Kander and the late lyricist Fred Ebb are no strangers to musical theatre aficionados. If you know *Chicago* and *Cabaret* then you know their work. Both shows delve into the serio-comic events, in rather contemptuous ways, of the stories they are depicting and both are anchored in the early 20th century. In *Chicago* much of the same cynicism and mockery are used to make a point.

Add David Thompson's book and Tony Award-winning choreographer and director Susan Stroman (*The Producers* and *Contact*) to the mix along with a cast of 13 very talented singers and dancers, a gripping historical story to tell and beware of the flying debris from this latest bombshell of a musical.

The only white character in *Scottsboro Boys* is the / Interlocutor/ narrator/master of ceremonies, (Ron Holgate). Looking more like W.C. Fields or as some thought Colonel Sanders he introduces us to his two sidekicks, Mr. Bones and Mr. Tambo (Jared Joseph and JC Montgomery) who play the parts of the clowns, the corrupt sheriffs, the smarmy lawyers and the prison guards with distain, sarcasm and scorning smiles daring us not to believe them.

But when the story focuses on the nine men, all teenagers, the seriousness of what faces them creeps into the psyche and one almost feels guilty for enjoying the levity of what's in front of us knowing full well that this is not a musical comedy that has a happy ending but a charade in the form of one. Stroman and company faced with a musical at odds with itself manage a degree of excellence that begs, not only for more, but also for a different ending. Would that it could have been.

Thankfully, the minstrel show has gone the way of Mr. Tambo but that's not to say that *Scottsboro Boys* didn't benefit from the form. Getting the story out in a more traditional way might not have made the impact that this particular format has. Some of the stock characters and *shtick* are still there such as the black face minstrel number that drew a collective gasp from the audience, but Thompson's narrative when the 'boys are telling the story' is able to move away from the stereotyping and present us with nine real life flesh and blood characters that the state chose to treat as one.

Most of the cast are black men with the exception of Holgate, who also plays the white judge and governor of Alabama. The Lady (C. Kelly Wright) whom we learn is witness to the events, becomes a bridge to the future segues into Rosa Parks at the end of the play and stays in character throughout. Her character marks the beginning of the Civil Rights movement, as was the case of Leo Frank and the beginning of the Anti Defamation League.

Ruby Bates and Victoria Price, the two white women who accused the boys of rape, are played tongue in cheek by James T. Lane and Clifton Oliver. Clifton Duncan plays Hayward Patterson, with a vengeance. He was one of the nine who was the most defiant refusing freedom rather than admitting guilt to a crime he never committed. Patterson entered prison as an illiterate and within eight months was writing letters home and reading anything he could get his hands on. At the urging of journalist I.F. Stone, Haywood told his story and in 1950 his book *The Scottsboro Boys* was published.

In Beowulf Boritt's simple set design, twelve or thirteen chairs stacked in a pile when the play opens are transformed into box cars, holding cells, prison cells, staircase to heaven, windows, a bus, planks and any other change of venue the story takes us. Ken Billington's lighting design worked miracles as an electric chair reenactment played out and Toni-Leslie James' costumes fit the bill especially for the two clowns.

All in all, the entire ensemble along with musical director Eric Ebbenga's nine-piece orchestra, Jon Weston's sound design and Larry Hochman's orchestrations *Scottsboro Boys* is one of those rare pieces that brings a multitude of musical flavor enhancing the grim background information of a time in our history that most would like to forget, but thanks to Kander and Ebb, we won't.

See you at the theatre.

Dates: through June 10

Organization: Old Globe Theatre

Phone: 619-234-5623

Production	Type:	Musical
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Where: 1363 Old Globe Way, Balboa Park

Ticket Prices: start at \$39

Web: theoldglobe.org

Venue: Donald and Darlene Shiley Stage

*

Davis is a San Diego based theatre critic. She may be contacted at carol.davis@sdjewishworld.com

Short URL: http://www.sdjewishworld.com/?p=27910

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THE SCOTTSBORO BOYS | May 10, 2012 | ADD A COMMENT

"Parade" and "The Scottsboro Boys": A double whammy of Southern Hospitality



Slideshow: Scenes from The Scottsboro Boys

San Diego, CA---Just recently the curtain came down on Cygnet Theatre's critically acclaimed "Parade", Alfred Uhry's historical musical drama depicting the true story Leo Frank and the lynching that lead to his untimely death after being falsely accused of raping and killing young Mary Phagan.

Phagan worked in the pencil factory owned by Frank's wife's family and was brutally murdered on the fateful day that Frank chose to work in his office instead of attending a celebration commemorating Confederate Memorial Day.

View slideshow: Scenes from The Scottsboro Boys (http://www.examiner.com/slideshow/scenes-from-the-scottsboro-boys)

The pencil factory was located in Marietta, Georgia and the time was 1915. Frank was Jewish and was represented by a New York Jewish lawyer. Ultimately he was pardoned by the Gov. of Atlanta but never fully. He was sentenced to life in prison. With the climate just ripe for a resurgence of the KKK, Frank was boldly and in front of the jailer, lynched, taken to a hanging tree and hanged from the neck until he died.

Fast-forward to 1931 and another notorious case of southern hospitality makes the news.

Now through June 10th The Old Globe Theatre in association with American Conservatory Theatre is mounting the Kander and Ebb musical or minstrel /vaudeville show look alike/sound alike to bring our attention to another miscarriage of justice in this, the West Coast premiere of "The Scottsboro Boys". In a one hundred and eighty degree turnabout, these two shows, both Tony Award nominees, couldn't be more of a contrast all around in presentation than these. That said, there is more than one way to skin a cat to make a point and "Scottsboro Boys" does just that.

"Scottsboro Boys" is based on the real life story of nine black teenagers in 1930's Alabama who were in the wrong place at the wrong time. They along with several others just happened to be riding the freights hopping from car to car either looking for work or just plain adventure. On this particular day, the Southern Railroad freight run from Chattanooga to Memphis on March 25, 1931 had two dozen or so white and black young

Rating for THE SCOTTSBORO BOYS:

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Related topics:

The Scottsboro Boys John Kander Fred Ebb

Susan Stroman

David Thompson

Old Globe Theatre

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men along with two white women dressed in overalls aboard.

A fight erupted between the two camps on the train; the blacks forced most of the white men off the train. After the white boys complained to the stationmaster, the train was stopped and mounted by a posse in Paint Rock Alabama. Things went from bad to worse and the blacks were rounded up, arrested and taken to a jail in Scottsboro on charges of assault. Complicating the mess, the two white women from Paint Rock accused the boys of gang raping them holding them at bay with knives and pistols.

The trials of the Scottsboro Boys began twelve days after their arrest when the Interlocutor proclaimed, "We are men of justice". "That's right!" answered Sheriff (Bones). "Our justice!"

Over the course of the next two decades the Scottsboro Boys, as they were lumped together and called, had one trial after another. They were found guilty and had their convictions overturned on several occasions and the girl accusers even recanted their stories, but to no avail. The juries were all white men. Their original lawyers were drunk (one was called Johnny Walker) incompetent or just plain unwilling to listen to reason; witnesses were never cross-examined and when the boys were called to defend themselves it became a mockery.

Their last and best bet of an attorney was Samuel Leibowitz who seemed to be the most competent, if not a bit questionable (Mr. Tambo), northern lawyer to have been brought in to defend them. He too was Jewish and from New York as was the lawyer that defended Frank. He also had a sterling record of seventy-seven acquittals. Their fate nonetheless, was predetermined as was Frank's. It seems race and religion were the trump cards held in the southern judicial system and their politics at that time.

The musical team of composer John Kander and the late lyricist Fred Ebb are no strangers to musical theatre aficionados. If you know "Chicago" and "Cabaret" then you know their work. Both shows delve into the serio-comic events, in rather contemptuous ways, of the stories they are depicting and both are anchored in the early 20th century. In "Chicago" much of the same cynicism and mockery are used to make a point.

Add David Thompson's book and Tony Award winning choreographer and director Susan Stroman ("The Producers" and "Contact") to the mix along with a cast of thirteen very talented singers and dancers, a gripping historical story to tell and beware of the flying debris from this latest bombshell of a musical.

The only white character in "Scottsboro Boys" is the / Interlocutor/ narrator/master of ceremonies (Ron Holgate). Looking more like W.C.

side kicks, Mr. Bones and Mr. Tambo (Jared Joseph and JC Montgomery) who play the parts of the clowns, the corrupt sheriffs, the smarmy lawyers and the prison guards with distain, sarcasm and scorning smiles daring us not to believe them.

But when the story focuses on the nine men, all teenagers, the seriousness of what faces them creeps into the psyche and one almost feels guilty for enjoying the levity of what's in front of us knowing full well that this is not a musical comedy that has a happy ending but a charade in the form of one. Stroman and company faced with a musical at odds with itself manages a degree of excellence with a musical that begs to find just the right degree of balance between feeling compassion for the boys and outrage at the system.

Thankfully, the minstrel show has gone the way of Mr. Tambo but that's not to say that "Scottsboro Boys" didn't benefit from the form. Getting the story out in a more traditional way might not have made the impact that this particular format has. Some of the stock characters and shtick are still there such as the black face minstrel number that drew a collective gasp from the audience, but Thompson's narrative when the 'boys are telling the story, is able to move away from the stereotyping and present us with nine real life flesh and blood characters that the state chose to treat as one.

Most of the cast performs all the characters. All are black men with the exception of Holgate, who also plays the white judge and governor of Alabama. The Lady (C. Kelly Wright) whom we learn is witness to the events and who also becomes a bridge to the future segues into Rosa Parks at the end of the play and stays in character throughout. Her character marks the beginning of the Civil Rights movement, as was the case of Leo Frank and the beginning of the Anti Defamation League.

Ruby Bates and Victoria Price, the two white women who accused the boys of rape are played tongue in cheek by James T. Lane and Clifton Oliver. Clifton Duncan plays Hayward Patterson, with a vengeance. He was one of the nine who was the most defiant refusing freedom rather than admitting guilt to a crime he never committed. Patterson entered prison and illiterate and within eight months was writing letters home and reading anything he could get his hands on. At the urging of journalist I.F. Stone, Haywood told his story and in 1950 his book *The Scottsboro Boys* was published.

Beowulf Boritt's simple set design, twelve or thirteen chairs stacked in a pile when the play opens are transformed into box cars, holding cells, prison cells, staircase to heaven, windows, a bus, planks and any other change of venue the story takes us. Ken Billington's lighting design worked miracles as an electric chair reenactment played out and Toni-Leslie

All in all, the entire ensemble along with musical director Eric Ebbenga's nine piece orchestra, Jon Weston's sound design and Larry Hochman's orchestrations "Scottsboro Boys" is one of those rare pieces that brings a multitude of musical flavor enhancing the grim background information of a time in our history that most would like to forget, but thanks to Kander and Ebb, we won't.

See you at the theatre.

Dates: through June 10th

Organization: Old Globe Theatre

Phone: 619-234-5623

Production Type: Musical

Where: 1363 Old globe Way, Balboa Park

Ticket Prices: start at \$39.00

Web: theoldglobe.org

Venue: Donald and Darlene Shiley Stage



Carol Davis, San Diego Theater Examiner

Carol Davis is a regular contributor to sdjewishworld.com. Before that she wrote for The San Diego Jewish Times for more than 20 years. Carol has been reviewing live theatre productions for the past 30 years and has been a member of the San Diego Theatre Critics Circle since 1986. Carol can be...

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Don't miss the train heading to 'The Scottsboro Boys'



Let's Review BY DIANA SAENGER

story about boys sentenced to die for something they never did is compelling enough, but mixing it up minstrelstyle in the way "The Scottsboro Boys" is told, is a tour de force not to be missed.

An incredible group of male actors pay homage to John Kander and Fred Ebb's musical talents as they sing and dance up a storm in The Old Globe's West Coast premiere of "The Scottsboro Boys."

The brilliant story, from a book by David Thompson, swings from a minstrel parody to a heartfelt true story of the tragedy that happened to nine African-American boys in 1931.

When the song "Minstrel



Haywood Patterson (Clifton Duncan) energizes his buddies about to take a train trip that alters their lives in 'The Scottsboro Boys' at The Old Globe Theatre.

March" begins, it's an intro into a shocking tale told through humor and historical revelation. Mr. Tambo (JC Montgomery) and Mr. Bones (Jared Joseph) dressed in 1930s pointy collars, coattails and hats, look like ringmasters in a circus — just what the Scottsboro boys' trials become. Tambo and Bones are part of a trio that includes the jolly barker, The Interlocutor, (Ron Holgate)

— a master of ceremonies in a minstrel troupe.

The stage is soon full of a lively ensemble springing up and down on a board simulating the train that nine youths set out on to find jobs. Instead, they are charged with the rape of two white girls on the train. Only Kander and Ebb could create tunes, such as "Electric Chair" and "Chair Gang," that are both entertaining and gut wrenching,



Mr. Bones (Jared Joseph), The Interlocutor (Ron Holgate) and Mr. Tambo (JC Montgomery) razzle-dazzle.

PHOTOS BY HENRY DIROCCO

as they take the audience through the many trials the boys endured.

The direction and choreography by five-time Tony
Award-winner Susan Stroman
is superb. Every minute on
stage there's something
exciting happening, and the
minimal scenic design by
Beowulf Boritt works to
move the story forward
without hesitation.

Each actor excels in song and amazing dance numbers. Clifton Duncan as Haywood Patterson, one of the boys who went through trial after trial — even after one of the girls admits she lied about the rape — is still unable to get a not-guilty verdict. Duncan's powerful voice drives home his horror throughout the show.

Clifton Oliver as Victoria Price and James T. Lane as Ruby Bates, are hilarious as the white girls who falsely accuse the boys to cover up

If you go

- What:
 'The Scottsboro Boys'
- When: Matinees, evenings through June10
- Where: The Old Globe Theatre, 1363 Old Globe Way, Balboa Park
- Tickets: From \$39
- Box Office: (619) 234-5623
- Web: TheOldGlobe.org
- Related Event:
 6:30 p.m. Monday,
 June 4 Carrol Waymon
 and John Warren lead
 a discussion of the
 civil rights movement
 in San Diego.

their own misdeeds.

There's a lot of talent in young actor Nile Bullock, who plays the youngest Scottsboro boy, Eugene Williams. The scene where he wallows on the floor in a dream sequence that takes place in a hypothetical death-row brings every word of the song "Electric Chair" to a bone-chilling reality.

Don't miss the train heading to The Scottsboro **Boys at the Old Globe**

By Diana Saenger

A story about boys sentenced to die for something they never did is compelling enough, but mixing it up minstrel-style in the way "The Scottsboro Boys" is told, is a tour de force not to be missed. An incredible group of male actors pay homage to John Kander and Fred Ebb's musical talents as they sing and dance up a storm in the Old Globe's West Coast premiere of "The Scottsboro Boys."



Haywood Patterson (Clifton Duncan) energizes his buddies about to take a train trip that alters their lives in 'The Scottsboro Boys' at The Old Globe Theatre. Photo Henry DiRocco.

The brilliant story, from a book by David Thompson, swings from a minstrel parody to a heartfelt true story of the tragedy that happened to nine African-American boys in 1931.

When the song "Minstrel March" begins, it's an intro into a shocking tale told through humor and historical revelation. Mr. Tambo (JC Montgomery) and Mr. Bones (Jared Joseph) dressed in 1930's pointy collars, coattails and hats, look like ringmasters in a circus — just what the Scottsboro boys' trials become. Tambo and Bones are part of a trio that includes the jolly barker, The Interlocutor, (Ron Holgate) – a master of ceremonies in a minstrel troupe.

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Each actor excels in song and amazing dance numbers. Clifton Duncan as Haywood Patterson, one of the boys who went through trial after trial — even after one of the girls admits she lied about the rape — is still unable to get a not-guilty verdict. Duncan's powerful voice drives home his horror throughout the show. Clifton Oliver as Victoria Price and James T. Lane as Ruby Bates, are hilarious as the white girls who falsely accuse the boys to cover up their own misdeeds.

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If you go

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When: Matinees, evenings through June 10 Where: 1363 Old Globe Way, Balboa Park

Tickets: From \$39

Box Office: (619) 234-5623 Web: <u>TheOldGlobe.org</u>

Related event: 6:30 p.m. Monday, June 4 Carrol Waymon and John Warren lead a discussion of the

civil rights movement in San Diego.

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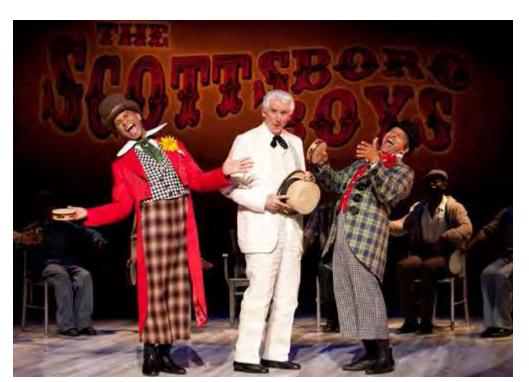
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From left: Jared Joseph, Ron Holgate, and JC Montgomery in "The Scottsboro Boys" at the Old Globe Photo by Henry DiRocco

'The Scottsboro Boys'

Directed and choreographed by Susan Stroman Music and lyrics by John Kander and Fred Ebb **Book by David Thompson** (http://www.oldglobe.org/tickets

/production.aspx?performanceNumber=9146)The Old Globe Theatre (http://www.oldglobe.org/tickets/production.aspx?performanceNumber=9257), San Diego

April 29 - June 10, 2012 (West Coast premiere)

If your knowledge of the Civil Rights Movement begins when Rosa Parks (http://www.rosaparks.org

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<u>/index.php?option=com_content&view=article&id=118&Itemid=60)</u> refused to take a seat in the back of a city bus in 1955, I'd like you to meet "The Scottsboro Boys."

They were nine young African American men (some mere boys) unjustly accused of the rape of two white women in 1930s Alabama. For nearly a decade, this case underwent myriad trials, convictions, reversals, and retrials. Toss in a New York City Jewish defense lawyer financed by the American Communist Party, worldwide pleas for the boys' release, and two landmark Supreme Court decisions for good measure.

Bringing this racially charged story to the stage was the final collaboration of the legendary composer-lyricist team of **John Kander and the late Fred Ebb (http://www.pbs.org/wnet/broadway/stars/kander_j.html)** ("Cabaret" and "Chicago"), who chose a musical form of the era — the minstrel show — to tell the tale. It's a gutsy move that will raise eyebrows and will at times cause audiences to squirm. It's also is a smart move that allows both black and white stereotypes to be exposed, exaggerated, and ultimately exploded.

Minstrelsy is a uniquely American art form that, at the time of the Scottsboro trials, was considered mainstream entertainment, especially in the South. The Interlocutor (played by Broadway veteran and Tony Award winner Ron Holgate) serves as the show's Master of Ceremonies and calls upon the performers to tell their stories in dance and song. The show also incorporates the antics of two end men known as Mr. Tambo (JC Montgomery) and Mr. Bones (Jared Joseph).

Given the impossibility of fully developing nine central characters in the course of a performance, a few receive spotlight treatment; most notably Haywood Patterson (Clifton Duncan), who entered jail illiterate but educated himself during his lengthy incarceration and ultimately authored the book "The Scottsboro Boys." Duncan's poignant rendition of "Go Back Home" will have you searching for the song on YouTube (the song on YouTube (<a href="http://www.youtube.com/watch?feature=player_embedded&v=9EzO7CeSP6Q).

Minimal set design utilizes interlocking metal chairs that, together with a plank or two, are deftly reconfigured by cast members with the fluidity of their dance moves to convey a scene's mood: The carefree bounce of a freight car, a stifling court room, outdoor terrain, and trip hazards as Haywood makes a futile escape attempt, or a pinched jail cell window through which one of the accused glimpses a street hawker selling lynched Scottsboro Boys dolls to a frenzied mob.

It is an important story and theater that deserves a large audience. Because lest we think the injustice of the Scottsboro trials and the minstrel era are relics of the past, vestiges remain in unlikely places.

Opening night of The Old Globe production coincided with this year's running of the Kentucky Derby. That afternoon a record crowd of 165,307 in Louisville, and millions of broadcast viewers, sang a sanitized version of the minstrel favorite "My Old Kentucky Home" blissfully unaware of the original Stephen Foster lyrics: "The sun shines bright on my old Kentucky home / 'Tis summer, the darkies are gay."

It took a lone African American legislator in the Kentucky House of Representatives to author a bill that officially changed "darkies" to "people." But that wasn't achieved until 1986, more than two decades after Congress passed the Civil Rights Act of 1964.

Lynne Friedmann

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THEATER REVIEW: "The Scottsboro Boys" continues to shock and awe | VIDEOS

JEAN LOWERISON - SDGLN THEATER CRITIC May 15th, 2012

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I don't often give a positive review to a show that makes me cringe.

But "The Scottsboro Boys," recounting a sorry piece of the U.S.'s racist past in not just musical form but as a minstrel show, fulfills theater's highest calling: to tell an unforgettable story that induces the audience to think and talk about it afterward.

Along the way, it shocks, horrifies, moves and even amuses.

The story, narrated by the Interlocutor (Ron Holgate) starts in 1931, when the Depression forced many to ride the rails in search of work. The Interlocutor is flanked by Mr. Bones (Jared Joseph) and Mr. Tambo (JC Montgomery) - typical minstrel characters who love corny jokes - and aided in the telling of this tale by The Boys (James T. Lane, David Bazemore, Shavey Brown, Clinton Roane, Clifton Oliver, Eric Jackson, Nile Bullock, Christopher James Culberson and Clifton Duncan).

Here's the history: Nine Southern black youths between 13 and 19 were on their way from Chattanooga to Memphis when they were pulled from the train on suspicion of starting a fight with a group of white boys.

Two white girls - Victoria Price and Ruby Bates (played in drag by Clifton Oliver and James T. Lane) - were also caught hitching a ride; in order to avoid a prostitution charge they accused the Scottsboro boys of rape, setting in motion a six-year series of three trials (two were set aside on procedural violations; all resulted in guilty verdicts, despite the recantation of one of the women) which ruined the lives of nine innocent American citizens.

Doesn't seem like fodder for a musical, does it? But this is just the sort of thing John Kander and Fred Ebb ("Cabaret," "Chicago," "Kiss Of The Spider Woman") sought out for musical story lines.

ENLARGE



Photo credit: Henry DiRocco

Clifton Duncan as Haywood Patterson (center) with C. Kelly Wright as The Lady and Eric Jackson as Clarence Norris.

With a book by David Thompson, directed and brilliantly choreographed by Broadway veteran Susan Stroman ("The Producers"), "The Scottsboro Boys" is in its West Coast premiere through June 10 at The Old Globe.

The show has had a checkered career. It did well enough off-Broadway in 2010 that it transferred to the Lyceum Theatre, where it attracted political protest objecting to the minstrel-show format. It also did not sell well. Nonetheless, it was nominated for 12 Tonys. That it was shut out for awards may have something to do with that cringe factor – or evidence that we still have work to do.

Stroman was inspired by newspaper reports likening the courtroom atmosphere to a minstrel show. She just decided to take that idea and flip it. Beowulf Borfitt's set design adopts the typical minstrel show setup: a group of chairs in a semi-circle; in this case they are moved around by the boys to form a train car, a jail cell, or whatever set is needed. The series of three cockeyed "picture frames" (nicely lit in varying ways by Ken Billington) remind us that something isn't quite right here.

The script does not flinch from its primary topic: racism, bald, uncompromising, at times difficult to watch. In the second trial, New York lawyer Samuel Leibowitz (JC Montgomery) speaks for the Boys; that he is Jewish adds anti-Semitism to the racism already under consideration.

But along with the horrifying and painful, Stroman gives us energy in dances reminiscent of the times: cake walk, tap, ragtime, all done expertly. And Kander and Ebb's songs contribute to the story, particularly Haywood's "Make Friends With The Truth," Ruby's jaunty "Never Too Late" and the Boys' poignant "Go Back Home."

The cast is uniformly fine (and versatile; several play multiple parts). Clifton Duncan does much of the heavy lifting as Haywood Patterson, 18 and illiterate when he entered jail, but taught to write by Ray Wright (Clinton Roane), another of the Boys. Patterson would eventually write about his experience in "The Scottsboro Boy."

But here, he is angry and uncooperative, which makes his experience even less pleasant. Duncan is big and has a baritone voice to match; he could probably take on any of the pencil-necked cops he deals with, but we all know what that leads to.

"The Scottsboro Boys" is sad, moving, horrifying and funny in a way that only black humor can be. This audacious coproduction of the Old Globe and San Francisco's American Conservatory Theatre is a must-see.



VISIT O



The details

"The Scottsboro Boys" plays through June 10 at The Old Globe's Donald and Darlene Shiley Stage, 1363 Old Globe Way, Balboa Park.

Tuesday and Wednesday at 7 pm; Thursday and Friday at 8 pm; Saturday at 2 and 8 pm; Sunday at 2 and 7 pm.

For tickets call (619) 234-5623 or visit HERE.

To read more reviews by SDGLN Theater Critic Jean Lowerison, click HERE.

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I wholeheartedly agree. This is the most involving piece of theatre I have seen in San Diego in years! If you care to see my review, go to: http://www.gather.com/viewArticle.action?articleId=281474981301189.

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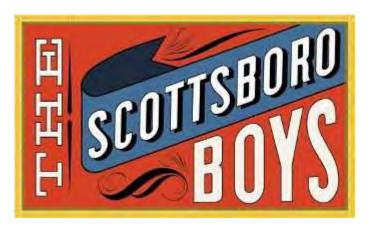


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Regional Theater Review: THE SCOTTSBORO BOYS (Old Globe in San Diego)

by Tony Frankel on May 24, 2012

in Theater-Los Angeles, Theater-Regional



AN AMERICAN TRAGEDY BECOMES A MUSICAL COMEDY

1931 was a crossroads in American history. With no economic recovery in sight, the Depression had people edgy, and when Americans are edgy, they are discordant. An acrimonious populace is a perfect breeding ground for intolerance. As such, issues that were quelled during the over-consuming, over-spending 1920's were coming to a head, both socially and politically. Liquor was still prohibited, the party was over, and people were desperate for scapegoats other than bankers to blame for their ills, hence the racial prejudice that blossomed in that era.



By 1931, just as Woodrow Wilson predicted before WWI, Americans forgot that there ever was such a thing as tolerance. While anti-immigration bills were passed, and anti-Semitism was on the rise, it was the black population that really had to watch their backs: The Civil War remained a huge, unresolved sore spot; Jim Crow laws were firmly entrenched; minstrelsy still had an audience in the South; the controversial movement known as eugenics – which studied the methods of improving the quality of the human race, especially by selective breeding – had taken a toe-hold in the country; and D.W. Griffith's *Birth of a Nation* (1915) gave rise to the "second era" Ku Klux Klan – by 1925,

the Klan peaked at over 5 million members.



The real Scottsboro Boys with lawyer Samuel Leibowitz, 1932

It was in this fecund atmosphere for bigotry that nine African-American teenaged boys, some simply seeking employment and a better life, were hoboing on a freight train between Chattanooga and Memphis; also on the train were some white males and two white women, Ruby Bates and Victoria Price. A fight broke out between the two races, and the white men were thrust from the train. When a posse arrested the black boys for assault, the two girls came forward and announced that they had been raped. After a series of trials, all but one of the boys (ages 13-19) were convicted and sentenced to death. Even after the case went to the Supreme Court twice, and Bates later recanted her testimony, guilty verdicts continued to be handed down, and five of the boys stayed in prison for years, the last one being paroled in 1950.



It's a compelling, maddening, dark, unnerving and dumbfounding story, one which not only highlights a particularly pernicious miscarriage of justice, but also sheds a light on America's pattern of both racism and accusation-as-guilt. The most astounding thing about the Scottsboro Boys' story – with its frame-ups, rushed trials, all-white juries, and lynch mobs – is that it has become an original, audacious, and exhilarating new entertainment called *The Scottsboro Boys*. John Kander, Fred Ebb and librettist David Thompson compacted an intricate series of trials into a one-act musical (1 hour, 45 minutes) that utilizes the antiquated blackface minstrel shows to dramatize a sensational piece of history.



Boys began with a successful off-Broadway run at the Vineyard Theatre, and then transferred to Broadway, where it should never have played. I can see how the subject matter would keep tourists from attending the show – which closed after 49 performances. Even with toe-tapping songs, amazing dance sequences, and both humorous and searing performances, it recounts a gloomy event with a gloomy outcome. The result, however, is hardly depressing – in fact, it's such an inventive and original work of art, that it lifted my spirits. Although I had one major issue with the show (more on that later), I left the Old Globe, where Boys plays before heading to A.C.T. in San Francisco, both inspired and satisfied.



The inimitable Ron Holgate plays the Interlocutor (a minstrel troupe's white emcee) who banters with the "end men" – low-comedy types named Mr. Bones (Jared Joseph) and Mr. Tambo (JC Montgomery). Nine other black performers are also members of the troupe; they portray the prisoners straight, but also play other characters (white and black alike) in a minstrel fashion, such as Victoria (Clifton Oliver) and Ruby (James T. Lane). The minstrel sequences, thrillingly staged by Susan Stroman, are hardly shocking; the bug-eyed, cakewalking, outlandish caricatures of the shuffle-and-grin style are used to reenact parts of the trial. While everyone agrees that racial stereotyping can be highly offensive, it's OK to admit that this verboten style of entertainment is extremely amusing; in fact, Minstrel Shows created the framework for Vaudeville.



The music undeniably sprouted from the hands of John

Kander. While the vamps and bouncy ragtime rhythms may be somewhat derivative of *Cabaret* and *Chicago*, his score masterfully manages to be a wholly original pastiche of Depression-era music, written with a knowledge of period style that is unparalleled in musical theater today. The current productions of *Hands on a Hardbody* at La Jolla Playhouse, and *Nobody Loves You* next door at the Old Globe, suffer largely because the composers are incapable of writing memorable, exciting, fresh songs; the country and rock-infused scores of these and most all new musicals don't even come close to the self-contained songs in a Kander-Ebb musical. *The Scottsboro Boys* is a fitting tribute to Ebb, who died in 2004 while writing the show.



My only issue with the musical, and it's not a tiny one, is that it feels as though the creators were trying too hard to *honor* the wronged men, crafting the show in such a way that the audience is robbed of making their own decisions about this historical event. Coating the show in minstrelsy may be politically incorrect, yet I sensed political correctness and self-righteousness. I can imagine the mountains of material that bookwriter David Thompson had to pore over, but his dramatization, oddly enough, lacks clarity and feels safe. He used shouting matches between prisoners in their jail cell to hurriedly spew facts about themselves, but they never truly related to each other. Facts such as that one of the boys carried a gun on the train, and that another became a turncoat to his fellow defendants, are glossed over, as if to stress that these poor souls were innocents merely looking for a job. That may or may not have been true, but the drama on stage is lopsided towards victimization when it needed some kind of accountability: What about that brawl that started the whole mess? What caused *blameless* black boys to hurl white boys from a train in the rural South?



The real Ruby Bates and Victoria Price, 1931

There is an enormous amount of fascinating information from the trials that is not in the show, such as other witnesses' testimony, physical examinations of the girls who cried "Rape," and the American Communist Party (which largely financed the appeals). As captivating as the musical is, I found myself wondering at times if this subject matter would not have resounded better in a play.

As America faces issues eerily similar to those in 1931, namely the economy and racism, *The Scottsboro Boys* is most timely, and definitely should be seen. Because of its self-consciousness, this very good musical misses the opportunity to be the "Next Great American Musical." But a highly-polished, extremely diverting, and great production of a very good musical is still a far cry better than the majority of crass, uninventive, forgettable and ridiculous new musicals of the last 25 years. I would much rather have *The Scottsboro Boys* as is than no *Boys* at all.

photos by Henry DiRocco

The Scottsboro Boys

Donald and Darlene Shiley Stage at The Old Globe in San Diego (Regional Theater) scheduled to end on June 10 for tickets, call (619) 23-GLOBE visit http://www.theoldglobe.org/

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Unmoved? Judge Gives Ravi a Month



The Top



Tucky Williams 'Owns' Girl Scene

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Fast Train to Justice

Old Globe Presents Susan Stroman's 'Scottsboro Boys'

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The Scottsboro Boys Cakewalk into Town



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May 24, 2012 * Issue 79

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AMERICA'S FIRST CABLE NEWS AFFILIATED LGBT MEDIA COMPANY







"Scottsboro Boys" cakewalk into town

BY THOM VEGH

The opening measures of Kander and Ebbs *The* Scottsboro Boys captivates with the simultaneous presence of the tragedy's 1930s vaudeville act, 1950s finely ironed resistance and, most profoundly, our submerged present day fickle tolerance of black and brown.

Sound like heady stuff? It's not. Under director Susan Stroman's incandescent direction and period-infused choreography replicated by Jeff Whiting, Scottsboro Boys (essentially the Broadway production) is an express train toward justice. Kander and Ebb's score stands tall beside their unforgettable Cabaret and Chicago. The catch is the nine young African American's locomotive hasn't a broken moral

A dazzling reversed Minstrel Show is the framing device for the evening's reallife tale dynamically staged with the best influences from performance art's golden age. The style's visual storytelling swiftly moves the musical action forward.

We see the boy's Depression-era hopeful pursuit of happiness as they ride the rails in "Commencing in Chattanooga" that derails in Alabama with two prostitute's false accusations of rape.

David Thompson's riveting book and the toe-tapping songs are chock-full with wry humor. The numbers include: "Southern Days" which tacks a scowl on white privilege and black subservience; "Electric Chair" sizzles in tap dance; "Financial Advice" is an exuberant song about the benefits of "Jew money."

A forgone conclusion, the kangaroo court swiftly convicts the nine innocents to death. Their case became a cause célèbre. The Supreme Court ruled that they had been denied due process. Six years and eight trials later, even after one of the women subsequently recanted her original testimony, guilty verdicts continued.

Scottsboro Boys is an ensemble show. Just the same, the production has break-out performances. Clifton Duncan's illiterate Haywood Patterson turns in a melancholic ballad "Go Back Home" that galvanizes the house. In "Never Too Late" James T. Lane gender bends Ruby Bates' recanted testimony in luxurious farce. Little Nile Bullock wears-out his tap shoes as Eugene Williams, too young to know what the word rape means.

The recurring oppressors are played by two ever-changing antagonists, Mr. Bones and Mr. Tambo, Jared Joseph and JC Montgomery respectively, metamorphose unceasingly through the evening. The sole white performer, Ron Holgate as The Interlocutor, appeared to be

on cruise-control.

Scottsboro's design is deceptively simple and achieves optimal theatrical utility with Stroman's staging. Beowulf Boritt's scenic design of tilted portholes, collection of white chairs and cyclorama deliver all the needed nuance and visual punch with Ken Billington's painterly lighting design. Toni-Leslie James's costume design is period-appropriate and adds bursts of color and code. Hats off to music director Eric Ebbenga

and the eight-piece band. Kander and Ebb's last collaboration is the most audacious, challenging and confrontative theater work to hit town since Culture Clash's 1998's satirical indictment Border Town, based on sociological observations of San Diego. Scottsboro Boys, to date, is an implausible Globe presentation. Booking the show was former CEO Lou Spisto's only daring artistic choice. There were a few

walk-outs at the performance I attended where silent shock hung in the air during most of the show. Applause was judicial till the last third of the evening, which is not neces-sarily a bad thing. Questioning one's response to the stage offerings is more transformational than Pavlovian standing ovations. This new musical's hip flip

on theatrical styles is challenging and of special interest to the LGBT audience. What might be an equivalent take on the LGBT human rights experience? Imagine a set of characters in the person's of Harvey Milk, Ryan White, Matthew Shepard, Brandon Teena (transsexual female-tomale of Boy's Don't Cry). Now imagine these folk heroes playing out a musical version of a Fox News special on gay-conversion as Bill O'Reilly, Rupert Murdoch, Michele Bachmann and Sarah Palin. It would be a travesty, but not without artistic potential. �

'Scottsboro Boys' cakewalk into town

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The Beautiful South

May 15, 2012



L - R: Jared Joseph, Ron Holgate, and JC Montgomery Photo: Henri DiRocco/Old Globe 2012

Want to see an excellent musical? I mean one of the best things you'll see all year? Well if you're in Los Angeles, of course, you can go see the Tony-nominated revival of Sondheim's Follies at the Ahmanson Theater. But let's say you live farther south. Or let's say you own a car or have access to one. Or let's say you can walk enough to get yourself on a train. If any of the above are true, you should do everything and anything under your power to see another great show that just hit San Diego's Old Globe Theater last week. It's the west coast premiere of the final completed musical from Kander and Ebb, The Scottsboro Boys and it is nothing short of a stunner. It also was lauded with Tony nominations in 2011 including best musical (though cruelly ignored under the Book of Mormon bandwagon proving again that the Oscars don't have the market cornered on self-serving industry myopia). And now the show has arrived for the first of two California runs with a stint at A.C.T. in San Francisco to follow this summer.

The show is vintage Kander and Ebb. In fact, it is much more so identifiably the heir of shows like *Cabaret* and *Chicago* than it is related to the unfinished *Curtains* that surfaced after a completion in 2006. *The Scottsboro Boys*, with a book by David Thompson, takes ostensibly weighty material, in this case racism and the early civil rights movement, and gives it that ironic, scathing commentary Kander and Ebb were masters of by dressing it up in immensely catchy familiar folk-influence showtunes. This combination invites controversy, actually inspiring a few protests on Broadway during its 2010 run. The show recounts the real events surrounding the infamous 1930s case of The Scottsboro Boys, nine African-American men who were unjustly accused and eventually convicted of rape charges while riding the rails looking for work from Chattanooga to Memphis. The original trial, where the defendants received little to no representation and were convicted and sentenced to death by an all white jury, became a *cause celebre* inflaming tensions between the North and South in the earliest years of the civil rights movement.



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Out West Arts: The Beautiful South



Clifton Duncan and cast Photo: Henri DiRocco/Old Globe 2012

The highlights of this lengthy decades long story are deftly compressed into an intermissionless 105 minutes for a musical that is clear concise and never drags. The controversy arises from Kander and Ebb's choice to cast the performance as a single large minstrel show complete with episodes of performers in blackface. It still touches a nerve and I'll admit to sucking my breath in on more than one occasion when the two stock minstrel characters, Mr. Tambo and Mr. Bones, take on any number of the several small ancillary roles in the story not associated with the actors playing the nine accused men. (It's an entirely African-American cast with the exception of The Interlocutor who serves as judge, mayor and other executive white authority figures.) However, this artistic strategy, using the traditions and images of minstrelsy as a point of departure in examining a legacy of racism and discrimination in the United States is hardly new. Visual artists like Kara Walker and filmmakers like Robert Townshend and Spike Lee have mined similar veins in different ways for decades. But perhaps the most disquieting thing about the juxtaposition in this context is that most American theater goers may not realize how central the minstrel tradition was to developing what would later follow as Vaudeville and what we think of today as the American Musical Theater. The blackface may be gone for the most part, but like all of American culture and history, you don't have to dig very deep to find some of the horror our modern world was built on.

The songs are among the best Kander and Ebb wrote and they are given superlative performances by this ensemble cast. At the center of the dramatic proceedings is Clifton Duncan as Haywood Patterson who has one of the longest story arcs of any of the accused men. Duncan's warm effortless voice makes numbers like "Nothin" and "Make Friends with the Truth" showstoppers. Jared Joseph and J.C. Montgomery also get a chance to stand out from the pack as Mr. Bones and Mr. Tambo respectively touring through any number of characters both crude and eerily serious. Director and choreographer Susan Stroman has come with the show to California with its new cast and recreates her sparse, but intensely affecting show, which relies principally on the abilities of its cast to get the point across.

Yes, this is not *Jersey Boys*. We should all be thankful for that. However, it is great theater and you should not miss an opportunity to see it in either San Diego or San Francisco this year. The Old Globe will continue with the run through June 10.

Labels: Old Globe Theater

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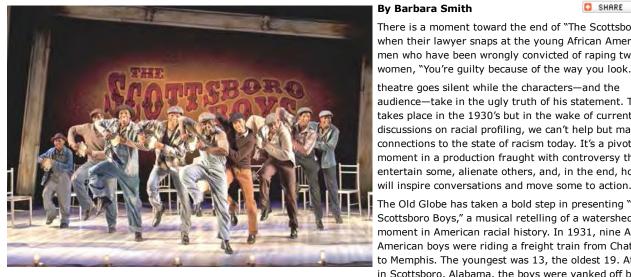
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"SCOTTSBORO BOYS": PROFILES IN INNOCENCE



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By Barbara Smith

There is a moment toward the end of "The Scottsboro Boys" when their lawyer snaps at the young African American men who have been wrongly convicted of raping two white women, "You're guilty because of the way you look." The theatre goes silent while the characters—and the audience—take in the ugly truth of his statement. The play takes place in the 1930's but in the wake of current discussions on racial profiling, we can't help but make connections to the state of racism today. It's a pivotal moment in a production fraught with controversy that will entertain some, alienate others, and, in the end, hopefully

The Old Globe has taken a bold step in presenting "The Scottsboro Boys," a musical retelling of a watershed moment in American racial history. In 1931, nine African American boys were riding a freight train from Chattanooga to Memphis. The youngest was 13, the oldest 19. At a stop in Scottsboro, Alabama, the boys were yanked off by an

angry posse of white men and charged with raping two white girls who were also riding the train. The Scottsboro Boys, as they came to be known, were convicted and all but the youngest were sentenced to death. A series of re-trials spilling into the '40's resulted in a tragic miscarriage of justice including incompetent defense, all-white juries and one of the alleged victims even recanting her testimony. Yet the convictions were upheld and innocent lives were ruined. A national outrage followed with hundreds of thousands protesting in cities throughout the country; the case is often cited as the spark that ignited the American civil rights movement.

Directed and choreographed by Susan Stroman with book by David Thompson and songs by John Kander and Fred Ebb, the show had a brief run on Broadway in 2010 garnering 12 Tony nominations and stirred a firestorm of debate because of its use of minstrelsy as a backdrop for the storytelling. Minstrelsy is based on racial stereotypes and began with the Jim Crow character as an archetype, with white performers painting themselves in black face and performing what they imagined to be representations of black people. According to Dr. Camille Forbes, UCSD professor of African American literature, "The Jim Crow character was a kind of plantation darky, slow moving and ignorant, a buffoon." The performers traveled around, entertaining people who had never seen African Americans before and in this way solidified the racial stereotypes. With this in mind, Forbes expressed concern about the appropriateness of the minstrel show format to tell the Scottsboro Boys story: "The minstrel show is not known to be something that can support that kind of gravity."

So what was in the creative team's mind in framing the play using minstrelsy as a theatrical device? Writer Kander has said that the impetus came while researching the Scottsboro case and finding it referred to as "a minstrel show" with all the courtroom buffoonery. "What we were trying to do was bring these guys back to life and make it clear that they were real people with real lives which were destroyed by the terrible racial injustice in this country...The form of the minstrel show with its black face and cliché fit right into that."

For the audience it's a delicate and uncomfortable balance. On the one hand, the acting, singing and dancing is dazzling. From the opening moment as the actors joyfully careen down the aisles inviting us in for an evening of laughter and song, we are engaged. We meet the nine Scottsboro Boys, young and unsophisticated, the Interlocutor, a classic minstrel figure who serves as emcee, and a score of colorful characters, including sheriffs, lawyers, judges, the two accusing women, Sam Leibowitz, the New York lawyer who represents them throughout their endless ordeal, and The Lady, a silent character who bears witness to all and whom we recognize finally in the end. In a creative skewing of the minstrel show format, all except the Interlocutor are played by black actors.

But this is not a musical you will want to tap your toe to. It is difficult if not impossible to separate the medium from the message. Dr. Nadine George-Graves, UCSD professor of African American theatre, expressed the dichotomy as a "disconnect between the sheer joy we get watching very talented performers singing, dancing and entertaining us" juxtaposed with the discomfiting notion that "we are clapping for the very roots of some of the racism in this country." She cautions that the fallout from the work minstrelsy does in the form of racial stereotyping can lead to violence and death, citing the Trayvon Martin killing as a modern example.

Whatever your leanings, there is something to be learned from this production. The Old Globe's pre- and post-performance forums, scheduled throughout the run, can be illuminating. The PBS American Experience documentary "Scottsboro: An American Tragedy" provides an excellent counterpoint. George-Graves also suggests checking out Spike Lee's 2000 film "Bamboozled" for a radical, more accurate history lesson about minstrelsy and race in this country. If, as some believe, theatre can activate change, a good provocative conversation inspired by "The Scottsboro Boys" may be the beginning. The show runs through June 10. For ticket information, visit www.theoldalobe.org.

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Globe's 'Scottsboro Boys' entertains, challenges

By Elizabeth Marie Himchak

It is not often that a musical can simultaneously entertain and challenge the audience. "The Scottsboro Boys" at The Old Globe through June 10 successfully does both.



Among those in "The Scottsboro Boys" are cast members, from left, David Bazemore, Eric Jackson, James T. Lane and Shavey Brown. The musical is at The Old Globe through June 10. Photo by Henry DiRocco

The 12-time Tony Award-nominated show is based on a real legal case — the conviction of nine black males, ages 13 to 19, falsely accused of raping two white women in March 1931 in Alabama. Their first trial was held two weeks later, but several subsequent trials — including death sentences decreed for two — occurred over many years, even after one woman recanted the rape accusation and the U.S. Supreme Court found the rights of the accused were violated.

The case became one of the early sparks in the Civil Rights movement, not only for American society, but particular individuals as revealed in the show's jolting conclusion that on opening night momentarily left the audience silent before breaking into a standing ovation.

Such praise from audiences at the conclusion of theatrical shows is rather commonplace these days, warranted or not, but with this West Coast premier of "The Scottsboro Boys" the standing ovation was well deserved.

The show entertains while addressing a somber topic because it presents the Scottsboro Boys' story as a minstrel show, a lively form of entertainment popular in that era. Per the show's program, show creators John Kander and Fred Ebb (music and lyrics) and David Thompson (book) chose a minstrel form to reflect the legal and media circus that surrounded the controversial case.

Through minstrel, the musical comes across as lighthearted, especially in the beginning since the minstrel players in their show portray each of the nine accused youths.

With the exception of one woman, the all-male cast portrays multiple roles including those of accusers Victoria Price and Ruby Bates. Clifton Oliver and James T. Lane, who play the women respectively, are hilarious.

Among other notable performances was that of Haywood Patterson by Clifton Duncan. He has a strong

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singing voice, as evidenced in his solo "Nothin" and his emotional portrayal is moving.

There are many lively musical numbers that showcase the cast's terrific and impressive tap dancing skills. These include "Hey, Hey, Hey, Hey!;" "Electric Chair" with youngest cast member Nile Bullock portraying 13-year-old Eugene Williams — the young actor will likely have a bright future as he kept up with his more experienced cast mates; and "Shout!" The numbers were choreographed by director Susan Stroman who did the same for the Broadway production and is a five-time Tony winner.

There are several in the cast with Broadway credentials: Tony-winner Ron Holgate (The Interlocutor), Eric Jackson (Clarence Norris), James T. Lane (Ozie Powell), JC Montgomery (Mr. Tambo), Clifton Oliver (Charles Weems) and Clinton Roane (Roy Wright). Roane and Montgomery were in "The Scottsboro Boys" original Broadway cast and Lane joined later.

"The Scottsboro Boys" can be seen in matinee and evening performances through June 10 on the Donald and Darlene Shiley Stage at The Old Globe Theatre, 1363 Old Globe Way in Balboa Park.

Tickets start at \$39. Purchase at www.TheOldGlobe.org, 619-234-5623 or the box office.

Free or \$10 valet parking is available.

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Posted by <u>Elizabeth Marie Himchak</u> on May 16 2012. Filed under <u>Entertainment</u>, <u>Featured Story</u>, <u>Theatre</u>. You can follow any responses to this entry through the <u>RSS 2.0</u>. You can leave a response or trackback to this entry

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Theatre Review: Scottsboro Boys Tragedy Relived in Minstrel

May 6, 2012 | Filed under Entertainment, Events, Featured, News | Posted by Gwen Pierce

It's amazing how innovative direction and creativity has a precise way of bringing art forms to life.

Case in point: In one of the most horrific cases of legal injustice in our history, **The Scottsboro Boys** currently playing at the Old Globe Theatre, accomplishes what it sets out to do and that is, reliving an American tragedy by turning a stage production into a foot stomping, invigorating musical.

Directed by five-time Tony Award winner Susan Stroman, **The Scottsboro Boys** is the true story of nine young men who were riding a boxcar headed for Memphis in 1931. While looking for work during the depression era, they were arrested in Scottsboro, Alabama, charged with raping two Southern white women who were also passengers on the train.

In the opening act, the ensemble's soul stirring performance of "Minstrel March" had the crowd mesmerized with strong vocals and energetic group dance moves.

Watching the stellar performance, it's hard to imagine an American tragedy such as **The Scottsboro Boys** relived in minstrel, however, the production is remarkable and it innovatively follows the tragedy, reminding us of a time in history that ignited the civil rights movement.

The super talented cast primarily made up of African American males made it difficult for the audience to allow sorrowful emotions to set in. The cast is made up of: David Bazemore (Olen Montgomery), Cornelius Bethea (Willie Roberson), Nile Bullock (Eugene Williams), Christopher James Culberson (Andy Wright), Clifton Duncan (Haywood Patterson), Ron Holgate (The Interlocutor), Eric Jackson (Clarence Norris), Jared Joseph (Mr. Bones), James T. Lane (Ozie Powell), JC Montgomery (Mr. Tambo), Clifton Oliver (Charles Weems), Clinton Roane (Roy Wright) and C. Kelly Wright (The Lady), with Audrey Martells (The Lady Understudy) and Shavey Brown and Max Kumangai (Swings).

Clearly, the entire cast has what it takes to make the production a success, however, standouts Jared Joseph (Mr. Bones) and JC Montgomery are both brilliant and humorously played multiple roles. James T. Lane (Ozzie Powell) and Clifton Oliver, who also played dual roles, one of them being white women, moved the crowd with their comical antics and mockery. Nile Bullock (Eugene), the youngest in the cast, held his own

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(from left) David Bazemore as Olen Montgomery, Nile Bullock as Eugene Williams and Eric Jackson as Clarence Norris Photo: Henry DiRocco

superbly, showcasing his amazing vocals and pristine dance moves.

Lastly, there was Clifton Duncan who shined as Haywood Patterson.

Haywood's piercing eyes and dramatic presence was so captivating that his scenes were most likely the ones to bring us back to a sad truth. The original Haywood was quoted, "I don't tell people stories. I tell the truth."

Clearly, there is no happy ending here, but the uplifting musical score and gifted cast keeps it moving while at the same time reminding us of a time in history that we must never forget.

The Scottsboro Boys

- Sunday, April 29 Sunday, June 10
- Old Globe Theatre
- Conrad Prebys Theatre Center



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Actor Clifton Duncan as Haywood/Photo: Henry DiRocco

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Sunday, May 27, 2012

Two Reasons to Head to San Diego - Nobody Loves You and The Scottsboro Boys

Few things are more enjoyable for me than going to the theater, and it's even better when it gives me a reason to take a drive to San Diego, especially on a beautiful Southern California Saturday. The traffic is lighter on the weekend, people are more relaxed, and it reminds me why I choose to live here on the west coast in the first place. Those of you who also moved here from parts beyond know exactly what I mean. Fortunately, my latest road trip was another perfect drive to The Old Globe in San Diego's Balboa Park, this time to see two new musicals – *Nobody Loves You* and *The Scottsboro Boys*.





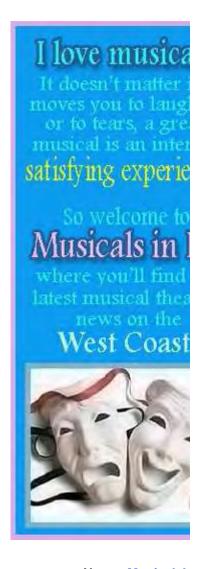


Adam Kantor as Jeff (center) and the cast of Nobody Loves You,

Photos by Henry DiRocco

At first glance the two appear to have nothing in common for their subject matter is not only worlds apart but anchored in different time periods as well. Itamar Moses and Gaby Alter's *Nobody Loves You* is a contemporary pop/rock musical that centers on the world of dating and reality television in which twenty-somethings search for love by competing in contests patterned after reality shows like The Bachelor and Survivor. *The Scottsboro Boys* is the true story of nine young African American men who were accused of rape in 1930s Alabama told as a minstrel show via the music & lyrics of Kander & Ebb and David Thompson's satiric libretto.

Though vastly different subjects told in completely different styles, a closer look shows that the two musicals share a common thread. Each deals with the idea of truth in reality, and how it can be manipulated into telling a different story. You'd think reality TV would at least have something to do with actual reality but the very name itself is a misnomer. What passes for reality is really a carefully edited version of the truth, creatively skewed to ensure that it will produce ratings. *Nobody Loves You* shows the best and worst of this false reality in all its comic glory yet without sacrificing any of its heart. It may poke fun but it does so with genuine charm and a highly entertaining score to help tell its story.



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Heath Calvert as Byron, Adam Kantor as Jeff and
Nicole Lewis as Nina

Here a typical group of romantic hopefuls compete to find love, but there's a twist. Among their ranks is a renegade who represents the skeptics of the world. Unlike the others, philosophy student Jeff (Adam Kantor) comes on the show in hopes of winning his ex-girlfriend back but finds she didn't make the cut in auditions. Surprisingly, he decides to stay when he realizes he's found the perfect topic for his ontology dissertation, and sets about to expose the "gaps between reality and what we might intrinsically be." As the rest of the contestants pair off and try to keep from being eliminated, Jeff remains aloof and condescending, until he ends up falling for the show's down-to-earth production assistant, Jenny (Jenni Barber), a twist that drives fans at home crazy with anticipation.

Michelle Tattenbaum gamely directs a first-rate cast full of recognizable characters. Lauren Molina's party girl pairs off with Christian hunk, Christian (Kelsey Kurz), who's saving himself for marriage. Her constant efforts to seduce him make for plenty of laughs, especially when she strips down to entice him in the hot tub in "Come on In." Samantha (Kate Morgan Chadwick) is so desperate for love that when her onscreen player-in-a-blazer Dominic (Alex Brightman) is eliminated she makes a play for Christian, and though it doesn't last, she manages to turn her fifteen minutes of fame into a lucrative speaker business and book deal. If one can't have love, one can at least be famous, right?





- *A5678: A Musical Revue Resorts, San Diego
- *The Addams Family Pan Theatre, Hollywood
- *Aladdin, The Princess & 1 Magic Lamp - Theatre Wes Angeles
- *A Little Night Music East Players, Downtown
- *American Idiot Segersti Center, Costa Mesa
- *Annie Glendale Centre T Glendale
- *Baby A Musical Covina (for the Performing Arts
- *Chicago Performance Ri
- *Crazy For You Morgan-V Theatre, Santa Monica
- *The Doomsday Musical | Theatre, Hollywood
- *Evangeline the Queen of | Believe - Bootleg Theater, Angeles
- *Fellowship! A Musical Par Trepany Theatre, Hollywoo
- *Follies Ahmanson Theat Downtown
- *Geeks! the Musical Writ-Repertory, Hollywood
- *HAIR The Tribe @ El Cen Theatre, Hollywood
- *Hands on a Hard Body L Playhouse, La Jolla
- *The Immigrant the Music West Coast Jewish Theatre



Brightman (pictured above) plays two other very funny characters in the show. As Jeff's slacker roommate Chazz he shows off his ability with deadpan comedy, and as Jenny's roommate Evan, he is hilarious as the ultimate obsessed gay fan of the show who tweets his every thought while wearing a periwinkle blue OnePiece of Norway. Altar has even written a brilliant twitter song for him that will make you laugh out loud, but be careful you don't miss any of the lyrics. They're just too good. It's one of seventeen terrific tunes with smart, inventive lyrics you could blast in the car if there was a cast recording available. The singers, together with music director Vadim Feichtner and his band, bring these songs vividly to life. Production values are high; lighting designer Tyler Micoleau dresses the stage like an artist with bright colors and warm tones that fill out Michael Schweikardt's cheesy pop-up game show set.

Composer Itamar Moses describes reality TV as a "fascinating slow motion

Playhouse

- *Jane of the Jungle Soutl Repertory, Costa Mesa
- *Jersey Shoresical Hayw Theatre, Los Angeles
- *The Last Five Years Con Theatres, Hollywood
- *Les Miserables Segerstr Center for the Arts, Costa I
- *Los Otros Kirk Douglas Theatre, Culver City
- *Million Dollar Quartet -Pantages, Hollywood
- *Monty Python's Spamalot Musical Theatre West, Long
- *Nobody Loves You The (Globe, San Diego
- *No Time To Weep Matrix Theatre, Hollywood
- *The Pajama Game Dowr Civic Light Opera
- *Peter Pan Glendale Cent Theatre, Glendale
- *Peter Pan La Mirada The for the Performing Arts
- *Peter Pan Fox Performir Center
- *Re-Animator the Musical Hayworth Theatre, Los Ang
- *The Scottsboro Boys The Globe, San Diego
- *Shenandoah Musical The Guild, Glendale & Thousan
- *Showgirls/Jurassic Park Lounge Theatre, Hollywood
- *Songs For A New World -Theatre Company, Los Ang
- *Stoneface, The Rise and I Rise of Buster Keaton - Sac Fools, Los Angeles
- *They're Playing Our Song Pasadena POPS, Pasadena
- *Too Old For The Chorus Resorts, San Diego
- *Virginia City Hudson The Hollywood

train wreck" and there's no doubt that as much as we may ridicule it, we still can't look away. Sadly, that too has become part of our culture.



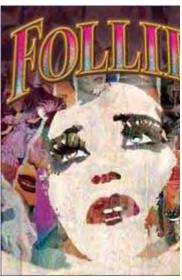
Clifton Duncan as Haywood Patterson and the cast of The Scottsboro Boys

The story of *The Scottsboro Boys* is a train wreck of another kind that we might wish we could look away from but that history dictates we cannot. The racially charged south of the 1930s is brought to life with charismatic originality via Kander & Ebb's jingle jangly minstrel show. Using this outdated form of American entertainment (outdated for good reason) will definitely cause you moments of discomfort as you watch its blunt presentation of black and white stereotypes but it's actually the perfect lens through which to view the sheer horror of what happened to the Scottsboro Boys.

The Old Globe's production is one of the true highlights this season in San Diego and if you are anywhere within driving distance it's a "must see musical." Five time Tony Award winner Susan Stroman directs and choreographs an athletic production that never misses an opportunity to use the theatricality of the stage to highlight the circus spectacle nature of the case. And it comes with a whole lotta singin' and dancin' to drive the message home.

Kander & Ebb's score is packed with songs that will linger in your ear long after you've left the theater. "Commencing in Chattanooga" will have you bouncing in your seat with its infectious upbeat melody just as "Alabama Ladies" will make you laugh and squirm at the same time. Tap dancing in prison with men being electrocuted wins dumbfounded kudos for its audacity and "Go Back Home" is a heartbreaking ballad led by Haywood that is simply beautiful.









Jared Joseph, Ron Holgate, and JC Montgomery

Every single performer onstage is outstanding and together they create an extremely moving musical. It's hard to single any of them out for they are all uniquely featured, sing and dance with ridiculous precision, and bring every ounce of energy they have to their roles. Jared Joseph and JC Montgomery as Mr. Bones and Mr. Tambo rip through numerous stereotypical characters with brash authority and Clifton Duncan, as Haywood Patterson, is especially powerful as a man who isn't willing to buy his freedom with a lie, even though it is a lie that has jailed him in the first place.

The rest of Scottsboro Boys are David Bazemore as Olen Montgomery, Nile Bullock as 13-year old Eugene Williams, Christopher James Culbertson as Andy Wright, Eric Jackson as Clarence Norris, Cornelius Bethea as Willie Roberson, James T. Lane as Ozie Powell, Clifton Oliver as Charles Weems, and Clinton Roane as Roy Wright (who teaches Haywood how to read in prison). Master of ceremonies Ron Holgate plays the The Interlocuter and C. Kelly Wright is the Lady - a haunting presence throughout the show.





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The Broadway Critic B

Technically the production uses simple but bold elements to enhance the storytelling. Scenic designer Beowulf Boritt wraps the stage with a purposely off-kilter set of frames that resemble the outline of a boxcar, or pages of a story book gone wrong, and supports the progression of chaos in the story with the heap of chairs, used to create different locations, that become increasingly more of a mess. Ken Billington's lighting design is equally as powerful and together with Jon Weston's sound design and Toni-Leslie James' costume design, make for a rich visual experience.

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Cook County Jail matron "Mama" Morton, weenie husband Amos and bleeding-heart gumshoe reporter Mary Sunshine show up, and Flynn makes short work of the milquetoast media in "We Both Reached for the Gun," the show's strongest and funniest number.

From there, jailmates Hart and Velma Kelly form a nightclub double act that takes Chicago by storm, leaving the gals with nowhere to go but up.

It's a cute and fanciful story, tailor-made for the natural hollows of a live performance space (another reason to marvel at the movie, whose setting by definition lacks depth). That's what's so hard to understand about this show's physical logistics. Thirteen musicians are sitting directly on top of the action, like a VIP onstage audience, as the performers navigate from side to side, like metal ducks at a carnival concession.



You'd know John O'Hurley if you saw him—and because he's playing Billy Flynn, you'll get your chance.

Carol Woods' generous "tat" as "Mama"; Velma's great contortions as turned by Amra-Faye Wright; Amos' frump, portrayed by Ron Orbach (dig his superb "Mr. Cellophane"); Billy's benign neglect in John O'Hurley's turn; the hilarious ditziness R. Lowe lends to Mary Sunshine: All get highly unfair hearings under the strange schematic. It's almost as if the producers, aware that the unremarkable Brinkley carries the show, are trying to cut their losses through containing her.

<u>Click here</u> to see the trailer from a London production of Chicago.

Problem is, there's no way the cast can be expected to cultivate a culture of ensemble under those conditions. John Lee Beatty's appropriately dank scene design, Ken Billington's sketchy, mood-setting lights and William Ivey Long's costumes suffer accordingly—those trappings are only as effective as the personnel, who are too busy traipsing laterally to help show them off.

You'll enjoy this show's potential, but it only comes in fragments. Meanwhile, you don't have to wait for the movie, because it's already here.

This review is based on the opening-night production of May 9. Chicago runs through May 13 at Civic Theatre, 1100 Third Ave. Downtown. \$43.50-\$105.75. 619-570-110, broadwaysd.com

Short shrift

The Scottsboro Boys is excellent minstrelsy, but its sense of history is almost nonexistent

Haywood Patterson was illiterate when he was thrown in jail for rape in 1931, but within eight months, he was writing letters home and knew the capitals of all 48 states. The Elberton, Ga. native would find himself on a first-name basis with one of those states during his 21 years in stir—five Alabama prisons would take him in, and he'd escape twice, managing to elude authorities for three years the second time. He was condemned to death three times during four trials (his fourth resulted in a 75-year sentence) and, in a nod to his past illiteracy, managed to write *Scottsboro Boy*, a book about his life in prison.

In other words, Patterson was exceptionally wily and bright and is probably a cult hero to some, in the way that young Bonnie Parker (who reportedly never fired a shot in her Bonnie and Clyde days) garnered a *de facto* fan base. Patterson, in fact, is easily the most interesting of the so-called Scottsboro Boys, the nine blacks arrested for the rape of two Alabama white women. The current Old Globe Theatre production of *The Scottsboro Boys* could use a lot more of him—while this musical is

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Olen Montgomery, Eugene Williams and Clarence Norris (from left, David Bazemore, Nile Bullock and Eric Jackson) set the stage for The Scottsboro Boys. (Photo by Henry DiRocco)

well branded and is choreographed to perfection, it's also a history play, and to see it, you'd almost never know that.

The Scottsboro Boys get their name from the Alabama city in which their first trials were held. The defendants ranged in age from 12 to 19 and had been arrested following a racial skirmish on a train traveling between Chattanooga and Memphis. Victoria Price and Ruby Bates, aboard the train in overalls, alleged the boys had raped them (to no avail, Bates would later recant); from



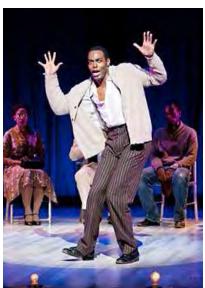
The real-life Haywood Patterson, who showed remarkable aptitude in prison, died of cancer at 39 in 1952. (Google image)

there followed years of makeshift trials, frame-ups, angry mobs, dropped charges and routine changes of venue.

Clarence Norris, the last surviving member of the group, was pardoned by Alabama Gov. George Wallace in 1976 and died in New York at age 76 in 1989. Patterson, arrested while on the lam, died of cancer in 1952 at 39.

The show is an account of the men's time in prison, their dashed hopes following their second trials, abuse by the guards (there's a terrific number in the show called "Electric Chair," where the screws badger and threaten 13-year-old Eugene Williams, played by Nile Bullock), the state's resentment of East Coast "Jew money" as a factor in the hearings and the general mayhem in and out of the jails.

Librettist David Thompson, composer John Kander and lyricist Fred Ebb are of one mind, painting their stage pictures with a healthy dose of minstrelsy and song-and-dance—the horror of the crime is more keenly felt amid the ironic, almost festive atmosphere (the Interlocutor, played by Ron Holgate, makes a delightful barker, and Jared Joseph and JC Montgomery are bumbling and satirical as the defense and prosecution attorneys).



No way Haywood Patterson (Clifton Duncan) will plead guilty to something he didn't do. (Photo by Henry DiRocco)

Beyond that, we never learn much about the trials' place—and, therefore, the truth of the case---in America's racial history. The Scottsboro trials, after all, let to the elimination of all-white juries in the South and sparked chasmic racial divisions that lasted for decades. Pretty strong stuff for a show that gives such topical shrift to real-life race relations. Even Patterson's lucky horseshoe and Norris' parole violation, simple fodder for solid character development, are left out of the discussion altogether.

But, *man*, can director Susan Stroman plot choreography! The more high-spirited numbers look almost like folk dances (check out "Minstrel March," the opening piece), while the low-slung entries ("Chain Gang," sung by the cast) make great use of each actor's physicality. Meanwhile, Clifton Duncan's Patterson is every whit as imposing and introspective as a musical's centerpiece should be, and Eric Jackson's Norris shows a special and memorable set of street smarts.

Like the rest of the show, Eric Ebbenga's music direction is almost too fastidious. Toni-Leslie James' costumes,

meanwhile, bring out the lawyers' true colors, and Ken Billington's lights and Jon Weston's sound

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welcome Stroman's choreography with outstretched arms. Beowulf Boritt's set depends largely on a cluster of interchangeable parts, cleverly used.

Until deep into the show, I wondered about the shadowy figure who quietly sat in on the major action almost all the way through. She has all of two lines in the play, and she delivers them at the end with a true freedom-fighter's passion and conviction. You'll recognize her immediately, more so because the Scottsboro trials are theoretically the birth of the American civil rights movement.

Her appearance in context is deathly short and oversimplifies the gap her real-life bravery bridged between the Scottsboro circus and modern-day race relations, which are arguably better (in some ways hugely so) than in 1931. But Thompson gets extra points for acknowledging this pivotal bit of history in

Watch the Broadway cast of The Scottsboro Boys turn out "Hey-Hey-Hey-Hey."

a musical that, for all its good points (and there are many), could have used a few doses more of it.

This review is based on the opening-night performance of May 5. The Scottsboro Boys runs through June 10 at the Old Globe Theatre mainstage, 1363 Old Globe Way in Balboa Park. \$39 and up. 619-23-GLOBE, oldglobe.org

--Martin Jones Westlin

ON SCREEN

The good guy wins

Narrator Tim Allen's a doofus (what else is new?), but he can't compete with *Chimpanzee*'s story and visuals

BY JAN GUNYON



Oscar looks the worse for wear as he seeks refuge against the trials of orphanhood. (Google image)

Remember Scar, from Disney's *The Lion King*? He was the bad-guy lion who plotted to kill King Mufasa and take over an African savanna, only to be ousted years later by the eponymous and resurgent Simba, Mufasa's son. No such outcome on the primate side of things, if the movie *Chimpanzee* is any gauge. *This* Scar wins his turf for the foreseeable future, orphaning little Oscar and expelling his gang from part of the Ivory Coast's Tai rainforest, where he grew up. Oscar's only 3, and he needs to find a surrogate parent or die in the attempt.

He latches onto a stepfather, of sorts, and the new dad has cred; he's the head of the newly dispossessed clan. Oscar and his little cherub face are gonna be just fine, thanks, and the producers have coughed up a perfectly watchable movie to prove it. *Chimpanzee* is a very handsome documentary about a not-always-agreeable group of primates who sometimes resort to amazingly cruel violence (all offscreen, of course, for the kids' sake) in their affairs. The tear-jerker stuff contrasts with all the heavy drama, and, predictably and amid the absence of any human characters, it works very well.

There's nothing terribly heavy here, unless you count director Alistair Fothergill's perseverance in tracking the animals. The

stealthy Fothergill and his crew weathered 100 percent humidity and vicious rainstorms to get his footage of these remarkably intelligent creatures in their actual habitat, and their work was good

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Behanding, Spring Awak...

Scottsboro Boys, Mainly Mozart, LJ Symphony

May 8, 2012



Ken Howard photo

Scottsboro to Mozart to Mandeville Auditorium

Kander & Ebb musical in West Coast premiere

The Scottsboro Boys O O O O Seen opening night May 5

Talk about your Post Traumatic Stress Disorder! At the end of the musical playing in the Old Globe Theatre through June 10, the nine wrongly accused Alabama teens in John Kander and Fred Ebb's The Scottsboro Boys reel off their inglorious ends, revealing to us more moderns that each suffered from PTSD. But at the time the musical is set we hadn't named the disorder.

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More Moby



Raisin and In the Wake



Moby and me plus Bocc...



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David Bazemore as Olen Montgomery, Eric Jackson as Clarence Norris,

James T. Lane as Ozie Powell and Shavey Brown as Willie Roberson and the cast

Photo: Henry DiRocco

After their experience in numerous trials (as a group, in smaller groups and as individuals) between 1931 and 1937, one, Haywood Patterson, died many years later, in prison, having penned *Scottsboro Boy*, his honest account of the trials and the boys' experience. Another, Clarence Norris, wrote a book titled *The Last of the Scottsboro Boys*. The rest, even the four who were released in 1937 and immediately were put into vaudeville, suffered ends as inglorious as today's sports heroes and war veterans trying to adjust to reality after the trauma of war or fame, taking their own lives, drinking themselves to death, or simply disappearing from public life.



Jared Joseph, Ron Holgate and JC Montgomery Photo: Henry DiRocco

After having been propelled by book writer David Thompson and director Susan Stroman through Kander and Ebbs' two-hour frolicsome, minstrelsy-based iteration of the Boys' experience, the playgoer, too, has difficulty re-entering the real, big-moon world.

Those who come to the story uninformed may expect that justice will be done. There is

nothing of justice in this historically accurate though ironic show, and one carries home only a profound sadness for the boys whose lives were ruined by a lie. The prevarication saved the rear ends of two shady ladies who claimed they'd been gang raped by all nine boys. Even when one recanted her testimony in a courtroom setting, the original lie was upheld.

It began March 25, 1931. The Scottsboro Boys were riding the rails from Chattanooga to Memphis, hoping to find a job. The train was stopped because of a rumble with some white boys who were also aboard, and the two white women accused the African-Americans of rape. What ensued has b Send feedback

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Charlene and Brenda in the Blogosphere M.

Classic Flipcard Magazine Mosaic Sidebar Snapshot Timeslide up against history and the system.

Scottsboro Boys, Mainly ...

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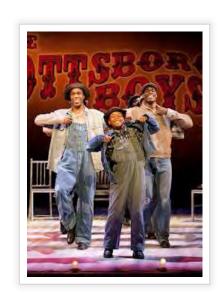


Enemy of the People, A...



Behanding, Spring Awak...

The Scottsboro Boys' trials had such entertainment value and national fascination that the situation was likened by the media to a minstrel show. As Thompson points out, Americans love their trials and follow them avidly (think media frenzy). Minstrelsy gave Kander and Ebb, Stroman and Thompson their metaphor for this core travesty of justice. They invented nothing. History, newspaper accounts, trial testimony and books provided their research materials.



David Bazemore, Nile Bullock and Eric Jackson as Clarence Norris

Photo: Henry DiRocco

The Scottsboro Boys premiered at off-Broadway's Vineyard Theatre in

February 2010, moved to Minneapolis' The Guthrie Theatre for a sold out engagement of ten weeks, and then played on Broadway for two months, closing in December 2010. The current production is shared with American Conservatory Theatre where it plays June-July 2012. Additional regional theatre productions are being discussed.

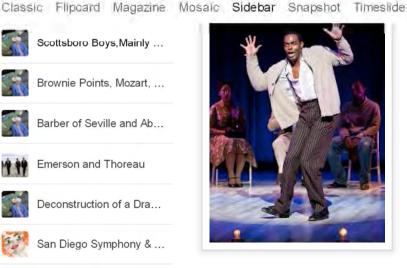
The story-telling works like this: The Interlocutor (dignified, rich-voiced **Ron Holgate**, the only white man in the show) enters with the two traditional comedians that sit at the ends of the minstrelsy semicircle, Mr. Bones (**Jared Joseph**) and Mr. Tambo (**JC Montgomery**). He calls for the minstrels – The Scottsboro Boys – played by **David Bazemore**, **Nile Bullock**, **Christopher James Culbertson**, **Clifton Duncan**, **Eric Jackson**, **Shavey Brown**, **James T. Lane**, **Clifton Oliver** and **Clinton Roane**. All play other roles in the minstrel show of the night – The trial of the Scottsboro Boys. Protagonist Haywood Patterson pleads, "This time can we tell the truth?" Joseph and Montgomery portray trial attorneys, guards, etc., and Lane and Oliver portray the accusers, Victoria Price and Ruby Bates. Holgate portrays the Governor of Alabama and the trial judge. The only woman in the company, **C. Kelly Wright**, portrays a silent character known only as The Lady.

The leading character is Haywood Patterson, brilliantly played by Duncan, who has great appeal. His nemesis among the boys is Clarence Norris (Eric Jackson). Nile Bullock, who dances in amazing fashion and holds his own musically ("Electric Chair" and "Go Back Home") portrays Eugene Williams, the youngest Scottsboro Boy. Montgomery excels as Samuel Liebowitz, the despised Jewish defense attorney from New York ("That's Not the Way We Do

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Clifton Duncan Photo by Henry DiRocco

intimate scene takes place in "The Box" (solitary confinement) where Patterson is confined for misbehavior. Roy Wright (Roane) teaches Patterson the alphabet, — the whole world opens and Patterson vows to write the truth. Duncan is a big, charismatic guy with a big, charismatic baritone. He shines in "Nothin'," "Make Friends With the Truth," and "You Can't Do Me."

Though *The Scottsboro Boys* is clearly an ensemble show, Duncan is the character with which one identifies. The rest is razzmatazz, though the storytelling is cumulative, and there is an attitude shift

among the minstrels that leads to subtle rebellion. The show delivers an 11th hour wallop laden with visual and cultural messages. Is it too much? Not enough? Brilliant? Your call. Certainly Kander and Ebb.

Stroman's direction and choreography (lots of tap and acrobatics) are wondrous. Beowulf Boritt's scenic design, Toni-Leslie James's costumes, Ken Billington's lighting, and Jon Weston's sound are polished and top-notch. Add to these music direction by Eric Ebbenga, who also conducts, orchestrations by Larry Hochman, arrangements by Glen Kelly and David Loud, and an eight-piece union (American Federation of Musicians of the United States and Canada) orchestra and the musical support could not be better.

Plays Tuesday-Sunday through June 10 in the Old Globe Theatre, 1363 Old Globe Way, Balboa Park, www.theoldglobe.org or (619) 23-GLOBE.

Brenda's Classical Gas

Brenda does Mozart

Friday and Saturday (May 4 and 5) chamber music curator **Anne-Marie McDermott** brought in a brilliant wind quintet called **Windscape** to participate in the Mainly Mozart Festival's month-long occupation of The Neurosciences Institute's excellent auditorium. Brenda attended the Friday concert (the two weekend concerts are totally different).

Brenda loved Gyögy Ligeti's Six Bagatelles for Wind Quintet, possibly because they are so playful and so are the Windscape players (founded 1994), Tara Helen O'Connor, flute, Randall Ellis, oboe, Alan R. Kay, clarinet, Frank Morelli

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(Alex Brightman), a gratingly self-assured ladies man; and Christian (Kelsey Kurz), just what the name implies.

Jeff avoids the many manufactured opportunities to connect – the 3D room, pillow-fighting room, mirror room, obstacle course of love, each of which provides more opportunities for Moses-Alter lyricism, in which even the oddest phrase can be part of a happy couplet, and Alter's rock-driven show tunes. The one fan we meet, Jenny's roommate Evan (Brightman, again), has a creative use of hashtags that gives the writers a source of hilarious, stanza-ending buttons.

It is a waste of time and space to cite individual virtues of this cast. Theykeep their characters real within the show's unreal comic context. They'd make a ho-hum show worth watching. With this invigorating material, the acting, singing, and dancing simply soars. Only because we've seen and reviewed her before, in John Doyle's **Sweeney Todd**, will we mention Ms. Molina. Called on for the most revealing moments, the former Joanna shows commitment enough to eliminate any trace of her character's potential cliché. And, she is matched in versatility and talent by the other seven.

The musicians under keyboardist Feichtner's direction are Vince Cooper (guitars), Michael Pearce (bass), and Kevin Koch (drums). Michael Schweikardt's set is a glossy floor with inset light boxes and a center disc that rises for a singing platform, sinks for a spa, or remains level for the dance floor and studio. There's a couch for Jeff's and one for Jenny's and a few hollowed out wooden TV frames scattered about for monitors. Emily Pepper designs appropriate costumes for both the folks at home and the folks in TV Land, while Tyler Micoleau lights with the same distinctions.

Moses, who seemed at the top of his game in his recent *Completeness*, has gone beyond. Jeff's ultimate match may be as obvious from their first meeting as is his mismatch with Tanya, but the rewarding surprises aren't in the plot. They are in the writing and performing. Lyrics are rich and contemporary and clever and rarely if ever does the disciplined pair reach for a rhyme. Moses and his Alter-ego have given the tired old boy-meets-girl, boy-loses-girl plot an entertaining new twist that is cause to celebrate. The last show that gave us such encouragement was Kristoffer Diaz' *Welcome to Arroyo's*, on this same Stage. Somebody's doing something right.

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Clifton Duncan (center) and the cast of the West Coast Premiere of *The Scottsboro Boys* at The Old Globe / Henry DiRocco

Railroaded

Cosmeticians apply facial masks to stimulate the skin and, as they peel them off, extract impurities. In the musical *The Scottsboro Boys*, receiving its West Coast premiere at The Old Globe (through June 10), the show's creators apply the mask of

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minstrelsy to their storytelling so that, when the characters remove the blackface in a third-act act of defiance, public complacency might be peeled off with it and greater awareness stimulated.

Sadly, the 80-year-old story of how nine innocent African-American teenagers were convicted on a trumped-up rape charge is not out-of-date. Not when, on *the night before the performance reviewed here*, an African-American man living only miles from the theater **announced** that after five years in prison for a rape he vehemently denied, the accuser admitted she had lied.

By using minstrelsy's blackface, cartoonish costumes, and exaggerated stereotypes for the narrative's principle guides, composer-lyricists John Kander and Fred Ebb, author David Thompson, and director-choreographer Susan Stroman employ a theatrical travesty to lay bare a judicial one.

In the forward to *Inside the Minstrel Mask*, the editors call blackface minstrelsy "the chief American popular entertainment of the 19th Century," and "truly significant in shaping American ideas about race, class, and gender." The stereotypes it perpetuated helped justify public complacency that was complicit in the men spending a combined century in prison before all were exonerated. And there were countless other incidents, usually settled not by trial but by lynching.

That these songs are written by a pair of mainstream musical theater legends has a sublime resonance of the mass-appeal entertainments that are being mocked. It is Thompson's book that lays the tracks for Stroman's sure direction and inspired choreography. From the first, unhurried moments, we feel the firm hand of someone who intuitively knows the pulse every moment demands. She gets the mix of contradictory styles to reveal the uncomfortable truths hiding behind the exaggerated smiles.

"No crime in American history," writes Douglas O. Linder in his exhaustive **Scottsboro Boys article**, "let alone a crime that never occurred, produced as many trials, convictions, reversals, and retrials as did an alleged gang rape of two white girls by nine black teenagers on a Southern Railroad freight run on March 25, 1931.

During the depression, laborers looking for work would travel from town to town by train. The Southern Railroad freight route from Chattanooga to Memphis, two cities along the southern edge of Tennessee, traveled through Alabama. On that Spring day in 1931 the train carried a couple dozen of these migrants, including nine black teenagers and two white women scattered atop the cars. One white rider walking along a boxcar roof stepped on the hand of one of the older black riders, Heywood Patterson, who was holding on from the side. A fight erupted and it ended when all but one white rider were chased off. Some of the derailed boys complained to a stationmaster and he alerted the police at the next stop who were waiting with dozens of armed men to arrest those involved in the fight. Instead, they simply arrested every black rider and locked them in the nearest jail, in Scottsboro. The two women added fuel to the mob anger by claiming that they had been raped by the black men.

Trials began with a fortnight and lasted through a series of retrials that went on for six years. The interminable process is described in detail in the article referenced above and a PBS documentary (linked at right) and many books and films. *The Scottsboro Boys* does well to take us through it, but with the important added dimension of illuminating theatricality.

In a circus atmosphere presided over by the Interlocutor (Ron Holgate, looking like Uncle Sam in Colonel Sander's suit), 17 new Kander & Ebb songs, with titles like "Chain Gang," "Alabama Ladies," "Commencing the Chattanooga," propel the 105-minute, intermissionless show, helping move the narrative while also maintaining minstrelsy's variety show pacing.

The Interlocutor is abetted by two outrageous minstrel show characters, Mr. Tambo (Jared Joseph) and Mr. Bones (JC Montgomery), in wild costumes by Toni-Leslie Jones that would make the most ridiculous vaudevillian look reserved. Tambo and Bones are co-narrators who fill in as many of the story's principle characters. The nine Scottsboro Boys are played by a versatile ensemble led by Clifton Duncan as Patterson. The others are David Bazemore as Olen Montgomery, Nile Bullock as Eugene Williams, Christopher James Culberson as Andy Wright, Eric Jackson as Clarence Norris, Kendrick Jones as Willie Roberson, James T. Lane as Ozie Powell, Clifton Oliver as Charles Weems, and Clinton Roane as Roy Wright. When portraying their characters, the performances are dramatic and compelling. However, when called on to play side characters who get the cartoon treatment, they transform instantly and completely.

One more character is woven through the story. The lone woman in the play, simply identified as The Lady (C. Kelly Wright), is a mysterious presence serving whatever function is called for. The show opens as she waits on a bus stop, with a pastry box ala Forest Gump, and then, like Gump, seems to be everywhere observing what is happening. She may be a mother, a sister, a girlfriend, or a member of a crowd, but she is a conscientious observer who will gather all these experiences that we watch and, with the clarity that comes once the masks and blinders are removed, utter her only line of dialogue. Wright provides a transcendency here, magically lifting the already superior musical into another realm of significance.

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BLOGS / AROUND TOWN / WINTER-SPRING 2012 / STAGE REVIEW: THE SCOTTSBORO BOYS



Stage Review: The Scottsboro Boys

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The Old Globe presents a controversial and moving show

tweet

BY KIMBERLY CUNNINGHAM



Henry DiRocco

Senior editor Erin Meanley loves a triple time-step more than anyone I've ever met, even if it's set against the backdrop of an electric chair and a segregated South circa 1930.

Enter *The Scottsboro Boys*, a musical making its West Coast debut at the Old Globe. The show is heavy—heh-VEE. It tells the true story of nine black men falsely accused of raping two women in Scottsboro, Alabama.

Rape and prejudice? Not even tap dancing and jazz hands can make that funny. And it's not supposed to be. The play, portrayed as a Vaudevillian-type minstrel show, is meant to be shocking. (The

composer and lyricist team, Kander & Ebb, also did *Cabaret*.) The minstrel thing, I later read, was an artistic commentary on the criminal trial of these men. In other words, it was a joke. Again, not the funny kind.

But my, oh my, is that tap dancing swell. Hip, hip hooray for Susan Stroman, director and choreographer extraordinaire! Stro-Man, she knows her stuff. (Remember the woman in the yellow dress from *Contact* and the show-stopping numbers from *The Producers*? All Stroman.)



And the cast is gorgeous—strong voices, hot bodies, with emphasis on the latter. Their a cappella harmonies are chill-worthy.

Also, there is a very powerful and moving revelation in the final moments of the show. I won't spoil it for you, but just know there's a pay off, if you can hang in there till the end.

As an American, I walked out of the theater ashamed and embarrassed by this sad mark on our nation's history. I had a pit in my stomach, and found myself wanting to talk about it, which is always a good sign. Because, in a time when so many of us tap dance our way through life, ignoring the issues at hand, a thought-provoking piece of art is a welcome change.

SEE IT

The Scottsboro Boys

Old Globe Theatre

Through June 10

Music and Lyrics by John Kander and Fred Ebb Book by David Thompson Direction and Choreography by Susan Stroman



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Mama Mary

Mama Mary is the host of the her own blog The Mama Mary Show, a freelance writer/casting agent/event coordinator, a mom to two spunky little girls and an a over-zealous GLEEk.

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The Scottsboro Boys – A Must See



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This past weekend I had the privilege of attending the West Coast Premiere of The Scottsboro Boys at The Old Globe Theatre. I am still on a high from the show and am plotting ways to get back to see it a second time.

The Scottsboro Boys was the brainchild of the dynamic Broadway duo, John Kander and Fred Ebb of Cabaret and Chicago fame. Just as Cabaret used a seedy nightclub to tell a story of the Holocaust and Chicago used vaudeville to depict the corrupt underbelly of the justice system, The Scottsboro Boys follows suit by portraying racism in America through a merry Minstrel Show.

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This Tony-award-nominee, tells the true story of nine African American boys who were wrongfully charged with rape and falsely imprisoned back in 1931. Despite its heavy, unnerving subject matter, *The Scottsboro Boys* is a musical delight and one of the best shows I have seen in San Diego. In the very first number, "Hey, Hey, Hey," I was bowled over by the talent, by their voices, their charisma and their collective chemistry. I knew I was in for a memorable, foot-stompin' experience.

As soon as the Chattanooga Line steams rolls to a close in the third song, and the claim against all nine unsuspecting Boys is made by the "Alabama Ladies," the lightheartedness of the show takes a scissor kick to the gut. With songs like "Electric Chair" where a tap-dancing twelve-year-old faces his potential electrocution and "Nothin'," where one of the nine realizes, "I ain't done nothin' but I'm goin' to die," the harsh reality of the story sinks in.



For the duration of the show, the Boys' heavy plight is punctuated with plunks of the banjo, taps of the tambourine, and brilliant, satirical levity. It is genius storytelling and outstanding musicality from beginning to end.

Some of the standout performances for me included Jared Joseph as Mr. Bones, Clifton Oliver as Charles Weems, JC Montgomery as Mr. Tambo (and as the Jewish New York lawyer Samuel Liebowitz), and Clifton Duncan as Haywood Patterson (you could hear a pin drop during his closing monologue).

Side note: I practically accosted Clifton Duncan when I saw him outside the theatre so I could snag this photo. Notice my teary eyes.

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Mary Burt-Godwin with Clifton Duncan

I would venture to say, reluctantly so, that because of its subject matter, The Scottsboro Boys may not be for everyone, (there is a reason it closed after only six weeks on Broadway), though, given the fact that racial injustice still occurs in our country, it really should be for everyone (there is a reason it was nominated for twelve Tonys). I haven't stopped thinking about it since I cake-walked out of the theatre and the soundtrack will be on repeat in my home for a long time to come.

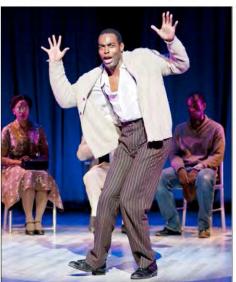
The Scottsboro Boys runs Tuesday-Sundays, now through June 10, 2012. Buy your tickets today!

Disclaimer: I was given two complimentary tickets to see this show, but the opinions expressed here are my own. I LOVED this show!

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THE BOYS' ARE **QUITE ALL RIGHT**



COURTESY OF HENRY DIROC

"The Scottsboro Boys," a cabaret-style musical, features a predominantly African-American cast and tells a grim civil rights story.

TITLE: THE SCOTTSBORO BOYS

TYPE: MUSICAL

WHERE: THE OLD GLOBE



Imagine that you saw one of America's grimmest civil rights stories being retold in a comedic manner on a brightly lit stage with humorous costumes, creative set design and an extremely talented

Now imagine that this story is a musical.

You have successfully pictured "The Scottsboro Boys," a cabaret-style musical by Kander and Ebb, the famed theatrical composers who also wrote "Chicago." This is the story of nine African-Americans who were falsely accused of sexually assaulting two white women on a train in the

1930s. Due to the lingering effect of racism in the American South, the nine men, who became famously known as the Scottsboro Boys earned national acclaim as products of a Jim Crow society that needed to be conquered by the egalitarian North.

However, despite the numerous trials, the Scottsboro Boys were continually tried as guilty and subsequently spent most of their lives

in prison.

On stage at San Diego's Old
Globe Theatre until June 3, "The
Scottsboro Boys" is by far one
of the best musicals I have ever had the chance to see. Not only does it share an unfortunately obscure story of racial conflict in American history, it also explores different regional perceptions of

races throughout the country.
As a theater enthusiast, I was completely enthralled with "The Scottsboro Boys" from the first song to the last curtain call.

Nominated for 14 Tony Awards

in 2011, "The Scottsboro Boys" has more depth and substance than making the drive, you will not be most modern musicals: it explores sorry. not only the story of the nine men, but also the changing concept of race in America.

The show is designed in a mod-

ern style, using a cast of only 13 members to play a variety of characters. Although this constant changing of characters could seem distracting for the audience, it is actually a very ingenious manner of portraying the importance of

stereotypical racial perceptions. For example, all but one of the cast members is African-American; however, two of the African-American men play the roles of the white women, exhibiting not only feminine quali-ties, but also racial stereotypes of Caucasian females in order to fully

portray their character change. Content aside, the show itself is a masterpiece. Using only nine chairs and a miniscule selection of props, the show truly relies on its message rather than its media to share the horrific experience the Scottsboro Boys endured. Without complex visuals to distract the audience, the story is clear and poignant, thus creating a theatrical experience that is so different from many modern musicals.

The ensemble is also amaz-ing: every member is perfectly cast, and portrays their part with the perfect amount of intensity. As mentioned before, many members are required to play numerous roles, which can often reflect the actor's versatility. Each actor was actor's versatinty. Each actor was flawless, and eases into his or her respective roles with depth, humor and character changes when appropriate. The perfor-mance alone is a reminder of the

importance of good acting.

However, "The Scottsboro
Boys" is more than entertaining.
Far more important is how the show proves that the genre of the musical is not limited to mere eye- and ear-pleasers, but can be highly political and critical. The fact that this doesn't mean sacri-ficing beautiful and sophisticated music and dance is a wonderful instance of the possible unity of critique and art.

I whole-heartedly recommend this show, and, if you feel like













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Musical Theatre News: The Scottsboro Boys at The Old Globe

April 30, 2012 03:43 PM EDT

views: 231



by **Paula T.**Member since:
November 15, 2007



Those of you who have read my theatre reviews know I am a harsh critic. Having seen professional productions, both good and bad, for 50 years in New York, Chicago, San Francisco, Washington D.C. and Los Angeles, not to mention more regional theaters than I can mention, and enough amateur theatricals to swear off everything on the stage, and having been educated by the best to recognize the zenith and the nadir, I usually give no quarter when I critique. In fact, there are times when my snark factor has gone right off the charts. Faithful readers, (what few there are of you) you may think the pod people have taken me away and left an alien theater critic in my place, because I am a squealing fangirl when it comes to The Old Globe's production of The Scottsboro Boys.

The Scottsboro Boys is a difficult musical to put on. Kander and Ebb, known for Chicago, Cabaret, and other dark musical comedies, run true to form with this one. It is based on a shameful episode in American history, when nine young Black men were tried and convicted of a crime they never committed, in fact, a crime that never occurred. They were a cause célèbre among American radicals in the 1930's and 40's, and the vocal protests that arose in the Northern states against the Alabama courts that convicted these young men both saved them from the death penalty and condemned them to repeated convictions based on a backlash against the interference of those protestors. Kander and Ebb chose to use the framework of a minstrel show to tell the story of these young men. The penultimate theatrical example of the Jim Crow South, the minstrel show puts audiences today in an uncomfortable place, squirming as they watch a White Interlocutor put Black men in clownish costumes and ridiculous makeup through a series of racially based jokes, songs and dances. The humiliation of the minstrel show died in the early 50's, when the civil rights movement exposed the biases and prejudices that fueled the antics of the blackface minstrels. I can still remember, when a child in New Jersey, being taken to the annual minstrel show that was put on by some benevolent organization as a fundraiser. Even then in the era of Amos n' Andy and Beulah, it never felt right, or funny. Between the subject matter and the framework, The Scottsboro Boys has some really controversial audience reactions to work through. Nevertheless, when handled properly, The Scottsboro Boys is an astounding piece of theatre. The Old Globe not only handles it properly, it has made it into a shining example of art and entertainment.















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I cannot say enough about the cast. I will give short shrift to the wonders of the direction, choreography, set design, costumes, and everything else about this production, not because they do not deserve praise, because they do. All are beautifully realized and could support an in depth review of their own. I only skim over them because the cast, OH! The cast! Has taken my breath away. Where did the Globe find this amazing group of incredibly talented young men from all over the country? How did they manage to put together an ensemble that is so perfectly matched, so seamless? Each and every player has his or her own spark of character, something not easy in a group of 12 men and one woman, some in multiple roles. Ron Holgate as the Interlocutor walks that fine line between being avuncular and threatening, and does it well. While I hesitate to make a comparison between actors, Holgate has managed to retain the very best of John Cullum's version of the role, in a good way, while still stamping it with his own impression. Jared Joseph and JC Montgomery handle their numerous personas, from cracker sheriffs to New York/Alabama lawyers with an ease that belies the difficulty in making each role individual. Jared Joseph's performance in "Financial Advice" is chilling, and JC Montgomery's "That's Not The Way We Do Things" is a highlight of the show. Clifton Oliver and James T. Lane in their roles as the flower of Alabama white womanhood (apart from their roles as Powell and Weems) are amazing...broad humor touched with pathos. C. Kelly Wright adds just the right feeling as Rosa Parks and the observing women throughout the trials.

But the stars are the Scottsboro Boys together. David Bazemore as the nearly blind Montgomery, trying to "see" what is happening to him is able to make a weak character understandable and engage the sympathy of the audience. Nile Bullock, the youngest of the Boys is a treasure. He dances, he sings, he swaggers and he cowers, all while breaking your heart. James T. Lane makes the doomed Ozie Powell a symbol that remains frozen in your mind, a symbol of the total destruction of an innocent man, left alive and not alive. Christopher James Culbertson and Clinton Roanes as the two Wright brothers are completely believable in their affection for and reliance upon each other, while Clinton's scenes with Clifton Duncan are heartstopping. Shavey Brown, as Willie Roberson, has a smile that lights up his face, making his character's suffering incandescent, adding so much to a role that could easily have been faceless. Eric Jackson gives Clarence Norris the righteous anger and uncontrolled rage of a man whose hope of any future is exploded by the lies that thrust him in the Scottsboro jail. Clifton Oliver is so totally the opposite of his distaff role as Victoria that it is hard to believe he is Charlie Weems as well. How he manages without schizophrenia is mindboggling. Lastly, Clifton Duncan as Haywood Patterson is just magnificent. He owns the stage without diminishing his fellow Scottsboro Boys, delivers raw feeling in his songs and dances, and emotes a range from rage to quiet dignity. His performance is one that makes you leave the theater with a sob caught in your throat.

I hate standing ovations. I think they are given out easily and that cheapens them. Since I am disabled, I often use that as an excuse not to stand. I stood last night. I stood before the lights and cast came back on. I stood before the curtain fell. And I applauded because this production, these technicians, these artists had created something wonderful. This is why I go to live theatre. If you get the chance, go, experience The Scottsboro Boys. You'll be a better theatergoer for it.

Old Globe Theatre

When: Previews begin Sunday. Opens May 5. Performances: 7 p.m. Tuesdays-Wednesdays (plus 2 p.m. May 30); 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays (no matinees tomorrow, May 5 or June 2). Through June 10.

Where: Donald and Darlene Shiley Stage, 1363 Old Globe Way, Balboa Park.

Tickets: \$39-\$103 (subject to change)

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THE OLD GLOBE | May 11, 2012 | ADD A COMMENT

The Scottsboro Boys at The Old Globe



Slideshow: The Scottsboro Boys

The Old Globe presents the West Coast Premiere of *THE SCOTTSBORO BOYS* the critically acclaimed musical about the story of The Scottsboro Boys. Playing through June 10th on the Donald and Darlene Shiley Stage in the Old Globe Theatre, this is presented in association with *American Conservatory Theater*.

John Kander and Fred Ebb were never ones to shy away from controversial or potentially polarizing stories in their musicals. In *Chicago* they mock the justice system with a pair of merry murderesses and *Cabaret* is set the tumultuous city of Berlin, just before Hitler's rise to power. So it is no surprise that Kander and Ebb chose to tackle the landmark trials of The Scottsboro Boys.

View slideshow: The Scottsboro Boys (http://www.examiner.com/slideshow/the-scottsboro-boys)

Base on a not particularly proud moment in American history, *THE SCOTTSBORO BOYS* is follows the true story of nine young black men aged 13 to 19 who were arrested on trumped up charges in 1931 Alabama. The nine men (and boys) were falsely accused of raping two white women on a train. The ordeal that followed involved a series of trials that would last over years, and in some cases decades. Their lives and experiences helped spark the civil rights movement.

So how does Kander and Ebb take this sensitive and politically charged moment and turn it into a musical? What device would best be used to tell this story? Kander and Ebb chose to frame it in the guise of a minstrel show. This format only helps reinforce the racism that is at the root of everything that happens to them. The cast of characters includes a kindly, old white southern Interlocutor (master of ceremonies of a minstrel show), the nine men who portray the accused and two performers who play the rest of the roles needed.

Mr. Bones (Jared Joseph) and Mr. Tambo (JC Montgomery) take on the roles of the abusive guards, the slick and conniving lawyers, and anyone else the plot requires. They play them with a gleeful energy; as fools who will do anything for a laugh to entertain their audience. Their cruelty and their cheerful willingness to "help" tell this story, only underscore the menace in their attitude and behavior.

Rating for THE SCOTTSBORO BOYS:

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Related topics:

The Old Globe

West coast premiere

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The nine young men are introduced to the audience as they are introduced to each other. Aside from the two brothers riding the rails, none of the men knew each other prior to this experience. They were all riding the rails in hopes of something better before they were pulled off the train. Nile Bullock plays the youngest of the group, a 13 year old boy who doesn't even know the definition of rape, the very crime he is accused of committing. Bullock is a wonderful performer and dancer, and his tap number "Electric Chair" is a great dance set within a child's nightmare. As the central character, Clifton Duncan is fantastic as the steadfast Haywood. He comes into jail as an illiterate young man and becomes the focal point of the story as he refuses to agree to a lie in order to get parole. The song "go Back Home" is gorgeous and Duncan's portrayal is both powerful and yearning; his greatest defiance is that he tells the truth.

Individually these actors are strong, with impressive singing and dancing skills. As an ensemble they shine, with many of them playing double or triple roles when needed. James T. Lane and Clifton Oliver are funny and galling as the accusing ladies in "Alabama Ladies". Vocally they are at their best as a group in their tightly harmonized numbers. Particular standout ensemble songs are "Commencing in Chattanooga" and "Southern Days".

As the Interlocutor, Ron Holgate is the perfect Southern gentlemen, smiling congenial and seemingly unaware of how inappropriate his requests are of these boys. This is never more apparent then when he encourages the boys to sing one of the "oldies" which turns out to be a lovely song about those consummate days of slavery. Mid song he commands them to smile and the smiles immediately appear, along with verses about lynching and danger. In this moment you know this is a man who is not just out of step with the world he is in, but also is can't understand why these boys would ever want things to change.

Hovering along the edges of the performances is The Lady, the silent witness to their suffering. The audience can easily recognize her as Rosa Parks. Her addition is not just for added drama, but as proof that the story of these boys changed lives in smaller and more personal ways. In 1931, the then Rosa McCauley met her future husband Raymond Parks at a NAACP rally. Parks presence in this show is representative of those that bore witness and then took action as a result of what happened to these nine young men.

The show balances on an uneasy tension between entertainment and indignation. The juxtaposition of a story about racism bring told via minstrel show seems like an incompatible pairing. Should we cheer at the entertaining tap number or not since it is set in the execution room while

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are we offended by their content? In our sometimes overly politically correct society, this show deliberately puts the audience in an awkward position to further drive home the story. To be clear, while Southern racism is given most of the blame, Northern patronizing attitudes both to the boys and the South in general are not given a free pass.

This musical is unsettling, thoughtful, infuriating and entertaining all at once. It steps outside of the traditional musical format and offers us an experience we will not forget. I urge you to take them up on this offer. The minstrel show is told through the eyes and attitudes of the South in 1931, which makes it all that much more affecting when Haywood starts the show by requesting, "This time can we tell the truth?"

THE SCOTTSBORO BOYS is playing at The Old Globe through June 10th. Tickets can be purchased online at www.TheOldGlobe.org (http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box in Balboa Park. Ticket prices start at \$39 with discounts available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

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Erin Marie is a dedicated theater attendee, theatre performer and worker, a dedicated talker, and has a lifelong passion for theater. She loves to tell everyone about the world class and varied theater offerings San Diego has year round! Send feedback or questions to soldheater.examiner@gmail.com.

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The San Diego Drama Kin

Sunday, May 6, 2012

THEATRE REVIEW: "The Scottsboro Boys" at The Old Globe

"Scottsboro" Mostly a Snoozefest:

The Old Globe's well-sung revival lacks pizzazz and panache

By Donnie Matsuda

Musicals about racial prejudice and injustice seem to be all the rage this year in San Diego.

And that can be a very good thing as the sorry stories and largely unwritten (and unacceptable) chapters of American history are finally given their chance to be heard by a mainstream audience. However, it's a very tricky thing to musicalize such tragic tales, as they don't easily lend themselves to bright and bouncy song-and-dance numbers and the pain of the past is hard to take in and enjoy as broad-based entertainment. Not to say that it can't be done and be done incredibly well (as Cygnet Theatre's powerhouse production of *Parade* proves with its evocative re-telling of the 1913 Leo Frank trial), but it has to be brilliantly inspired and masterfully executed if it is to gain a grand following. While the Old Globe's regional revival of **The Scottsboro Boys** has some of the former, it is somewhat sorely lacking in the latter.

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(L to R): Jared Joseph as Mr. Bones, Ron Holgate as The Interlocutor, and JC Montgomery as Mr. Tambo in "The Scottsboro Boys" at The Old Globe. Photo by Henry DiRocco.

The Scottsboro Boys details the trials and tribulations of nine young African American men as they are wrongly accused of raping two white women in Scottsboro, Alabama in 1931. Given the bigotry bred in the South, it is perhaps no surprise that these nine young men – aged 13 to 19 – found no safe harbor in the all-white, racially charged legal system as they were jailed and then tried and re-tried for crimes they never committed. In the end, it took 45 years before these boys were exonerated (some had died before seeing any semblance of justice), but their ongoing fight for freedom did spark changes in the legal system and eventually became a catalyst for the emerging Civil Rights Movement.

And now their stories are being given the musical treatment in **The Scottsboro Boys**, a sardonic blend of old-fashioned razzmatazz and historical fact, all framed within the context of a modern-day minstrel show. With a strangely satiric tone, David Thompson's book tries to lampoon the whirlwind of colorful characters that surrounded the boys' tragic journey for justice, while the modest ragtime-rich score by the legendary songwriting team of Kander and Ebb (a far cry from their edgy, more contemporary creations for *Chicago*, *Cabaret*, and *Curtains*) is much more subdued than its broad-based vaudeville scheme might suggest. The show has a little history of its own as it originally opened Off-Broadway in March 2010 and went on to a brief Broadway run (49 performances) which garnered it 12 Tony nominations and no wins.

He earned his degree in Hun from Stanford where he four as editor-in-cl Stanford Unde Research Jou on to earn an Stanford's Sc and he has cc Diego to start a new career love affair witl began at the a he started sin dancing with (East Producti he has played the Bay Area including chorassistant dire captain, tech propmaster, a administrator, performer. He newest role a and is excited the San Diego community. For contact Donni doctordonnie1

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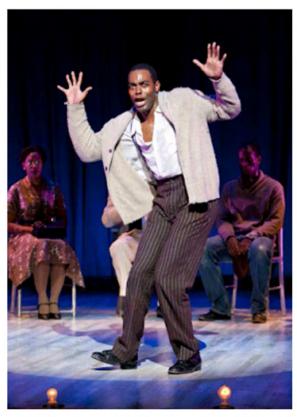




JC Montgomery as Samuel Leibowtiz and the cast of "The Scottsboro Boys." Photo by Henry DiRocco.

Currently in its West Coast premiere, the Old Globe's regional production (which is co-produced by SF's American Conservatory Theatre and essentially reunites the entire creative team of the Broadway show) is appropriately slick and well-sung as any professional mounting should be, but it is hindered by both its ineffectual central conceit as well as its tragic, tortuous historical underpinnings. It is a challenge to try to make this story stay true to its historical roots while also keeping it intriguing and entertaining to modern-day audiences, but it needs a fresh format and some creative constructs to make this bitterly unjust pill easier to swallow. Unfortunately, the production here has decided to go in the opposite direction and employ the archaic and potentially offensive motif of an old-timey minstrel show in order to frame the stories of these nine wronged men.

It is an idea that was born out of the actual 1930's court cases of the Scottsboro Boys in which these men – some of whom were too young to know what "rape" even is - were innocent victims of the media circus and the showy shenanigans of the "white is right" justice system of the era. But when applied to tell the musicalized version of the Scottsboro story (with a few 20th century performance styles thrown in for good measure), the minstrel motif that frames the show quickly begins to wear away the impact of its own storytelling and in fact begins to work against it – by constantly presenting stereotypical stock comedy in the guise of a story about racial injustice. Actually, the comedy – which is mostly juvenile and unfunny – is presented in sidebars (or rather, side-shows) by two narrators, Mr. Bones and Mr. Tambo, who are played by the most light-skinned of the black actors. It's a counterintuitive study in ethical and racial contrasts and it's one that doesn't make one compare as much as it makes one uncomfortable.



Clifton Duncan as Haywood Patterson (center) with C. Kelly Wright as The Lady and Eric Jackson as Clarence Norris in "The Scottsboro Boys." Photo by Henry DiRocco.

Fortunately, we can almost forget about the underdeveloped and uninspired concept, thanks to the potent performances of the Globe's uniformly first-rate cast. Most noteworthy is the powerfully-voiced Clifton Duncan as Haywood Patterson, who is the most clearly defined character in the entire show and who leads the band of boys with his passion for integrity and honesty. Duncan helms the cast in many of the musical numbers and blends a captivating presence with a booming baritone in such numbers as the jaunty and tuneful "Commencing in Chattanooga" (easily the best number in the show), the bluesy ballad "Nothin'," and the angst-filled and emotional 11-o'clock number, "You Can't Do Me."

Jared Joseph and JC Montgomery as Mr. Bones and Mr. Tambo, respectively, are brilliant caricaturists who pull out all the tongue-in-cheek stops they can to win the audience over with their all-knowing winks and mile-wide smiles. As they seamlessly embody a wide range of white supporting characters – from abusive guards to chauvinistic sheriffs to the boys' Northern Jewish lawyer Sam Leibowitz – they do what they can to make the broad comedy of their cartoonish characters more palatable to modern-day minds. And equally exciting is the versatile acting of Clifton Oliver and James T. Lane who portray two of the Scottsboro Boys while also doubling as Victoria Price and Ruby Bates, the white Southern belles who make the life-altering allegations of rape. With high pitch squeals and batting eyes, these two men induce more than a few chuckles in their silly, simpering ode to maidenhood in "Alabama Ladies" and "Alabama Ladies (reprise)."

And as the white ringleader of the show, Ron Holgate (almost a spitting image of

Uncle Sam himself) is appropriately commanding and clueless as The Interlocutor. His attempts to rally the boys to gather round and perform the cakewalk provide the show's most obvious metaphor for the changing tide of public opinion, as does the cameo stint by C. Kelly Wright as The Lady (an homage to Rosa Parks) as she sits silently perched on her chair watching the entire show from the side. Rounding out the cast are the rest of the Scottsboro Boys, all of whom are magnetic performers and enact their powerful historical counterparts with appeal and aplomb. They are: David Bazemore as Olen Montgomery, Nile Bullock as Eugene Williams, Christopher James Culberson as Andy Wright, Eric Jackson as Clarence Norris, Shavey Brown as Willie Roberson, and Clinton Roane as Roy Wright.



Ron Holgate as The Interlocutor (center) and the cast of "The Scottsboro Boys." Photo by Henry DiRocco.

Director and choreographer Susan Stroman uses every creative inch of her imagination to try and fit the saggy storytelling and caricatured characters of Thompson's ragamuffin script into more refined musical theatre conventions. She stages this piece with as much vibrant verve as she possibly can and showcases some brilliant work in the show's energetic opening number "Hey, Hey, Hey, Hey!" a fun yet not very functional shadow puppet play in "Make Friends With the Truth," and the ebullient toe-tapping tambourine dance, "Shout!" And if her tap-savvy choreography in Broadway's *The Producers* and *Young Frankenstein* were not fresh enough in our minds, she reminds us of her penchant for high-stepping hoofing in the truly electrifying tap trio, "Electric Chair."

The technical elements of the Globe's production leave much to be desired, but perhaps that's an attempt to stay true to the stripped-down minstrel show format. Beowulf Boritt's barely-there set consists of three raked wooden arches and a dozen or so mismatched chairs (which Stroman uses in a number of innovative ways to form boxcar bottoms, courtroom benches, and jail cells). Toni-Leslie James' costumes and Ken Billington's lighting are serviceable but not spectacular, while sound designer Jon Weston ensures that the excellent yet eclectic 9-piece orchestra - under the baton of

Music director Eric Ebbenga – doesn't miss a beat.



(Foreground, from left) Clifton Oliver as Victoria Price and James T. Lane as Ruby Bates with the cast of "The Scottsboro Boys." Photo by Henry DiRocco.

All things considered, the creative team behind **The Scottsboro Boys** should be commended for taking such a controversial yet creative approach to dramatizing this sad chapter in American history. It's a story that deserves to be told and perhaps with a little more savvy added to its script, a more in-depth exploration of its full cast of characters, and a lot more glitz and glamour, it will have a long-standing run on the regional circuit and finally do justice to the legacy of the nine **Boys** who most deserve it.

Things to know before you go: The Scottsboro Boys plays at the Donald and Darlene Shiley Stage at The Old Globe through June 10, 2012. Running time is 1 hour and 45 minutes without an intermission. Performances are Tuesdays and Wednesdays at 7pm, Thursdays and Fridays at 8pm, Saturdays at 2pm and 8pm, and Sundays at 2pm and 7pm. For more information or to purchase tickets, call (619) 23-GLOBE or visit www.TheOldGlobe.org.

Posted by Dr. Donnie Matsuda at 9:47 PM



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Show REVIEW Commentary (As seen on 5/1/12) SD Old Globe Theatre:

Award Winning Play - with Big Numbers



James T. Lane - (center as OIE POWELL)

The Scottsboro Boys



by Abelardo Rodriguez

In association with the American Conservatory Theatre, and nominated for 12 Tony Awards - the SCOTTSBORO BOYS - follows the true story - of nine young African American men - falsely accused of a terrible crime and their appalling unjust trials.



ZERO IN ON: SCOTTSBORO BOYS SD Old Globe Theatre Where: Cheryl White Theatre Performances: 4/29 - 6/10 www.sdoldglobe.org

The setting starts in the early 1930's ... and continues through the 80's - as we peer into each of the characters' lives - and discover what faces injustice may carry, we see the

struggle these men go through, and wonder if we have really had much progress.

"I don't tell people stories. I tell the truth" - said HAYWARD PATTERON - played by Clifton Duncan - and the stage - is a perfect place for this story to be told ... as

we are treated to a delightful music repertoire - full of talented performers with big voices, expressive faces, along with agility & presence on the stage. Each of the performers giving a unique voice - to the characters they are portraying.

Jared Joseph (as Mr. BONES)

The seamless time (and scene) transitions were well blocked - and in the brief moments a 'character' shares a timely piece of information - a set of chairs moved by the crew - changes the entire feeling of the stage



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The Scottsboro Boys

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Tony-award winning actor Ron Holgate takes center stage in the dynamic play "The Scottsboro Boys."

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May 15, 2012

Elisa Figueroa, Staff Writer

"This time, can we tell the truth?" said one of the minstrel show performers. The Interlocutor, the master of ceremonies of the minstrel show, agrees with a shrug and then admits to the audience that they've never told the truth before.

The Interlocutor, played by Tony Award-winner Ron Holgate, and his cast of energetic and talented young men will now veer from their normal tall tales and tell the story of the monumental "Scottsboro" case of the 1930's, where the truth, although told by all nine of the African American men accused of rape, was ignored.

The importance of the truth is definitely stressed in this play within a play. John Kander and Fred Ebb's "The Scottsboro Boys," is now playing at the Old Globe in San Diego. May 5 marked the west coast premiere of the Broadway show and was presented in association with American Conservatory Theater. This premier brought together many members of the original creative team including the associate director and choreographer, stage manager, scenic, costume, and lighting design.

Due to the carnival nature of minstrel shows, many of the musical numbers were upbeat and energetic, even the ones containing sad and racist subject matter. For example in the number where the prison guards explain to youngest of the incarcerated nine how he will get the chair, the music is lively and the dancing and the

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lighting effects so entertaining, that the audience is both horror stricken and impressed at the same time. Numbers such as these with the upbeat music and sadistic lyrics do an excellent job at conveying the injustices and brutality that not just the Scottsboro Boys experienced, but all African Americans faced during this time period.

The music and lyrics were ingenious and represented the harshness and close-mindedness of the thirties. Kander and Ebbs, who collaborated in "Cabaret" and "Chicago," helped create another top notch production. Director and Choreographer Susan Stroman, who directed and choreographed 12 Tony Award Winner "The Producers," once again created beautiful staging and engaging choreography.

The pure creativity of the show alone is worth taking the trip to Balboa park. "Scottsboro Boys" will be playing through June 10 on the Donald an Darlene Shiley Stage in the Old Globe Theater.

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The Scottsboro Boys at The Old Globe Theatre

by Vania Beltran

At a glance, it may seem easy to see why *The Scottsboro Boys* did not last on Broadway- it deals with racism. Not only racism in the sense of discrimination and dirty looks but in the sense of mistreatment and punishment. *The Scottsboro Boys*, as its name implies, tells the story of the nine African-American boys who were falsely accused of raping two Caucasian girls in 1930s Alabama. Its subject is not an easy one, as it points the finger to the corrupt and biased justice system of its time. It is an uncomfortable thing to do to admit you're wrong, and *The Scottsboro Boys* intends America to do just that.

The Scottsboro Boys features music and lyrics by John Kander and Fred Ebb. To those theatre aficionados if those names ring a bell it's because Kander and Ebb also provided music and lyrics for a little musical called *Chicago*. Both musicals mock the justice system of the United States by using comedy to tell its stories. What *The Scottsboro Boys* and *Chicago* do not have in common, however, is the fact that the first did actually happen, making it a much more delicate story to tell. Still, director Susan Stroman acknowledges that while the topic is sensitive, the story must be told in an entertaining and light-hearted way in order for it to be effective.

The Scottsboro Boys uses minstrelsy to tell the unjust story of the nine teenage boys. Minstrel shows were very common during the time the events of the Scottsboro Boys occurred. Minstrelsy was an early form of comedic show involving variety acts, dancing and skits. Naturally it may results offensive to some to portray such a tragic event in a comedic way, but *The Scottsboro Boys* succeeds in delivering its story effectively without being disrespectful.

The musical itself could be considered a play within a play. I could arguably be called "playception." The members of a minstrel show arrive accompanied by an interlocutor who instructs the boys that they are to tell the story of the Scottsboro Boys. As the musical is meant to resemble a variety show, the props used by the cast consist of chairs and tambourines. Though it may sound like a dull set, the way (and speed) in which the cast rearranges the props to create different scenarios is outstanding. The effectiveness of the props can be particularly appreciated during a scene in which the Scottsboro Boys are supposed to be riding a train. ("Commencing in Chattanooga") The chairs are arranged to portray the wagons while the tambourines are cleverly positioned as the wheels. Though simple, the setting never fails to be entertaining.

Now lets talk about the talent. *The Scottsboro Boys* features an entire cast of African-Americans, with the exception of just one Caucasian performer. The cast as an ensemble, as well as individually, works perfectly. Not only do the performers have privileged voices, but they are great dancers as well. Of course they should, some of then starred in the original Broadway musical and have extensive curriculums as performers. But lets not overlook the youngest cast member, 12-year-old Nile Bullock, who delivers an impressive tap number with which he steals

the show.

Filled with extraordinary voices, impeccable dance numbers and a powerful story, *The Scottsboro Boys* is a must-see musical that will not only entertain you, but will also leave you with a valuable message. *The Scottsboro Boys* runs through June 10 at The Old Globe Theatre in Balboa Park.

The Scottsboro Boys is an old tragedy with contemporary strife by Jennifer Bowman

Nine black males, including a 13-year-old boy, were wrongfully accused of raping two white women while aboard a train Alabama during the 1930s.

The famous Scottsboro case has been forgotten by many, and never learned by some. But *The Scottsboro Boys* reminded its audience of this tragedy -- and that while racial oppression and the exploitation of black men played a major role in US history, it continues to be a national issue today.

The Scottsboro Boys, directed by Tony award winner Susan Strosman, takes the usually fun and happy musical and molds it into a deep and serious play that manages to still entertain theatergoers at the Old Globe in San Diego -- and tell a story that helped spark the Civil Rights movement.

Much of the success of the play points to its well-written script. Writer David Thompson uses a blend of comedy and dramatic dialogue to keep things moving. The true story of *The Scottsboro Boys* is tragic but could have translated into a dry musical -- Thompson managed to sidestep that.

Even more powerful than its dialogue was the play's times of silence. Many of the scenes, including ones with guns pointed and a powerful dancing scene with "The Lady" (C. Kelly Wright), had extended periods of time in which the actors uttered no words. They made the strongest statements and seemed to capture the audience's attention the most.

But although comedy proved to be a good way to break up the seriousness of the play, the jokes didn't seem to stick with the audience as much as they were intended to. While the audience laughed at some lighthearted scenes between the jailed men, others between Mr. Bones (Jared Joseph) and Mr. Tambo (JC Montgomery) didn't. A quick reference to Eugene Wallace, the former Alabama governor who was known for his resistance to the civil rights movement, caught the night's biggest laugh.

The scenic design is almost entirely made up of metal chairs, but their use is impressive. Throughout the play, they morph with the story -- into a jail cell, a bus and even electric chairs. And what the cast lacked in elaborate sets they made up for by going beyond the stage. Actors entered the venue through the theater's aisles and directly addressed the audience as part of scenes multiple times. Beowulf Boritt's scenic design was subtle and simple, but extremely effective.

What may be the play's most impressive quality, however, is its lighting design by Ken

Billington. Red lighting, partnered with slow-motion choreography and striking music, made a shooting scene really creative. Flashing white lights made scenes with electric chairs realistically frightening for the audience. Without the creative use of lighting, this play would have not been as powerful.

Clifton Duncan's performance as the main character, Haywood Patterson, was clearly the strongest of the night. His singing was superb, his acting was sincere and his talents among an already strong cast stood out well before it was established that he was the main character.

Another standout performance was by Nile Bullock who played the role of 13-year-old Eugene Williams. His lines were short and rare, but his tap-dancing performance and versatility and energy level of a seasoned professional were well-received by the audience.

The play was not without flaws, however. A few scenes, including a fighting scene in which the men fight in the jail cell, seemed cheesy and too blatantly fake at times despite the play's overall strong choreography.

Nevertheless, *The Scottsboro Boys* shines light on an old issue that is relatable to today. The minstrel show format throughout the play refers to a time when black men were portrayed as dumb, ignorant and only useful for entertainment. And even today, cries of racism and division still scream from courtrooms across the nation. While the nation has made significant strides in progress in race relations since the 1930s, *The Scottsboro Boys* is a ringing reminder that there is still much room for improvement today to combat racial injustice.

The men of the Scottsboro case were never acquitted of the crime and the fate of most of them was, like the false accusations, a tragedy. This is painfully, but beautifully, expressed in the play as the cast walks out dressed in blackface and smears off the makeup before each character tells the audience what happened to them.

If you're looking for a play that lets you walk out of the door with happy thoughts and a song in your head -- *Scottsboro Boys* is not it. It is a story with depth, sadness and underlying themes that leave you with a heavy heart and a glimpse into a shameful part of the nation's historical record. But it is an artistic, high-quality tribute to those who suffered in the 1930s simply because of the color of their skin. If you are willing to open your eyes to issues that have been set aside for so long in hopes that they will solve themselves, then this play is a must-see.

Scottsboro Boys sing and dance through American history by Catlin Dorset

The Old Globe Theater's production of *The Scottsboro Boys* brought humor and music into an otherwise dark point in history this past weekend. While a younger audience probably does not remember the Scottsboro Boys trials, this historical and entertaining musical resonates in the hearts of the audience while bringing light to the important story of the nine young men involved.

With a scarce 13 person cast, the tale of a 45-year-long case came to life in a two hour stage production. Several actors had many different parts in the play, alluding the simplicity and bare bones of the case itself. There were minimal costume changes and a set consisting of only 13 chairs - drawing on the actors' raw talent and the story they had to share.

In 1931, nine African American men were wrongfully arrested and accused of a crime they did not commit. For the next several years, these men paid for the mistake of simply being in the wrong place at the wrong time. Although the trials sparked the beginning of the Civil Rights Movement and the boys were drawn into the spotlight of the media and public, this light quickly burned out. As the years passed, the majority of the boys remained in jail waiting for parole or pardon.

Opening the show, a single woman sits in a chair waiting for a bus. This woman, described only as The Lady in the cast lineup, is present throughout the entirety of the play, but does not have any lines. It is unclear what her role is until the very end, when her identity is revealed. In an ending scene, The Lady returns to a chair center-stage, this time appearing to be on the bus she was originally waiting for. When the driver asks her to move to the back of the bus, she refuses. Rosa Parks marched to free the Scottsboro Boys back in 1931 and continued to fight for justice throughout her life.

From the direction and choreography of Susan Stroman, these actors use their stage presence and voice to invoke powerful reactions from the audience. Songs like "Electric Chair" and "Southern Days" may be upbeat and seemingly cheering in performance, but the message and words underlying is a truly chilling story of what life was like for these men in the South.

The Scottsboro Boys tells of all the injustices these nine men suffered from the time they were arrested to their final days. In the intimate audience at the Old Globe, viewers shared in the laughter of jokes, the sighs of prisoners waiting to get out and the heartache of young men not able to return home to their families.

The story and musical production of the Scottsboro Boys is not one to look over. Nine lives were changed forever that spring morning in 1931 and theirs is a true story in American history that

should not be forgotten again.

The Scottsboro Boys runs at the Old Globe Theater from April 29 until June 10, with showings Tuesday through Sunday. Tickets can be purchased from their box office or online at www.oldglobe.org/Tickets.

The Scottsboro Boys

by Akira Franklin

The Scottsboro Boys tells a tragic story that denotes a shameful moment in our nation's history. Nine black men are falsely accused of rape in 1930's Alabama, but even with evidence to the contrary, they are found guilty of the crime. Presented with clever sets, lights, and sounds, this musical does not fail to leave one feeling brokenhearted from the torn out souls of the Scottsboro Boys.

Prior to the start of the musical, chairs were oddly stacked in a way that some would call modern art. It was unclear at the time, but those chairs would be used to construct the sets for the entire production. From jail cells to train cars, there seemed to be almost nothing those chairs could not transform into. The moving and reconfiguring of the chairs into sets was cleverly woven into the songs and dance numbers. For the first few scenes I was left wondering when in the world the set had changed.

The choreography of Susan Stroman, Jeff Whiting, and Eric Santagata was not necessarily jaw dropping, but the cast never missed a step and some of the segments were cleverly done. In one scene there was the use of silhouettes that required two actors to dance opposite of each other, so that one would appear as a shadow. This style describes not only the choreography but also much of the play: simple, but very clever.

Ken Billington and Jon Weston did an outstanding job making the show appealing to the eyes and ears. Billington (lighting design) and Weston (sound design) worked harmoniously to create a spectacle not easily forgotten. The lights and sounds seamlessly added drama to the already tragic story.

Clifton Duncan steals the show portraying the main character Haywood Patterson, a strong-willed man who refuses to give up and is a champion for truth. The other star performance was by young Nile Bullock who takes on the role of 13-year-old Eugene Williams. The talent this young actor shows off in song and dance is very impressive. Aside from these two, however, most of the other characters that play the Scottsboro Boys fade into the background of the story.

It was unclear for quite some time that Clifton Duncan was the lead role. With so many characters constantly on stage at the same time, it was difficult to keep up on who was who, and only two or three characters are ever remembered. One other that stuck out was Roy Wright, played by Clinton Roane, but only because his character is identical in every way to The Rev in the Disney movie Remember the Titans. The character similarities were uncanny, and so distracting that I couldn't take him seriously.

The theme of *The Scottsboro Boys* is one of racial injustice that would eventually be an

inspiration for the civil rights movement. In addition, Duncan's portrayal of Haywood Patterson takes the idea of fighting for your values, standing up for what is right, and never giving up to a new level.

Overall the show was entertaining and engaging. The show started off with a bang when the characters burst through the doors, into the aisles, and past the audience. The lights, sounds, and set design more than make up for the lack of a traditional set. Even though the musical has a devastating ending, director Susan Stroman did an excellent job of giving the audience some hope that the story would end well for our heroes.

The Scottsboro Boys controversially entertains and educates by Josh Hoffman

For theatergoers who enjoy productions with lots of flush and little friction, you may want to skip "The Scottsboro Boys." But for those who appreciate a deeper theatergoing experience, the dark tale of American injustice, racism and bigotry – retold in an entertaining and educational way – is a must-see.

Some 80 years ago, the hopeless story of the actual Scottsboro Boys – nine African-American teenagers who were wrongfully accused of raping two white women in Alabama in 1931 – was anything but a blend of song, dance and jokes. Their unfortunate timing – they were passengers on a train, harmlessly looking for work during the Great Depression – coupled with the persistent, pervasive Deep South prejudice was yet another chapter in the turbulent book about the life and times of pre-Civil Rights Movement African-Americans.

Originally a Broadway production, director Susan Stroman controversially resurrects this chapter – perhaps sooner than some people would have liked – but her collaboration with composer John Kander, the late lyricist Fred Ebb and author David Thompson is a brave and admirable attempt at retelling a part of history of which some would prefer not to be reminded.

Ron Holgate relishes in the role of a white host who gathers the nine boys at the start of the show for what appears to be a routine-like presentation of the ebb-and-flow saga that ensues. (Holgate also plays the judge in the eventual trial, as well as the governor of Alabama.) But just before the story commences, Haywood Patterson (Clifton Duncan), the featured Scottsboro boy, asks the on-stage group, "This time, can we tell the truth?"

For history buffs, or at least those who are aware of this show's historical relevance, the truth is rather black and white. However, "The Scottsboro Boys" paints it with all sorts of vibrant colors, filled with fast-paced dialogue, whimsical jokes, creative lighting, catchy songs and complementary choreography. In addition, Kander and Ebb's upbeat and energetic score goes hand-in-hand with the animated ambience. A scene that involves an imaginary electric chair, complements of an intense combination of lighting and music, is particularly impressive.

On that note, "The Scottsboro Boys" makes several references to racial repugnancies that, on the surface, may incite undesirable emotions from the audience. However, from the outset the play establishes a playful tone, almost as if to mock the stigmas surrounding the reality of the 1930s trial that effectively destroyed many of the Scottsboro boys' lives – and painfully affected the overwhelming majority of African-Americans, especially those in the Deep South, prior to the Civil Rights Movement.

It's with the backdrop of the Civil Rights Movement that the importance of "The Scottsboro

Boys" is realized. At the beginning of the show we meet a courageous civil rights catalyst whose presence alone sets the stage for the significance, and ultimately the aftermath, of what follows. At show's end, we are reintroduced to this person, which further emphasizes the prevailing implications of the Scottsboro boys and their experiences as they pertain to the movement that materialized 30 years later.

All in all, "The Scottsboro Boys" is more than deserving of two thumbs up – one for tackling a highly contested topic that many people would leave untouched, and the other for its ability to simultaneously entertain and educate.

The Scottsboro Boys tell their truth at the Old Globe

by Aphril Jimenez

The Scottsboro boys danced and sang their way into the hearts and minds of the audience at the Old Globe theatre. With music and Lyrics by Broadway veterans, John Kander and Fred Ebb, this musical was dynamic, entertaining, made audiences laugh with its satirical wit, but it also pulled audience's heart strings as it shed light on one of the darkest moments in American history.

This was not your typical sing and dance show with a contrived plot that serves as an excuse for actors to flex their vocal muscles and break into a dance number for spectacle's sake. Based on playwright David Thompson's book, *The Scottsboro Boys* was haunting and thought provoking.

The play is based on the "Scottsboro" case of the 1930's, an inspiring and shocking story of nine young African American men on a freight train to Memphis who were unjustly accused of raping two white girls. Their tragic story would help spark the civil rights movement.

Directed and choreographed by five-time Tony Award winner Susan Stroman, the show featured high energy music, dazzling choreography, and great lighting to an almost empty stage framed with three rusty beams that gave it a tri-dimensional effect, while a pile of silver chairs provided one of the most ingenious makeshift theater sets seen on stage, from a freight train to a prison cell with just a few chairs.

From the get go this powerful show grabbed the audience's attention and never let go. The theatre went pitch black; on stage an African American woman wearing clothes from the 1950's sat on a chair with a pastry box, a loud PUM! Interrupted her happy demeanor, suddenly she left the stage leaving the audience wondering who she was. The woman sporadically reappeared on stage and returned in a triumphant way in the final scene.

Wearing a white suit and black bow tie, closely resembling Colonel Sanders, the show's white Interlocutor played by Tony-Award winner Ron Holgate walked on stage announcing the beginning of the story, with carnival music, bright lights, and a sparkling red sign that read *The Scottsboro Boys*. Two African American performers Mr. Bones (Jared Joseph) and Mr. Tambo (J.C. Montgomery), wearing clown like costumes joined him on stage and began their repertoire of ironic and stereotypical jokes, typical of a minstrel show.

As the audience members' attention was focused on the stage, the sound of young men singing re-directed their focus to the center aisles of the theater as nine young men entered the room singing and clapping to their hearts content. Adding an element of surprise and making the show more dynamic, as the characters acknowledged and welcomed the audience.

The nine performers took the stage and continued to sing and dance in sync as they would for the remainder of the performance. When the interlocutor told them that they were going to recite the tale of the Scottsboro boys, our protagonist, Haywood Patterson, played magnificently by Clifton Duncan, delivered perhaps one of the most significant and crucial lines in the story, "This time can we tell the truth?"

The truth became the central theme in *The Scottsboro Boys*. The story was pervaded with scenes that stressed the importance of truth, but the key scene in this series was both powerful and masterful. In this scene Haywood (Duncan) is told to lie in order to obtain his freedom. Instead, he conveyed the value of the truth by sharing an emotional story about how a lie marked his life. Haywood delivered an emotional punch as he recounted how a lie cost his mother's dignity at the hands of their white boss. Haywood refuses to lie and went on to deliver one of the most memorable and gut-wrenching numbers with "You Can't Do Me."

The provocative musical also bends gender and race roles, by having the characters of Victoria Price (Clifton Oliver) and Ruby Bates (James T. Lang) played brilliantly by two male actors, while Jared Joseph and J.C. Montgomery played a perfect caricature of the villainous white characters in the story. Because the satirical take on racism and stereotypes, was so cleverly executed with sharp and funny dialogue, instead of alienating the audience it gave them an opportunity to reflect on subjects that still resonate today in an entertaining way.

The Scottsboro boys deconstructed the minstrel show in an empowering way during their rendition of "Southern Days" where the Interlocutor ordered them to sing a hymn that stood for everything that was wrong in American society, instead the boys stood up for themselves and those who suffered the same injustices and changed the lyrics of the song.

The Scottsboro Boys is an exciting, inventive, powerful musical that will move you with its provocative theme and dazzling choreography. Performed superbly by a talented cast, this thought provoking story gives a voice to those who are still marginalized or disenfranchised.

The Scottsboro Boys

by Rosemarie Lopez

Sitting down to watch a musical is quite an experience. Audience members find comfort in knowing that they will have a good time listening to fun music and will get to enjoy a story with a happy ending. But comfort is definitely not the focal point that composers/lyricists John Kander and Fred Ebb had in mind when creating The Scottsboro Boys.

Through a series of offensive jokes and a serious subject matter, the audience is expected to have fun in a minstrel style fashion while learning about the hardships that African Americans faced throughout America's history. Particularly, the hardships that nine African American men from Alabama had to endure when they were falsely accused and convicted of raping two southern white women in the 1930s.

The minstrel act was a very popular form of entertainment in the 19th century. Men, both black and white, would put on blackface and entertain the crowds with comedy satirizing the African American race. In The Scottsboro Boys black men are able to satirize white people behavior by using the very same medium enabling them to bring to light the hardships that African Americans had to endure through what seems like a comedic performance.

Award winning choreographer and director Susan Stroman was able to successfully utilize this style to mask the serious issue of racial injustice with comedy and give the audience an entertaining, but true story of the nine men that helped set the civil rights movement in motion.

The comedy had to be pronounced to make this style work and so two characters were introduced to perform most of them, Mr. Bones (Jared Joseph) and Mr. Tambo (JC Montgomery). They helped set the scenes and moved the story along. They were also the ones who satirized white men behavior of the time to what seems to be one the border of reality and overacting. They littered the scenes with crude and lewd jokes featuring a lot of innuendo, but it was a relief for the audience to hear and be able to laugh at. Those jokes were able to ease the tension felt from the portrayal of such a heavy subject matter.

Although this play has a very intense subject, it is still a musical and it needed to have songs that corresponded with its theme. The score within this musical was well written and most songs were either very catchy or very moving, but in the end, they were very forgettable. The story surrounding the songs were memorable, but the tunes themselves lacked staying power. The "Make Friends with the Truth" number sung by Clifton Duncan as Haywood Patterson was one of the memorable scenes because it exemplified Stroman's expertise as a choreographer with well-timed dance routines mixed with a simplistic yet eye-catching scenery, but the actual song itself is not easily recollected.

One song did happen to stand out though. Nile Bullock's portrayal of 13-year-old Eugene Williams (the youngest of the Scottsboro Boys) was truly dazzling. Showing off his tap dancing skills on the Electric Chair number, Bullock manages to entertain the audience even through a subject as violent and gruesome as the taunting of death by electric chair.

Even though there was a song about an electric chair, there was still a fun and entertaining tone to it. Most aspects of the play had some sort of carefree tone to it except for one. Throughout the play there was one unknown character simply named The Lady. She would weave in and out of scenes never saying a word, but you could tell she was absorbing all that she was seeing. Her identity is never fully revealed, but the audience learns to realize that she was deeply affected by the story of these nine men and would eventually play a role in the civil rights movement.

The Scottsboro Boys is no ordinary musical and it is definitely not one theater lovers should miss.

Performances of The Scottsboro Boys will run through June 10 on the Donald and Darlene Shiley Stage of the Old Globe Theater located in San Diego's Balboa Park at 1363 Old Globe Way. Tickets ranging from \$39 to \$103 are available by calling (619) 234-5623, or by visiting the Old Globe website at www.oldglobe.org.

Feel the Heart Beat to the Scottsboro Boys at the Old Globe by Jennifer Meram

Hearts beat fast at the anticipation for the critically acclaimed Scottsboro Boys performance at The Old Globe, reliving the story of the nine African American men falsely convicted of raping two white women in the 1930s. High expectations for this Tony award winning show outlasted the final product as this moving performance educates the audience on the horrific proceedings involving the destruction of nine innocent lives.

The Scottsboro Boys is a tragic tale, and though the performance rightfully tried to shine light on an all-dark situation, jokes were often times not funny and poorly timed. The distressful mood of the story transposed to the audience, allowing viewers to unravel the preposterous circumstances that convicted these men. However, the actual story of the Scottsboro boys was more impactful than the performance depicting it—the circumstance of these men was more enticing to hear than watching the men performing it. The plotline of the show was the Scottsboro boys knowingly performing a truthful depiction of the events that occurred to the audience, essentially attempting to add humor. However, it made the performance confusing and awkward more so than it did to actually help the performance.

As far as the actual performers, the nine men that played the Scottsboro Boys were talented but did not stand out amongst each other. The part Interlocutor by Ron Holgate, however, was uncomfortable to watch and painful to endure. He was unable to connect with his characters, and though his voice is quite powerful, commanding a strong stage presence, his acting was amateur-like and unpleasant. Additionally, the role of "the lady" by C. Kelly Wright was puzzling and distracting throughout the entire performance. The significance and meaning of her role becomes clear at the end of the play, but the performance could have done without the entire part. Regardless, her authoritative presence and steady poise on stage was apparent throughout the night, depicting her true talent and charisma on stage. She was perplexing yet bewitching to the audience, having them lean in for more, waiting to hear her story.

The harmonic singing throughout the show was angelic and the epitome of perfection. The combination of nine well-trained voices was the main source of entertainment, rather than the performance itself. The creative set included nine chairs that served as components in each and every scene, reverting back to core theme of the play—the nine lives affected by the events. The original choreography made-up for the limited set, and next to the nine chairs, was the focal eye point of the entire show. The jewel of the performance, however, was oddly the lighting and production of the show. The lighting was the feature characteristic of the show, setting the mood and changing scenes at the exact moment. The precise accuracy and timing of the lighting was suburb and truly Broadway worthy. Lighting became its own persona, drawing in on the characters and living a life of its own. Along with the orchestra performance, the set design and lighting adding nothing but beauty and warmth into the performance.

The Scottsboro Boys had all the components to be a brilliant performance, but for some reason, did not transpose well into the theatre. Each element on its own appears that together would be a recipe for success, but when combined, something still seemed to be lacking. Nevertheless, the story of the Scottsboro boys is compelling and significant to remember and worthy enough to support the production of their story.

The Scottsboro Boys

by Antonio Morales

Life isn't fair, the saying is something you hear a lot growing up. It's something The Scottsboro Boys suggests through racial overtones in a story that keeps an audience's interest at all times.

The production at The Old Globe tells a story about nine black men, who were on a boxcar in Alabama and were accused of raping two white girls. The Scottsboro Boys end up in jail for a crime they didn't commit.

The musical shows the racial injustice that was going on at the time. Through very strong acting, especially from Clifton Duncan, who plays the role of the main protagonist Haywood Patterson and Eric Jackson, who plays the role of Clarence Norris, the audience was able to gain a sense of how desperate the nine men were to get out of jail.

Duncan's acting was a strong suit during the production. He was the unquestioned star of The Scottsboro Boys. His portrayal of Patterson set the tone and raised the level of the other actors with him on stage. Duncan was able to sing, act and dance well. It's apparent that Susan Stroman, who was in charge of direction and choreography, had faith in Duncan as he was cast in six musical numbers, not including the ones that called for all nine to participate.

Most of the actors were able to sing and dance well. Nile Bullock, who played the 13-year old Eugene Williams also shined on the stage. During the musical number "Electric Chair" is when Bullock was able to show off his talents as an actor and dancer.

Ron Holgate also acted effectively in the role of The Interlocutor. His character wasn't supposed to be liked very much and he did a good job of coming off as someone who was easy to hate.

Along with racial injustice, one of the main themes of The Scottsboro Boys is the truth. Patterson's character lives to tell the truth and doesn't see the sense in living a lie.

"I don't tell people stories," Patterson said. "I tell them the truth."

One of the musical numbers is actually named "Make friends with the truth." It's ironic, because the production is about telling the truth but the Scottsboro Boys are in jail because the two white women told a lie.

Near the end of the play, Patterson has a chance to earn parole. The catch is that he has to admit to raping the two white women and he'll be free. Patterson doesn't oblige and ends up remaining in jail, where he eventually dies after 21 years of solitude.

The production comes full circle at the end, but the audience has to think back to the beginning

of the play to see the connection. When he was originally throw into prison and told to stand up by two white officers, Patterson is defiant and says "No, I'm going to sit here and rest my feet."

At the end of the production there is a black woman sitting on a bus. She is told to move to the back, she is defiant and repeats the line Patterson had earlier in the film. The character turned out to be Rosa Parks.

The production had come full circle. It began as a story about racial injustice and ends with one of the breakthrough moments for African Americans in the United States, one where they began to earn some racial justice.

The Scottsboro Boys

by Holly Pablo

The Scottsboro Boys is a daring musical reflecting a turbulent time in America's not-so-distant history. The production recreates the true story of nine young African American men wrongly accused of rape and sentenced to death in 1930s Alabama. The landmark case was a turning point that helped fuel the Civil Rights Movement.

Though the content of the play addresses serious historical issues about the mistreatment of blacks and terrible racial injustices felt throughout the nation, the way this nightmarish situation is presented onstage is somewhat surprising.

The show tunes and lyrics, composed by John Kander and the late Fred Ebb, are unexpectedly upbeat and catchy. This is amplified by the perfectly-synchronized dance numbers, which were high in expectations because of its choreographer, five-time Tony Award-winning director Susan Stroman.

Eugene Williams, a 13-year-old boy played by Nile Bullock, performs a spectacular tap dance number while singing about his fears of being sent to the death on the county jail's electric chair. In moments such as these throughout the play, it is perhaps conflicting for viewers in understanding if they should feel sad or happy for the young men.

In this case, while the score conflicts with the overall theme of the play, the juxtaposition works. It is deeply thought-provoking to say the least, when Haywood Patterson adamantly refuses to lie and admit guilt to a crime that he did not commit for the sake of lesser charges.

Perhaps one important piece of interest is "The Lady" portrayed by C. Kelly Wright, a character who is silent throughout the play until the very end, when she refuses to move to the back of the bus. The rest is history.

The Scottsboro Boys was nominated for 12 Tony Awards. The west coast premiere opened April 29 at San Diego's Old Globe Theatre and will be playing through June 10.

Scottsboro Boys makes light of Depression-era racism

by Matt Salwasser

The multiple Tony Award-nominated musical, *The Scottsboro Boys*, is making its West Coast debut at San Diego's The Old Globe theater from April 29 to June 10.

Conceived by the same songwriting duo that wrote *Chicago* and *Cabaret*, John Kander and Fred Ebb, and directed and choreographed by multi-Tony winner Susan Stroman, *The Scottsboro Boys* definitely has some weight behind it.

But its producers résumés are not necessarily the only head turners this controversial performance offers.

Set in the 1930's American South, *The Scottsboro Boys* tells the true story of nine black men falsely accused of raping two white women. In 110 minutes, the audience is sung and danced through the sobering judicial system of Depression-era Alabama. If that sounds like a juxtaposition, it's because it is one.

Clifton Duncan puts on a strong performance as the condemned group's emergent leader, Haywood Patterson, and equally as moving is JC Montgomery's versatility as Mr. Tambo, the Northern lawyer Samuel Leibowitz and several others. Ron Holgate gives a passable performance as The Interlocutor, with C. Kelly Wright's character, The Lady, an ever-observant silent witness, giving one of the best twists and historical allusions in the performance.

The show, trying to make light of the downwardly spiraling nine lives at hand, does a fine job of guiding the audience through the right emotions.

Beowulf Boritt's simple scenic design was one of the show's strong points, making brilliant use of several metal chairs as props in every scene. From a railroad car, to a jail cell, to, yes, chairs, the versatile set was clever throughout.

Also of note was Ken Billington's lighting design. Always appropriate, the strongest lighting setup was during the "Electric Chair" number in which the youngest of the accused, Eugene (played by Nile Bullock), is taunted by the prison guards about his death sentence.

Lastly, Stroman's choreography smartly displayed a variety of steps from the era, including tap dancing, the cake-walk and bits of ragtime. Group numbers were well-done, and again, set the desired tone for the audience.

What starts as a soft, minstrel-style opener to warm the crowd, the story quickly moves along to get to the heart of the story, which mainly takes place in the depths of the judicial system.

The beginning of the attended show seemed to waver and be unsure of itself, but by the second-half, the story was pulled together and it certainly finished strong.

In any musical, entertainment for the audience is certainly going to come first, but in a show such as *The Scottsboro Boys*, which focuses on the destruction of nine innocent lives, it's important to remember what one's watching. At times it may be a difficult juxtaposition to watch – a singing and dancing tune about a young boy in an electric chair, for example – but *Scottsboro* is meant to remind audiences what happened in Alabama during the Depression, and to ensure social injustice like this is never enabled again.

The Scottsboro Boys is a heavy musical with some heavy résumés that provides entertainment, reflection and only some minor discomfort in less than two hours. For those who are okay with a combination of those and heavy racial undertones, *Scottsboro* is a good historical tale to remember.

The Scottsboro Boys: an important lesson in history brought to life on stage by Rea Stowell

The musical of *The Scottsboro Boys* will leave an impression on its audience, whether a fan of musicals and live theatre or not. Younger generations will particularly get something from it, as many of them might not know the story of *The Scottsboro Boys*. Even people who are skeptical of live entertainment will be entertained.

The story is based on the historical events that followed, after nine young black men were falsely accused and later arrested for raping two white women in Alabama in 1931. The trials went on for 45 years, with the guilty verdict being voted on and then removed multiple times. The details about who the boys are and where they come from and what happened to them are revealed throughout the play in a way that engaged and educated the audience.

Although some scenes seemed to drag on a bit, *The Scottsboro Boys* successfully encompassed the emotional 45 year journey in less than two hours. While there were feelings of repetition in several parts of the show, it's rather representative of what happened historically. Each time the men think they are free, they sing, dance, and discuss about what they will do when they get out. And each time they are given a guilty verdict, they yell out their frustrations about their unjust imprisonment.

There are a few crude jokes intertwined throughout and obvious discussion about racism and prejudices. Many of the sarcastic undertones in scenes brought attention to the ridiculousness and unfair treatment of the nine accused men throughout the trials. One of the scenes that demonstrated this was when the men were presented a drunken lawyer to defend them. Even before that, there was the scene of the "women" trying to think of a reason not to get arrested. And on a whim they string together a lie accusing the black men of raping them. Some of the songs are clever and witty, with sarcastic yet truthful lyrics demonstrating the aggravation of the unfortunate events.

The quality of the performances was near perfection. Any mistakes made on the performer's part went unnoticed by the crowd, as the bigger and more important message of the show kept them enthralled. Each performer had a unique charm and a quirk that kept them recognizable. Their ability to sing as well as they did while performing a variety of dancing and acting scenes proved even the youngest actor to have remarkable talent. At times, the performers would act out scenes in the rows near the audience and it made the show feel more interactive.

The ending was one of the strongest points in the show. The stage and actors are set up as if performing a glamorous Broadway show. All the meanwhile, they have pauses in the song, with each character explaining what became of them after the trial. The glamorous stage set up contrasted the reality of what really happened to the nine men. During this scene, the performers

are painted up like clowns. The message is clear: from the inside the courthouse to inside the jail, these nine lives were not taken as seriously as they should've been. Many watched the events unfold like a dramatic film that was only there for entertainment. The clever parallelism of reality to the play was well done.

The Scottsboro Boys put the audience in the accused shoes, from the unfair accusations, dragged out trials, and uncertainty of the future for each one of the nine lives. It was unforgiving and specific about the racism that many people in this country once had to (and some still) endure. While The Scottsboro Boys was well performed and entertaining, it made sure to not lose sight of its original intention of demonstrating the exploitation of nine black men. The show stole laughs, gasps, and applause as it progressed and received a well-deserved standing ovation at the end. It was an entertaining show with an important and truthful message behind it. Some people would rather believe a lie than the truth because it fits their preconceived notions. But innocent lives being destroyed is far worse than satisfying a prejudice. The Scottsboro Boys undoubtedly communicates this and the importance of not forgetting it.

The Scottsboro Boys: A journey through American History by Sammy Tollin

The Old Globe theater in Balboa Park is now home to the critically acclaimed musical, The Scotsboro Boys, a fabulous display of American history. The actors showed their outstanding talents in portraying the Scotsboro case of the 1930s in Alabama. It is important to have at least some preparation and knowledge of the Scottsboro Boys case before seeing the production.

It's no surprise that the musical was nominated for 12 Tony Awards for its magnificent work. Directed by five-time Emmy award winner Susan Stroman, the musical consists of a cast with mostly men and only one woman, who turns out to be one of the most important characters (which is discovered by the end when the play goes full circle). The musical begins during the depths of the Great Depression, and follows the different stages of the Scotsboro case, in which nine African American men were unjustly accused of rape. This was at a time where racism was extremely dominant and the boys were judged on their crime purely by their race.

The musical opens up with a woman sitting down on a bus, leaving the audience wondering who this person could be. All of a sudden, the music starts and the Scottsboro boys come from the back of the theater through the rows where the audience is sitting and walk onto the stage. Within the first couple minutes of the show, the cast interacted with the audience, which was an effective way of making the audience feel as if they were part of the musical.

The first song, 'Minstrel March,' was entertaining and upbeat. The choreography was extraordinary and all the actors did a great job of being synchronized with the choreography. Their voices were spot on and there didn't seem to be any pitch problems.

One of the reasons why the cast is so talented is because they were able to play so many roles. For example, Jared Joseph played Mr. Tambo, the sheriff, Lawyer Bones, Guard Bones, the Attorney General and the Clerk. In each role he played, he was able to take on that character's persona tremendously well. Interestingly, the stock characters of Bones and Tambo were ones who were expected to play multiple roles in minstrel shows.

Nile Bullock, the youngest character in the musical, also did a notable job at playing different types of roles. He was able to portray what it was like during that time for African Americans dealing with racism and carried that stage presence throughout the whole production.

The characters who played Ruby and Victoria, were played by men (Clifton Oliver and James T. Lane) They were filled with energy and humor and what made it funnier was that they were men playing women's' roles. They certainly got the audience laughing with their remarks.

Clifton Duncan, who plays Hayward Patterson, did an extraordinary job at displaying emotion

and making the audience feel as if they were there at that time period in Alabama.

The interlocutor, played by Tony award winner Ron Holgate, was the only white character in the musical. One of the things that made his character strong was the fact that he talked to audience members throughout the production. During the trial of the Scottsboro boys, he treated the audience as if they were the jury and they had to make the decision of the case. He was playing a role familiar to audiences who would attend minstrel shows.

There were a few recurring themes in the production, including truth, racial justice, freedom and camaraderie. The Scottsboro boys knew that they were not guilty in the case, but because of racial prejudice at the time, they had a very difficult time getting others to believe them.

The stage in the theater is relatively small, but the actors were able to work beyond the stage by interacting with the audience. The actors did not have many props to work with, and they were able to use only chairs to build the different scenes and they did this within a matter of seconds, which was impressive. The music and sound effects added strengthened the production and did a remarkable job at matching the characters emotions in each scene.

The Scottsboro Boys was an astonishing performance and definitely recommended. It was transparent that the actors worked hard on making the production the best it could be.

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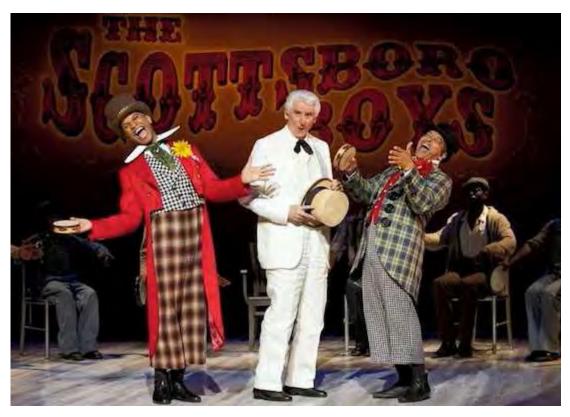
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SCOTTSBORO BOYS (OLD GLOBE): 100% - SWEET

LemonMeter | May 07, 2012 | Comments 0 |

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Jared Joseph, Ron Holgate and JC Montgomery in "The Scottsboro Boys" at The Old Globe. Credit: Henry DiRocco.

SWEET

Musicals are supposed to raise your spirits and warm your heart, right? Not necessarily. And certainly not in the case of "The Scottsboro Boys," the fearlessly inventive show about one of the most notorious episodes of racial injustice in America. It disturbs audiences as much as it entertains them.

Charles McNulty - LA Times

SWEET

Case in point: In one of the most horrific cases of legal injustice in our history, The Scottsboro Boys currently playing at the Old Globe Theatre, accomplishes what it sets out to do and that is, reliving an American tragedy by turning a stage production into a foot stomping, invigorating musical.

Gwen Pierce - The Chocolate Voice

SWEET

It's rare that a show's success can be calculated partly in cringes. But the discomfort that the Old Globe musical "The Scottsboro Boys" inspires is less a test of audience fortitude than a testament to the work's artistic impact.

James Hebert – San Diego Union-Tribune

SWEET

Leave it to Kander and Ebb to create The Scottsboro Boys, a monstrously humane musical in the guise of a minstrel show. After all, it's what they are most famous for: taking headline news – the darker, the better – and turning it upside down inside out it with an unexpectedly entertaining structure.

Don Grigware - Grigware Blogspot

SWFFT

It is an important story and theater that deserves a large audience. Because lest we think the injustice of the Scottsboro trials and the minstrel era are relics of the past, vestiges remain in unlikely places.

<u>Lynne Friedmann – Culture Vulture</u>

SWEET

Still, when music director/conductor Eric Ebbenga and the production's nine-piece orchestra start playing and the cast start singing ... and dancing to Stroman's thrilling choreography, The Scottsboro Boys is as exciting as musical theater can get.

Steven Stanley – StageSceneLA

THE SCOTTSBORO BOYS

Old Globe Theatre

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FEATURES

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Culture Monster

ALL THE ARTS, ALL THE TIME

Spring theater preview: 'Waiting for Godot,' 'Hands on a Hardbody'



Trucks have never really been my thing, but of the upcoming new musicals this season, I'm most curious about "Hands on a Hardbody," the Doug Wright-Trey Anastasio-Amanda Green collaboration at La Jolla Playhouse. As for drama (or tragicomedy, to be more precise) I am champing at the bit for "Waiting for Godot," with Alan Mandell and Barry McGovern sure to put on a Beckettian master class at the Mark Taper Forum.

Here's a shortlist of the spring season's most promising theatrical offerings.

'Waiting for Godot'

Samuel Beckett's play is more than just an ingenious work of theater — it's a modern myth. Two tramps pass their time together while waiting for the appearance of a gentleman who will supposedly redeem their patience and relieve their confounded suffering. A tragicomic mix of vaudeville antics and philosophical badminton, this genre-busting work was magnificently characterized by playwright Jean Anouilh as "the music-hall sketch of Pascal's 'Pensées' as played by Fratellini clowns." Two highly regarded Beckett interpreters, Alan Mandell and Barry McGovern, take on the roles of Estragon and Vladimir in a production directed by Michael Arabian and featuring James Cromwell as Pozzo that will have an extraordinary wealth of experience to draw on in reanimating this modern classic.

 $\textit{Mark Taper Forum, 135 N. Grand Ave., Los Angeles \textit{Music Center. March 21-April 22. Tickets start at \$20. \textit{www.CenterTheatreGroup.org}} \\$

'Ivanov'

Anton Chekhov's "Ivanov" may not be considered in the same league as "The Three Sisters" or "The Cherry Orchard," but it's the play in which he made his breakthrough as a dramatist. The protagonist, a 35-year-old provincial landowner suffering from an acute sense of purposelessness, is a classic example of the Russian literary figure known as "the superfluous man." But is this melancholy guy as big a scoundrel as those around him proclaim him to be? Director Bart DeLorenzo reopens the investigation into Ivanov's nature in an Odyssey Theatre-Evidence Room co-production that is sure to give this late 19th century play an invigorating 21st century theatrical update.

Odyssey Theatre, 2055 S. Sepulveda Blvd., Los Angeles. April 7-May 27. \$25-\$30. www.odysseytheatre.com

'Good People'

Class may be the one taboo subject left in American life now that race, sex and religion are no longer off-limits. David Lindsay-Abaire, who has never shied from challenging material ("Rabbit Hole," his Pulitzer Prize-winning drama, explored the heavy silence of parental grief), tackles the socioeconomic divide that separates reunited high school sweethearts, one who has escaped the old rough-and-tumble Boston neighborhood and become a doctor, the other who never left and is out of a job. Jane Kaczmarek leads a cast, directed by Black Dahlia Theatre chief Matt Shakman, in a work that teases out the difference between goodness and the good life.

Gil Cates Theater at the Geffen Playhouse, 10886 Le Conte Ave., Westwood. April 11 - May 13. \$47-\$77. www.geffenplayhouse.com

'Cloudlands'

Adam Gwon's chamber musical "Ordinary Days," produced at South Coast Repertory in 2010, was one of those shows that have the word "promising" written all over them. What was more striking about Gwon's then still-green talent was his ability to musicalize everyday moments of emotional turmoil. It's nice to see him back at SCR working on a new musical drama about love and family secrets with playwright Octavio Solis, whose drama "Lydia," which was presented at the Mark Taper Forum in 2009, was replete with domestic skeletons. Don't expect peppy, sentimental uplift. This collaboration will no doubt bear dark fruit

South Coast Repertory, 655 Town Center Drive, Costa Mesa. April 20 - May 6. \$20-\$68. www.scr.org.

'Hands on a Hardbody'

Pulitzer Prize-winning playwright Doug Wright ("I Am My Own Wife") is no stranger to musicals, having won critical acclaim for his book for the Broadway musical "Grey Gardens." In this latest venture, he's collaborating with Trey Anastasio, the lead singer of the band Phish, and lyricist Amanda Green ("Bring It On: The Musical") -- a curious but compelling combination of talents. Based on the documentary film, "Hands on a Hardbody" melds rock, folk and country to tell the story of an auto dealership in Longview, Texas, that launched a contest that has 10 down-and-out strangers competing for a brand-new hard-body truck by seeing who can keep a hand on the vehicle the longest. A contemporary fable about the American dream, this new musical sounds as if it could resonate with our own hard times.

La Jolla Playhouse, 2910 La Jolla Village Drive. April 27 (when previews begin) - June 17. Tickets start at \$48. www.lajollaplayhouse.org

'The Scottsboro Boys'

This daring musial by John Kander and Fred Ebb, the team responsible for such landmark works as "Chicago" and "Cabaret," was completed after the death of Ebb in 2004. It had only a short run on Broadway but definitely deserves a longer life in the American theatrical repertoire. With a book by David Thompson, the show unfolds in a highly adventurous Brechtian fashion employing both minstrelsy and Punch-and-Judy-style farce to offer an account of the infamous case of nine African American teens who, riding a boxcar to Memphis to look for work at the start of the Depression, were unfairly accused of a crime and held for years in a series of unforgivable miscarriages of justice. You might think such a tale would be told with a furrowed brow. But under the intrepid guidance of director-choreographer Susan Stroman, the musical couldn't have been livelier or more impeccably pulled off when I saw it in New York. The jangly mix of comedy and tragedy is meant to unsettle audiences, and it has succeeded mightily in doing just that. Kudos to the Old Globe for bringing this brave theatrical production (featuring a few members of the Broadway cast) to Southern California.

The Old Globe, 1363 Old Globe Way, San Diego. May 5-June 10. Tickets start at \$39. www.theoldglobe.org

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Photo: "The Scottsboro Boys" on Broadway, directed and choreographed by Susan Stroman. Credit: Paul Kolnik.

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Old Globe names 'Scottsboro' actors

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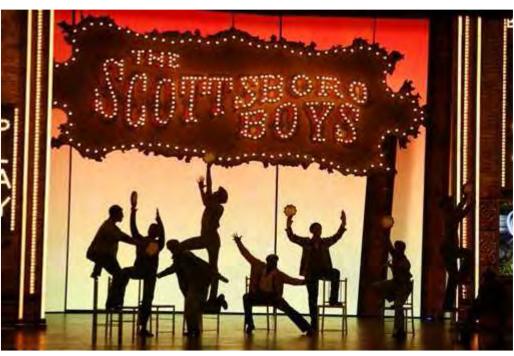
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The cast of "The Scottsboro Boys" performs during the 65th annual Tony Awards, Sunday, June 12, 2011 in New York. (AP Photo/Jeff Christensen).. - AP



Written by **James** Hebert

5:20 p.m., March 30, 2012

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When the Old Globe announced last spring that it would produce the West Coast premiere of the musical "The Scottsboro Boys" this April, the theater said it would bring in as much of the show's original Broadway cast as possible.

That has turned out to be about one-quarter of the New York production's cast - actually not bad, considering those actors have had more than a year The

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Kander and Ebb have a new musical _ off-**Broadway**

to go their separate ways (and sign onto new shows) since the controversial "Scottsboro" closed in Dec. 2010.

The Globe cast, which the Balboa Park theater announced yesterday, will be led by Tony Award-winner Ron Holgate as The Interlocutor; Clifton Duncan as Haywood Patterson; Jared Joseph as Mr. Bones; and JC Montgomery as Mr. Tambo. Of those four, only Montgomery was in the original cast - as a "swing," or all-purpose stand-in.

The cast for the Globe production, which begins previews April 29, also includes "Scottsboro" returnees Kendrick Jones as Willie Roberson; James T. Lane as Ozie Powell; and Clinton Roane (who also was a swing in New York) as Roy Wright.

Joining them: David Bazemore (Olen Montgomery); Nile Bullock (Eugene Williams); Christopher James Culberson (Andy Wright); Eric Jackson (Clarence Norris); Clifton Oliver (Charles Weems); and C. Kelly Wright (The Lady); plus Audrey Martells (The Lady understudy) and Shavey Brown and Max Kumangai (swings).

Susan Stroman, the five-time Tony-winner who directed the piece on Broadway, brings it to the Globe with much of the same creative team.

"Scottsboro," which earned 12 Tony nominations last year (but wound up winless, thanks mostly to the "Book of Mormon" juggernaut), is based on a notorious, racially charged 1931 criminal case involving nine falsely accused young African-American men.

The musical was the final collaboration of John Kander and the late Fred Ebb, the team that also created "Cabaret" and other milestone shows.

The deliberately provocative "Scottsboro" (which is being co-produced by the Globe and the American Conservatory Theater of San Francisco) borrows from the conventions of minstrel shows, a style now considered highly offensive. The approach sharply divided audiences, and the show lasted only about two months on Broadway.

The Globe production runs April 29 to June 10; opening night is May 5.

Tickets and info: (619) 234-5623 or theoldglobe.org.

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Broadway's 'The Scottsboro Boys' to close Dec. 12

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Controversial Old Globe

'Scottsboro Boys' At



Above: "The Scottsboro Boys" gets its West Coast premiere at The Old Globe Theatre April 29th - June 10th.

Friday, April 27, 2012

By Angela Carone

The story of the Scottsboro boys is unlikely material for a musical: Nine African American boys falsely convicted of rape and sentenced to die in 1930s Alabama. A series of trials, convictions, reversals and retrials followed, spanning two decades (see sidebar for the history).

Not exactly the stuff of song and dance.

Not only did this painful chapter in history <u>become a musical</u>, it became a minstrel show. The implausibility mounts.



Above: "The Scottsboro Boys' had a short run on Broadway in 2010. It was nominated for 12 Tony Awards but did not win any.



Above: The young men known as the Scottsboro boys with their lawyer, Sam Leibowitz.

History of the Scottsboro Boys

On March 25th, 1931, nine black teenagers were "hoboing" or riding the Southern Railroad freight train from Chattanooga to Memphis, a common pastime in Depression era. The boys didn't know each

"The Scottsboro Boys" had a short run on Broadway in 2010. It <u>divided</u> audiences and <u>critics</u>, and received 12 Tony nominations (<u>setting a record for most nominations</u>, and <u>zero wins</u>). The Old Globe's <u>production</u> will be its West Coast premiere.

John Kander composed the score for "The Scottsboro Boys" with the late lyricist Fred Ebb. Kander and Ebb are legendary names on Broadway. They wrote the scores for a long list of hits, including "Cabaret" and "Chicago."

While researching the history of the Scottsboro boys, Kander came across an article from the 1930s calling one of the trials a "minstrel show" because of all the courtroom shenanigans underway. Kander, by phone from New York, says a light bulb went off.

"What we were trying to do was bring these guys back to life and make it clear that they were real people with real lives, which were destroyed by the terrible racial injustice in this country," Kander said. "The form of the minstrel show with its black face and cliché fit right into that."

The Popularity of Minstrel Shows

For almost a century, minstrels were the most popular form of entertainment in America. They were written and performed by white men in black face and they relied on exaggerated stereotypes of blacks. Jim Crow was one of the most popular minstrel characters.

"Jim Crow was also called the darkie figure," says <u>Camille Forbes</u>, a professor of ethnic studies at UCSD. "He was unintelligent, he was comically slow-thinking, slow moving, and lazy. And this became a central image that circulated."

Minstrels featured catchy music and dancing. Jokes were woven throughout the show. This was before film, television and even radio, so traveling minstrel shows drew large crowds seeking entertainment. For some audiences, minstrels were the only exposure they had to black culture – which of course wasn't black culture, but a racist (and sometimes violent) parody of it.

The Controversy

other. The train stopped in Scottsboro, Alabama and the young men were pulled off the train and accused of raping two white girls also riding the rails. The young girls were initially pulled off the boxcar by police and were going to be charged when they decided to distract the officers with the fabricated story of rape.

The nine boys – ages 13 to 19 - were jailed in Scottsboro. A crowd of several hundred surrounded the Scottsboro jail the night of their arrest, with the intention of lynching the young men. Their plans changed when Alabama's governor ordered the National Guard to Scottsboro to protect the suspects.

A series of trials followed. They were marked by incompetent defense, all-white juries, mistrials and retrials. The young men were repeatedly sentenced to death.

In one dramatic trial, one of the alleged victims admitted to lying about the rape, but the convictions of the young men were still upheld.

Either through paroles or escapes, all of the Scottsboro Boys eventually went free, after two decades of imprisonment and trials. For the intervening history of legal challenges and miscarriages of justice, go here.

At this point, you're likely wondering why the tragic story of the Scottsboro boys is being told as a minstrel show.

David Thompson wrote the book (story and dialogue) for "The Scottsboro Boys." He says the minstrel form offered "dramatic tension in the storytelling." He adds, "it's a very racist form of entertainment and we're telling a story that has racism at its core."

When <u>Sara Clarke Kaplan</u> first heard about "The Scottsboro Boys" she was both intrigued and terrified. The assistant professor of ethnic and gender studies at UCSD was intrigued because the story of the Scottsboro boys is one that risks being treated as "a kind of maudlin version of 21st century white guilt." The minstrel format could be used effectively to refute that tendency, Clarke Kaplan says.

But there was also the terror. "I became very worried that it would draw upon the kind of humor and showmanship of minstrelsy and really end up reinforcing precisely the kinds of racist stereotypes and images the minstrel show relies upon."

Nadine George-Graves, a theater professor at UCSD, purposely did not go see "The Scottsboro Boys" when she was in New York, though she says now that it's in her own backyard she'll see it. George-Graves says the minstrel show is a dangerous art form.

"The starkest most recent example is Trayvon Martin. I'll make the argument that he was killed because of the minstrel show. He was killed because of stereotyping. He was killed because he wore a hoodie. And that kind of imaging and stereotyping we trace back to the minstrel show."

The cast of "The Scottosboro Boys" is mostly black. But the principal creators – director, producers, writers, and composer - are all white, a fact that's also drawn criticism.

Deconstructing the Form

The members of the creative team interviewed for this story say the musical takes this American "art form" and turns it on its head.

At the beginning of the musical, the nine teenage boys are asked to willingly participate in the minstrel show to tell their story. But by the end, David Thompson says, they not only refuse to participate in the minstrel form, "they've completely deconstructed it." "And it's an empowering form. They are empowered by the fact that they now take that form and are no longer participating in it anymore," adds Thompson.

Thompson says an example of this is when the young men are asked to perform a song by the interlocutor (the white emcee in minstrel shows). The song is called "Southern Days"; it's a Stephen Foster-esque ode to the South, sung in harmony.

As they sing, the boys begin to change the words to tell their version of the South.

Here's a sampling of the lyrics:

All the sights and sounds come back to me, like my daddy hanging from a tree. Interlocutor: Hey now, wait a minute.

Thompson says it's a subtle moment, but one he likes. "It lets the audience in on the fact that the boys really are now in charge of their own storytelling."

Sparking Conversation

"Scottsboro Boys" <u>director Susan Stroman</u> says audiences often leave musical theater, go to dinner and forget what they saw. She says this musical is different.

"I think people will have a conversation about it - about how they felt about it, about race, about their own history." She adds, "And for creators, that's really everything isn't it? To have a conversation after the show."

But Sara Clarke Kaplan wonders why it takes reenacting a racist form of entertainment to get people talking.

"What does it mean for somebody to sit in the audience and squirm for two hours watching a racist depiction of blackness to get non-black people to recognize that race is still an issue – one they should be talking about it at their dining room table?"

"The Scottsboro Boys" opens on April 29th and runs through June 10th.

The Old Globe will host a series of panels and discussions related to "The Scottsboro Boys."

Some related links:

The Tavis Smiley Show discusses the legacy of blackface.

During my interviews, the following books/movies were mentioned:

"Love and Theft: The Blackface Minstrelsy and the American Working Class" by Eric Lott

<u>"Bamboozled"</u> a film by Spike Lee.

Comments



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What's "Gender Studies" please.







Client Name: Old Globe Theatre

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"SCOTTSBORO BOYS"

The <u>Old Globe</u> debuts the West Coast premiere of the controversial, misunderstood musical.

Page 17





Old Globe Theatre Client Name:

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A scene from the Broadway production of "The Scottsboro Boys," which makes its West Coast premiere April 29 at The Old Globe. Photos courtesy of Paul Kolnik

THEATER

GLOBE DEBUTS WEST COAST PREMIERE OF 'SCOTTSBORO BOYS'

By ANNE MARIE WELSH For the North County Times

In March of 1931, nine young black teens were riding the rails on a lark when they were pulled off a Memphis-bound freight train in Scottsboro, Ala., arrested and imprisoned. The young men were falsely accused of raping two white women, found guilty and endured a notorious miscarriage of American justice that echoed through the court system for years.

Their convictions were twice overturned by the U.S. Supreme Court, and eventually one of the women



Stroman is director/choreographer for "The Scottsboro Boys."

young man spent a minimum of six years in jail, and one recanted. And yet, each Haywood Patterson - was

"The Scottsboro Boys"

WHEN: Previews, April 29 through May 4; opens May 5 and runs through June 10; showtimes, 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays

WHERE: The Old Globe, Balboa Park, San Diego

TICKETS: \$39 and up INFO: 619-234-5623; theoldglobe.org

not released for 27 years.

Prejudice and injustice are not the most likely subjects for a musical, yet the fabled songwriting team of



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John Kander and Fred Ebb saw the dramatic appeal of the men infamously lumped together as "The Scottsboro Boys." With multiple Tonywinner Susan Stroman as director and choreographer, and their frequent writing partner David Thompson as librettist, "The Scottsboro Boys" had an off-Broadway run and a well-received staging at the Guthrie Theatre in Minneapolis. The show made its Broadway premiere in 2010, but it was a box office flop and closed after just 49 regular performances. Then a few months later, the show surprised its critics by snagging 12 Tony nominations (but no wins).

"It's wonderful that the Old Globe is doing it," said Stroman of the West Coast premiere opening in previews April 29 at the Balboa Park theater. "The show is dear to us."

Stroman expressed hope that this last collaboration of the great Kander and Ebb, who blazed the conceptmusical trail with hits like "Cabaret" and "Chicago," may find a sweeter life on the regional theater circuit than it did amid the glitzy expectations of Broadway.

As she headed to San Diego earlier this month, Stroman was fresh from a

See 'Scottsboro,' 18

'Scottsboro'

Continued from Page 17

"Scottsboro" production in Philadelphia and a fiveweek workshop of "Big Fish," a new musical based on the novel-turned-star-studded film. With music by Andrew Lippa, "Fish" will open on Broadway in August 2013.

"It's interesting," she says, "how musicals come to be. It could be someone handing you a movie script to adapt, or someone having a vision of a girl in a yellow dress and saying 'What story could I write about that?' That's what happened with 'Contact,'" the musical play she choreographed and directed to Tony success in 2000.

She was at a club in Manhattan around 1 a.m. one night, when she saw, in a sea of dancers all dressed in black, a lone girl in a yellow dress. "Some man's life is going to change because of

that girl tonight. What story could I write about that?" she remembers thinking. In the event, her life changed too.

A few weeks later, she said that Andre Bishop, artistic director of Lincon Center Theater, called and told her that if she had an idea for a show, he would produce it. And that was how the real Girl in the Yellow dress became a character — the seed from which "Contact" blossomed.

With "The Scottsboro Boys," Stroman said the impetus was that she, Kander and Ebb just wanted to work together again. At the beginning of her career, producer Scott Ellis hired her to work with the legendary songwriting team on the 1987 off-Broadway revival of "Flora the Red Menace."

They teamed again for "Steel Pier" in 1997 and the three, along with librettist Thompson, met again at Ebb's kitchen table in 2000, where they decided that they "wanted to write something



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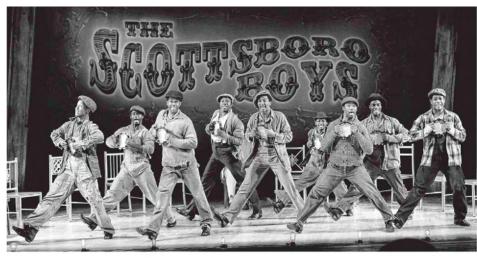
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A scene from the Broadway production of "The Scottsboro Boys," which makes its West Coast premiere April 29 at The Old Globe. Courtesy of Paul Kolnik

that was true."

Kander and Ebb, of course, knew the dramatic potential of courtroom stories, the basis for their brilliantly ironic crime-andcorruption show, "Chicago."

So, Stroman said, "We went to the book 'Famous Trials in America' and found one just waiting and ready to be told, a story with great characters like the trial lawyer Sam Liebowitz, the two women who lie about being raped, and the nine African-American men" whose lives were ruined by the trial, the guilty verdicts and their imprisonment.

"Kander and Ebb write shows about ordinary people in extraordinary situations, like the Nazi Germany of 'Cabaret' or the prison of 'Kiss of the Spiderwoman.' So we started to write, and it was a joyous collaboration," Stroman said.

Then on Sept. 11, 2004, lyricist Ebb died, at the age of 76. "Scottsboro" went on hiatus, and among other projects, Stroman directed her first film, an adaptation of the hit Mel Brooks musical "The Producers," for which she had won Drama Desk and

Tony Awards for both direction and choreography.

Three years ago, Stroman said Kander called and asked 'Would you like to look at this again?' And I said yes immediately. Kander finished all the stuff hat Ebb hadn't quite gotten to. And the rest is history," she said.

"The Scottsboro Boys" opened in March 2010 at the Vineyard Theatre off-Broadway and eventually moved to Broadway's Lyceum Theatre, where it earned mixed reviews, along with a few protests from a black political organization whose members decried the musical's use of the minstrel-show format to tell the young men's story.

Stroman said the Tony nominations ensured a second life for the show, saying it was "the Broadway community giving us a nod, and now the show is going to have this lovely regional tour."

The Old Globe production will reunite much of the creative team Stroman assembled for the Broadway production, including Jeff Whiting (associate director and choreographer), Beowulf Boritt (scenic design), Toni-Leslie James (costumes) and

Ken Billington (lighting).

Still, she makes clear that this musical is "not for beginner theater folk. A lot of it is abstract, and poetic," in large measure because it's structured as a minstrel show, turning the traditional American minstrel tradition of blackface inside out. In "Scottsboro Boys," black performers play white sheriffs, the accusing women and the grandstanding lawyer with a sardonic tone dripping with irony.

Stroman, who has a reputation for being an avid historical dance researcher, said, "The minstrel show format came from doing the research. Newspaper reports at the time of the trial reported that the courtroom atmosphere was like a minstrel show. So we asked ourselves, what if we flipped that on its head?"

"The Scottsboro Boys" features an Interlocutor (a minstrel show host) who opens the show with a mockhappy number in which the characters prepare to tell the sorry, racist story of a lie that destroyed nine lives.

Stroman said the story was so inspiring that she has "never worked with a cast that worked so hard, so passionately."

As choreographer, she created dances based on minstrelsy — a cake walk, for instance, but "peppered with steps that would be indicative of '20s and '30s. There's some tap dancing, some ragtime, many authentic steps that you would see during the period. We also use the (minstrel) idea of the chairs in a semi-circle, with the actors building the sets out of that. They build the train, the holding cell, and so on."

Other musicals have engaged the dark subject of bigotry corrupting justice, notably Jason Robert Brown's "Parade," about the anti-Semitic strain in Leo Frank's 1913 murder trial. That musical also had a short Broadway run before finding a more welcoming home in regional theaters (a critically acclaimed production plays through this weekend at San Diego's Cygnet Theatre).

"In the end," said Stroman, "you have to make the piece entertaining. If we didn't make it entertaining, no one would listen to the story. So we took this American art form, minstrelsy, and appropriated it to tell this story. The musical does start a conversation about race, about the way people treat people. If, as creators, we can do that, that's everything.

'In the end, you want to say these nine boys mattered. That I matter. At the time, people knew the names of the judges, of the lawyers, of the jury. But the defendants were just the Scottsboro Boys. We tried to give them their names and make them individual characters. The actors contribute their own history and what they've lived through themselves. I can only create a vehicle for them to tell the story. They're the ones who make it rich."



Globe debuts West Coast premiere of controversial, misunderstood 'Scottsboro Boys'

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A scene from the Broadway production of "The Scottsboro Boys," which makes its West Coast premiere April 29 at The Old Globe. Courtesy of Paul Kolnik

1 hour ago • By ANNE MARIE WELSH For the North County Times

(0) Comments

"The Scottsboro Boys"

When: Previews, April 29 through May 4;

opens May 5 and runs through June 10;

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Scottsboro Boys." With multiple Tony-winner Susan Stroman as director and choreographer.
News Our Cities Sports Opinion Entertainment Frime Topics Classifieds Cars heir frequent writing partner David Thompson as librettist, "The Scottsboro Boys" had an off-Broadway run and a well-received staging at the Guthrie Theatre in Minneapolis. The show made its Broadway premiere in 2010, but it was a box office flop and closed after just 49 regular performances. Then a few months later, the show surprised its critics by snagging 12 Tony nominations (but no wins).

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"Kander and Ebb write shows about ordinary people in extraordinary situations, like the Nazi Germany of 'Cabaret' or the prison of 'Kiss of the Spiderwoman.' So we started to write, and it was a joyous collaboration," Stroman said.

Then on Sept. 11, 2004, lyricist Ebb died, at the age of 76. "Scottsboro" went on hiatus, and among other projects, Stroman directed her first film, an adaptation of the hit Mel Brooks musical "The Producers," for which she had won Drama Desk and Tony Awards for both direction and choreography.



Three years ago, Stroman said Kander called and asked 'Would you like to look at this again?' And I said yes immediately. Kander finished all the stuff hat Ebb hadn't quite gotten to. And the rest is history," she said.

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"The Scottsboro Boys" opened in March 2010 at the Vineyard Theatre off-Broadway and eventually moved to Broadway's Lyceum Theatre, where it earned mixed reviews, along with a few protests from a black political organization whose members decried the musical's use of the minstrel-show format to tell the young men's story.

Stroman said the Tony nominations ensured a second life for the show, saying it was "the Broadway community giving us a nod, and now the show is going to have this lovely regional tour."

The Old Globe production will reunite much of the creative team Stroman assembled for the Broadway production, including Jeff Whiting (associate director and choreographer), Beowulf Boritt (scenic design), Toni-Leslie James (costumes) and Ken Billington (lighting).

Still, she makes clear that this musical is "not for beginner theater folk. A lot of it is abstract, and poetic," in large measure because it's structured as a minstrel show, turning the traditional American minstrel tradition of blackface inside out. In "Scottsboro Boys," black performers play white sheriffs, the accusing women and the grandstanding lawyer with a sardonic tone dripping with irony.

Stroman, who has a reputation for being an avid historical dance researcher, said, "The minstrel show format came from doing the research. Newspaper reports at the time of the trial reported that the courtroom atmosphere was like a minstrel show. So we asked ourselves, what if we flipped that on its head?"

"The Scottsboro Boys" features an Interlocutor (a minstrel show host) who opens the show with a mock-happy number in which the characters prepare to tell the sorry, racist story of a lie that destroyed nine lives.

Stroman said the story was so inspiring that she has "never worked with a cast that worked so hard, so passionately."

As choreographer, she created dances based on minstrelsy ---- a cake walk, for instance, but "peppered with steps that would be indicative of '20s and '30s. There's some tap dancing, some ENUME



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ne, many authentic steps that you would see during the period. We also use the (minstrel) idea News Our Cities Sports Opinion Entertainment Crime Topics Classifieds Cars e chairs in a semi-circle, with the actors building the sets out of that. They build the train, the holding cell, and so on."

Other musicals have engaged the dark subject of bigotry corrupting justice, notably Jason Robert Brown's "Parade," about the anti-Semitic strain in Leo Frank's 1913 murder trial. That musical also had a short Broadway run before finding a more welcoming home in regional theaters (a critically acclaimed production plays through this weekend at San Diego's Cygnet Theatre).

"In the end," said Stroman, "you have to make the piece entertaining. If we didn't make it entertaining, no one would listen to the story. So we took this American art form, minstrelsy, and appropriated it to tell this story. The musical does start a conversation about race, about the way people treat people. If, as creators, we can do that, that's everything.

"In the end, you want to say these nine boys mattered. That I matter. At the time, people knew the names of the judges, of the lawyers, of the jury. But the defendants were just the Scottsboro Boys. We tried to give them their names and make them individual characters. The actors contribute their own history and what they've lived through themselves. I can only create a vehicle for them to tell the story. They're the ones who make it rich."

At 6:30 p.m. April 30, the Old Globe will host a free an Insight Seminar on "The Scottsboro Boys" featuring Stroman and Thompson. For those who can't make it to the Globe that evening, the theater will stream the presentation live on its U-stream channel at http://www.ustream.tv/channel/the-old-globe http://www.ustream.tv/channel/the-old-globe.

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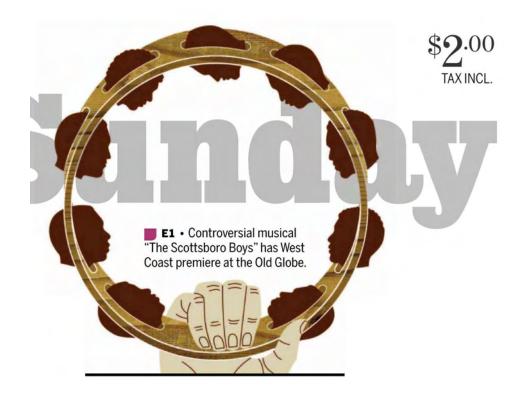




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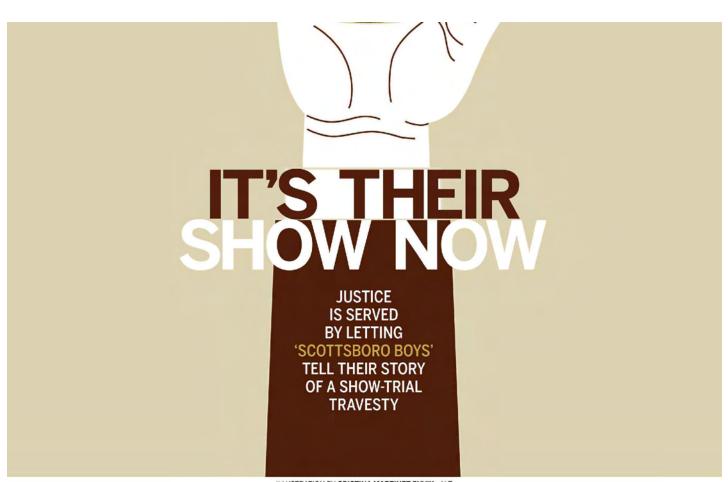


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'SCOTTSBORO BOYS' • Use of minstrel conventions drew protests on Broadway

FROM E1

tiple Tony Award-winner ("The Producers," "Contact") who is directing and choreographing the musical.

Stroman recalls that when she and the show's writer, David Thompson, were researching the case with the composer John Kander and the late lyricist Fred Ebb, "a lot of the journalism (from the '30s) referred to the trial as a 'minstrel show'" — an American-born form of entertainment performed in blackface and typically belittling black people.

"They said, 'Here comes the minstrel show again.' The nine boys were always put up as if they were a show."

"The other thing is they were always called 'the Scottsboro Boys.' You knew the name of every juror, you knew the names of all the judges. And yet you didn't know the names of the boys. So already they were lumped together as if they were an act."

Rather than shy away from the sordid implications of the minstrel show, the creative team decided

to embrace it — to reappropriate the tradition and "allow these nine boys to tell the story in their own ways," as Stroman puts it.

"And within this concept, they get to play white girls; they get to play a white Northern Jewish lawyer, Sam Leibowitz; they get to play white guards; they get to play white sheriffs. They get to play characters they would never be allowed to play in their lifetimes.

"It all of a sudden became a tour de force for an acting company and ensemble. And that's because it's a true appropriation of art. It's taking this art form and flipping it on its head."

Staging a conflict

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Strong reactions to the show, he adds, were something he and his "Scottsboro" co-creators had expected from the start.

"I always found it very gratifying that no matter if people hated it or liked it, they were always compelled to talk about it," Thompson says.

Now, as the show finds new life in regional theaters (the Globe staging is a co-production with San Francisco's American Conservatory Theater, where it heads next), "I just feel this is one more opportunity for people to continue to talk," Thompson says. "Live theater never really finishes. You just keep thinking how you could do things a little bit better."

"The Scottsboro Boys"

Old Globe Theatre U-T San Diego

April 29, 2012

408,825

Old Globe Theatre

When: Previews begin today. Opens May 5. Performances: 7 p.m. Tuesdays-Wednesdays (plus 2 p.m. May 30); 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays (no matinees today, May 5 or June 2). Through June 10.

Where: Donald and Darlene Shiley Stage, 1363 Old Globe Way, Balboa Park

(subject to change) **Phone:** (619) 234-5623 **Online:** theoldglobe.org

Tickets: \$39-\$103

Leaving legacies

Stroman and Thompson already had been working on "Scottsboro" for several years with Kander and Ebb—the legendary Broadway team behind such shows as "Cabaret," "Kiss of the Spider Woman" and "Chicago"—when Fred Ebb died in 2004. The project lay dor-

mant for a long time after that, but Stroman says that when she and the others returned to "Scottsboro," it was always with the late lyricist in mind.

"The thing about Kander and Ebb, they do shows about ordinary people in extraordinary situations, like Nazi Germany or a Latin prison," she says. "They loved the idea of these nine guys. So the whole time we worked on it, we were thinking of Fred all the time, and what would Fred do?

"But it was also important to Fred to make it entertaining. He wanted to make sure it wasn't like an after-school special.



Susan Stroman





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"This show actually helps bring their memory back, really — and helps them live again." Susan Stroman · director and choreographer



David Thompson

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While the short Broadway run was disappointing, "I don't think the show is beginners' theater, for one thing," Stroman adds. "That's why when we were first putting it together, it was really aimed for off-Broadway and the regionals.

"But we had some Broadway producers who loved it; I think in their hearts they knew it wasn't a commercial piece, but they fell in love with it when they saw it."

As for any lingering regrets about the musical's Broadway chapter: "Oh, no! Listen — 12 Tony nominations, that was wild. No show gets that. To get 12 Tony nominations (although no wins) was, I think, the (theater) community giving a nod to the creation of it.

"But in the end it would never have had the commercial value that a normal Broadway show has."

Instead, she says, the piece's lasting value lies not only in its power to start conversations, but to shed some light on nine young men whose legal saga was a transformative moment (it helped lay the groundwork for the civil rights movement), but whose individual lives largely have been forgotten.

"A lot of the information on the boys is gone," Stroman says. "It's hard to even know where they're buried, which is very sad. (The last of the nine, Clarence Norris, died in 1989. He had been pardoned by Alabama Gov. George Wallace in 1976.)

"We tried in the show to make the boys individuals, so you know there's an Olen and a Clarence and a Haywood and an Ozie and a Willie. John Kander, who will admit he's a little older than the rest of us, always says that when he was a kid, he would see the Scottsboro Boys' names in the paper. And then all of a sudden they disappeared.

"So this show actually helps bring their memory back, really — and helps them live again."

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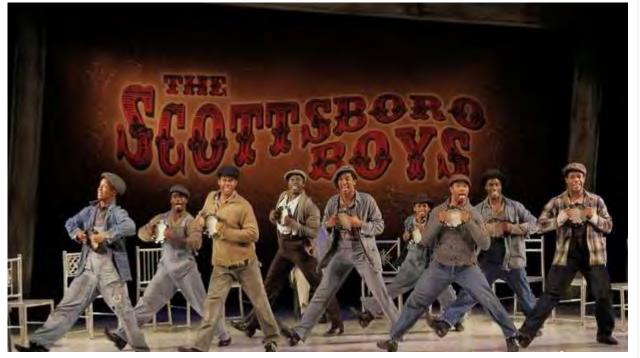
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Theater preview: Globe's bold 'Scottsboro'

Musical takes a daring approach to dramatizing sad chapter from history

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A scene from the Broadway production of "The Scottsboro Boys," the musical that drew some protests in New York for its use of minstrel-show conventions to tell a fact-based story of racial prejudice. The Old Globe is staging the West Coast premiere of the Tony-nominated work. — Paul Kolnik



Written by James Hebert Seldom has the description "show trial" been quite so sadly apt as in the courtroom saga of the Scottsboro Boys.

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Theater preview: Globe's bold 'Scottsboro'



Play review: Ion's 'Topdog' has teeth



'Leap of Faith' can't convert critics

And rarely has a major stage musical taken on so directly — both in content and form — the uncomfortable underpinnings of such a real-life event. But so it is with "The Scottsboro Boys," the controversial musical now receiving its West Coast premiere at the Old Globe Theatre after a short but attention-grabbing run on Broadway.

DETAILS

"The Scottsboro Boys"

When: Previews begin Sunday. Opens

Wednesdays (plus 2 p.m. May 30); 8

p.m. Thursdays-Fridays; 2 and 8 p.m.

Saturdays; 2 and 7 p.m. Sundays (no

matinees tomorrow, May 5 or June 2).

Where: Donald and Darlene Shiley

Stage, 1363 Old Globe Way, Balboa

Tickets: \$39-\$103 (subject to change)

"Scottsboro Boys" choreographerdirector **Susan Stroman** and playwright

David Thompson will discuss the

making of the musical at a free Globe

at 7 p.m., at the Balboa Park theater.

"Insights Seminar" this Monday (April 30)

If you can't make it in person, the event

will be streamed live on the Web; go to

May 5. Performances: 7 p.m. Tuesdays-

Old Globe Theatre

Through June 10.

Phone: (619) 234-5623

Online: theoldglobe.org

Meet the artists

this link to tune in.

Park.

In 1931, nine African-American youths were charged with the rape of two white women in Alabama. True to the conventional meaning of a show trial, their court case was a charade — a racially charged public spectacle featuring an all-white jury and a seemingly prewritten script. (Eight were convicted and sentenced to death initially. Not until decades passed — and one accuser recanted — did most receive some measure of exoneration.)

But there was more to it, says Susan Stroman, the multiple Tony Award-winner ("The Producers," "Contact") who is directing and choreographing the musical.

Stroman recalls that when she and the show's writer, David
Thompson, were researching the case with the composer John
Kander and the late lyricist Fred
Ebb, "a lot of the journalism (from the '30s) referred to the trial as a 'minstrel show' "— an
American-born form of entertainment performed in blackface and typically belittling black people.

"They said, 'Here comes the minstrel show again.' The nine boys were always put up as if they were a show."

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Rather than shy away from the sordid implications of the minstrel show, the creative team decided to embrace it — to reappropriate the tradition

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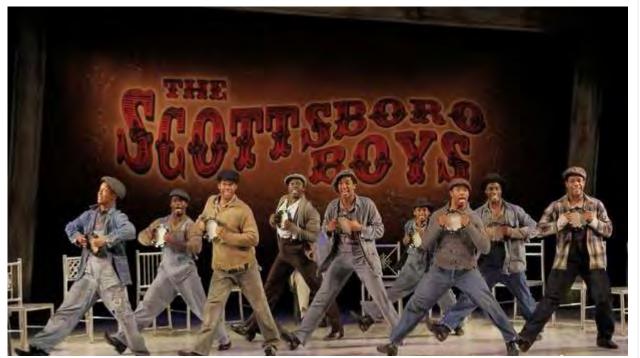
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Theater preview: Globe's bold 'Scottsboro'

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Written by James Hebert "It all of a sudden became a tour de force for an acting company and ensemble. And that's because it's a true appropriation of art. It's taking this art form and flipping it on its head."



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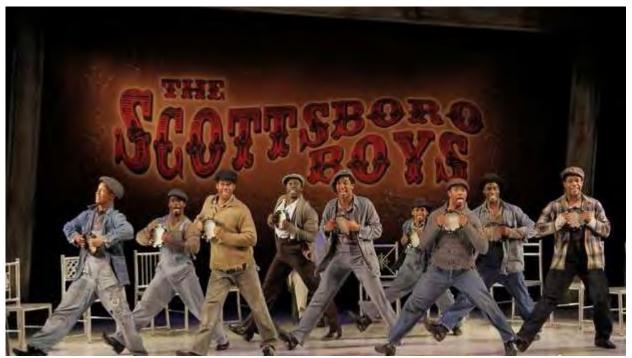
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Los Angeles Times

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CAROLYN COLE Los Angeles Times

SUSAN STROMAN leads cast members during rehearsal for "The Scottsboro Boys." The musical will be at the Old Globe.

Adaring move

Susan Stroman likes flipping expectations on their heads. Her controversial staging of 'The Scottsboro Boys' has audiences talking — and taking notice.

By John Clark >>> NEW YORK — Director-choreographer Susan Stroman is standing with arms folded watching a group of dancers run through a number. They have great athleticism and some serious lung power, all o which is way too big for the rehearsal room. But it won't feel that way once they're onstage.

"Make it a small step," Stroman says. "Make it nice and easy. Don't make a big deal out of it."

Facing a mirror, she demonstrates the Charleston. She doesn't make a big deal out of it, even though most 57-year olds can't move that way. In fact, as she stops the dancers to tweak a position or deliver direction, she doesn't make a big deal out of anything. Even her pronouncements are made as if over a cup of coffee.

After they stack chairs and lay planks to approximate a railroad car, she says, "Building the set tells the audience

that you are in charge of the story. You're taking the art form and flipping it on its head."

This last observation is what makes "The Scottsboro Boys," which is what is being rehearsed here, not just another Broadway musical, full of song and dance and signifying nothing. It's what made it problematic for audiences and some critics during its brief Broadway run (49 performances) at the end of 2010.

Now, West Coast viewers will get to make up their own minds when the show opens Saturday at the Old Globe in Sar Diego. It will then move up to San Francisco's American Conservatory Theater on June 21.

"It has its extremes," admits Stroman, who directed and choreographed the original run at

[See Stroman, D12]

A musical that doesn't follow convention

[Stroman, from D1] the off-Broadway Vineyard Theater, and was Tonynominated in both capacities for the Broadway production after it transferred. The show picked up 12 nominations but struck out on all of them.

"You either love it and understand it or you're not sure why one would do it," she said. "It's not one of those theater pieces where you leave and forget about it. When you see this show, you go out to dinner and talk about how it affected you. We would wish that happened with every show we created."

The show is based on the notorious trials (there were more than one) of nine African American men accused by two young white women of raping them while hitching a ride on a train in the Deep South during the Depression. The men were repeatedly convicted, even after one of the women re-

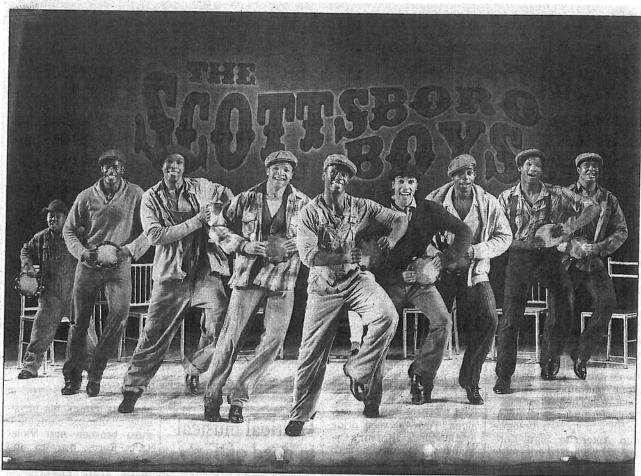
canted her testimony.

Though this might seem like an unlikely subject for a musical; it was just the sort of material that had been handled successfully in the past by John Kander and Fred Ebb, the team behind "Cabaret" (the rise of Nazi Germany), "Chicago" (big city corruption) and "Kiss of the Spider Woman" (a Latin American prison).

"Part of what they do is write about ordinary people in extraordinary situations,"

Stroman says.

That may be, but Kander and Ebb took a particularly aggressive line in telling the story. Much of it is played out in the form of a minstrel show. The idea here, as Stroman told her dancers, is that they are taking this racist art form "and flipping it on its head." They are in control, using chairs to build a train, courtrooms, jail cells. They double as the young women, their own Jewish defense attorney, and various



HENRY DIROCCO

"THE SCOTTSBORO BOYS" is based on the notorious trials of African American men accused of rape. It had a short, controversial run on Broadway. "It's not for beginner theatergoers," Susan Stroman says.

judges and cops.

Not surprisingly, protests came from some who objected to the premise and refused to see the show. Pickets appeared outside New York's Lyceum Theater. Stroman, who was frustrated because she couldn't debate the merits of the approach with people who hadn't seen it, was gratified to hear that several protesters attended a recent revival of the show in Philadelphia and went backstage to apologize. The cast members. she says, "were taken aback."

There probably won't be a similar second look on Broadway. Stroman, who was in on the conception of the show at Kander's legendary kitchen table (where all their shows were conceived), says it was always intended to be an off-Broad-

way piece and that it transferred from the Vineyard Theatre to the Great White Way only because investors fell in love with it.

It's easy to imagine that the producers also fell in love with their collaborators not only the celebrated Kander and Ebb (who died during production) but Stroman herself: After all, she brought with her five Tony Awards, two Laurence Olivier Awards, five Drama Desk Awards, eight Outer Critics Circle awards and four Fred Astaire Awards, and directed and choreographed one of the biggest hits in recent memory, "The Producers."

Of course, all of that metal means nothing if audiences don't connect. On the other hand, the creative team can't be blamed for not hitting a target they were

never aiming for.

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Susan Stroman finds empowerment in 'The Scottsboro Boys'

The musical about the notorious trials of African American men accused of rape takes an unconventional approach. It will be at the Old Globe in San Diego.



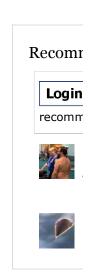
By John Clark, Special to the Los Angeles Times May 4, 2012

NEW YORK — Director-choreographer Susan Stroman is standing with arms folded, watching a group of dancers run through a number. They have the great athleticism and some serious lung power, all of which is way too big for the rehearsal room. But it won't feel that way once they're onstage.

"Make it a small step," Stroman says. "Make it nice and easy. Don't make a big deal out of it."

Facing a mirror, she demonstrates the Charleston. She doesn't make a big deal out of it, even though most 57-year-olds can't move that way. In fact, as she stops the dancers to tweak a position or deliver direction, she doesn't make a big deal out of anything. Even her pronouncements, are made as if over a cup of coffee.

After they stack chairs and lay planks to approximate a railroad car, she says "Building the set tells the audience that you are in charge of the story. You're taking the art form and flipping it on its head."





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Susan Stroman leads cast members during rehearsal for the musical "The Scottsboro Boys." (Carolyn Cole, Los Angeles Times / March 6, 2012)

This last observation is what makes "The Scottsboro Boys," which is what is being rehearsed here, not just another Broadway musical, full of song and dance and signifying nothing. It's what made it problematic for audiences and some critics during its brief Broadway run (49 performances) at the end of 2010.

Now West Coast viewers will get to make up their own minds when the show opens Saturday at the Old Globe in San Diego. It will then move up to San Francisco's American Conservatory Theater on June 21.

"It has its extremes," admits Stroman, who directed and choreographed the original run at the off-Broadway Vineyard Theater, and was Tony-nominated in both capacities for the Broadway production after it transferred. The show picked up 12 nominations but struck out on all of them.

"You either love it and understand it or you're not sure why one would do it," she said. "It's not one of those theater pieces where you leave and forget about it. When you see this show, you go out to dinner and talk about how it affected you. We would wish that happened with every show we created."

The show is based on the notorious trials (there were more than one) of nine African American men accused by two young white women of raping them while hitching a ride on a train in the Deep South during the Depression. The men were repeatedly convicted, even after one of the women recanted her testimony.

Though this might seem like an unlikely subject for a musical, it was just the sort of material that had been handled successfully in the past by John Kander and Fred Ebb, the team behind "Cabaret" (the rise of Nazi Germany), "Chicago" (big city corruption), and "Kiss of the Spider Woman" (a Latin American prison).









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"Part of what they do is write about ordinary people in extraordinary situations," Stroman says.

That may be, but Kander and Ebb took a particularly aggressive line in telling the story. Much of it is played out in the form of a minstrel show. The idea here, as Stroman told her dancers, is that they are taking this racist art form "and flipping it on its head." They are in control, using chairs to build a train, courtrooms, jail cells. They double as the young women, their own Jewish defense attorney, and various judges and cops.

Not surprisingly, protests came from some who objected to the premise and refused to see the show. Pickets appeared outside New York's Lyceum Theater. Stroman, who was frustrated because she couldn't debate the merits of the approach with people who hadn't seen it, was gratified to hear that several protesters attended a recent revival of the show in Philadelphia and went backstage to apologize. The cast members, she says, "were taken aback."

There probably won't be a similar second look on Broadway. Stroman, who was in on the conception of the show at Kander's legendary kitchen table (where all their shows were conceived), says it was always intended to be an off-Broadway piece and that it transferred from the Vineyard Theatre to the Great White Way only because investors fell in love with it.

It's easy to imagine that the producers also fell in love with their collaborators — not only the celebrated Kander and Ebb (who died during production) but Stroman herself: After all, she brought with her five Tony Awards, two Laurence Olivier Awards, five Drama Desk Awards, eight Outer Critics Circle awards and four Fred Astaire Awards, and directed and choreographed one of the biggest hits in recent memory, "The Producers."

Of course, all of that metal means nothing if audiences don't connect. On the other hand, the creative team can't be blamed for not hitting a target they were never aiming for.

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A tale of two musicals - and a supermodel

Christie Brinkley hitting Civic in "Chicago"; Globe rolling out 'Scottsboro'

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Christie Brinkley will play Roxie Hart in the new touring version of "Chicago" at the San Diego Civic Theatre.



Written by James Hebert

6:46 p.m., April 25, 2012

It's a long way from Scottsboro to Chicago - maybe not so much miles-wise (607 of them, says Google Maps) as musical-theater-wise.

"The Scottsboro Boys" is a daring, controversial show based on a real-life, racially charged criminal case in 1930s Alabama.

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Play review: 'Brownie' a mixed success

Crime and punishment also figure into the musical "Chicago," which likewise is set in the early 20th century and goes to a few dark and in-your-face places. But the show is known as much for its touring versions' succession of glam actors and its flashy dance sequences as for its grit.

The two shows have a couple of big things in common, though: Both boast musical scores by the iconic songwriting team of John Kander and the late Fred Ebb, and both are about to hit San Diego.

The latest national "Chicago" tour launches at the Civic Theatre (in a Broadway/San Diego presentation) May 8, with Christie Brinkley starring as the vixen Roxie Hart.

Brinkley (known a bit more for her modeling exploits than her singing bona fides) is the latest in a long line of celebrity Roxies that has included Brooke Shields, Ashlee Simpson and (in the 2002 movie version) Renee Zellweger.

(Look for a Brinkley interview here soon by Michelle Guerin of our sister publication, DiscoverSD.com.)

Meantime, "Scottsboro" hits the Old Globe Theatre this weekend for the first previews of its West Coast premiere production.

Original director and Broadway ace Susan Stroman ("The Producers," "Contact") returns to stage the show. Its audacious use of minstrel-show conventions to tell the story of nine falsely accused African-American youths led to some protests on Broadway, but the musical also went on to land 12 Tony Award nominations.

I talked with Stroman and writer David Thompson about those protests and other aspects of this attention-grabbing show; look for my piece here Friday and in this weekend's edition of the U-T San Diego's Sunday Arts section.

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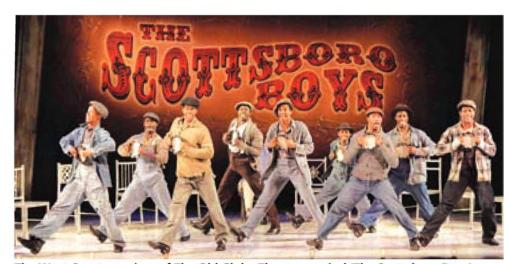
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If you go

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■ When: Matinees, evenings April 29–May 4■ Where: Old Globe Theatre, Balboa Park

■ Tickets: From \$39

■ Box Office: (619) 234-5623 ■ Website: TheOldGlobe.org

- Insights Seminar: 7 p.m. April 30 (Reception 6:30 p.m.) Director and choreographer Susan Stroman and playwright David Thompson discuss the history of the production and the issues faced in the creation of the musical.
- Diversity in the Arts: 7 p.m. May 7 (Reception 6:30 p.m.) Delicia Turner Sonnenberg (MOXIE Theatre) and Seema Sueko (Mo'olelo Performing Arts Company) discuss how theater artists both present and past explore stories about race on stage.
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Stroman, Kander and Ebb have received high praise for their talents in instilling parody and poignancy to recount a story of shocking historical events. "The Scottsboro Boys" is presented in association with American Conservatory Theater.

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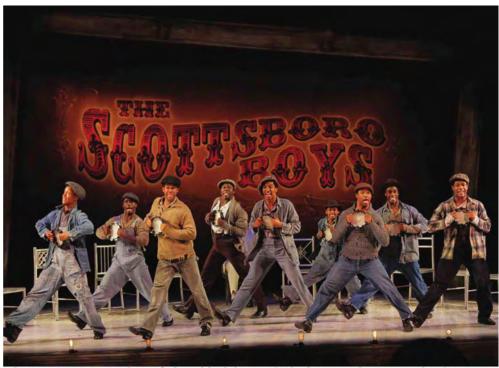
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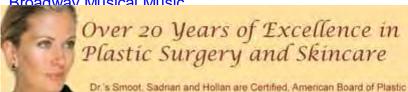
The West Coast premiere of The <u>Old Globe</u> musical 'The Scottsboro Boys' begins April 29. Courtesy photo

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The West Coast premiere of The <u>Old Globe</u> musical 'The Scottsboro Boys' begins April 29. Courtesy photo



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Page 1 of 2

New musical tells the 'Scottsboro Boys' tale of denied civil rights

BY DIANA SAENGER

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The critically-acclaimed musical features top-notch talent performing music and lyrics by the team of John Kander and Fred Ebb. Direction and choreography is by five-time Tony Award-winner Susan Stroman, with musical direction by Eric Ebbenga and libretto by David Thompson.

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"I've had friends tell me an actor does not choose a role, the role chooses him," Duncan said. "I felt very fortunate to get the role in an important production, such as 'The Scottsboro Boys.' This kind of story was common at that time with a kind of apologizing, like with Rosa Parks or papering over the nuances of what led to the Civil Rights Movement. In the play, Hayward reveals that he was the first to go on trial and be

IF YOU GO:

Old Globe Theatre Solana Beach Sun

April 26, 2012

3,645

What: 'The Scottsboro Boys' When: Matinees, evenings April

29-May 4

Where: Old Globe Theatre, Bal

boa Park

Tickets: From \$39

Box Office: (619) 234-5623 Website: TheOldGlobe.org

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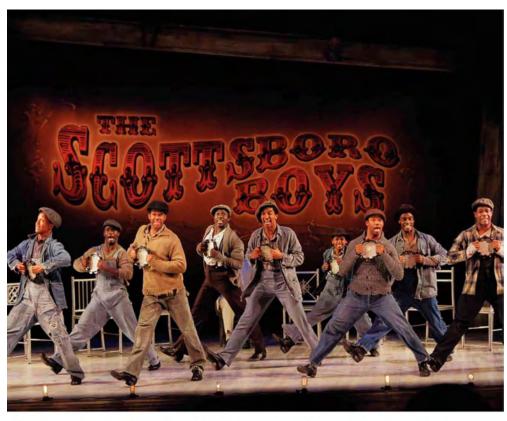


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Home

THURSDAY, MARCH 29, 2012

The Old Globe Announces West Coast Premiere of The Scottsboro Boys



The Old Globe has announced the cast and creative team for the west coast premiere of *The Scottsboro Boys*, the critically acclaimed musical about an infamous chapter in American history. Nominated for 12 Tony Awards, *The Scottsboro Boys* features music & lyrics by the legendary team of **John Kander** and **Fred Ebb**, libretto by **David Thompson**, musical direction by **Eric Ebbenga**, and direction and choreography by five-time Tony Award winner **Susan Stroman**. *The Scottsboro Boys* will run May 5 - June 10. Preview performances are April 29 - May 4.

The Scottsboro Boys is a daring new musical based on the notorious "Scottsboro" case in which nine young African American men were unjustly accused of rape in 1930s Alabama. Their lives would eventually spark the Civil Rights Movement.

The cast features Tony Award winner **Ron Holgate** (for *1776*) as The Interlocutor, **Clifton Duncan** as Haywood Patterson, **Jared Joseph** as Mr. Bones and **JC Montgomery** as Mr. Tambo, along with David Bazemore (Olen Montgomery), Nile Bullock (Eugene Williams), Christopher James Culberson (Andy Wright), Eric Jackson (Clarence Norris), Kendrick Jones (Willie Roberson), James T. Lane (Ozie Powell), Clifton Oliver (Charles Weems), Clinton Roane (Roy Wright) and C. Kelly Wright (The Lady),

Audrey Martells (The Lady Understudy), and Shavey Brown and Max Kumangai (Swings).

The Old Globe's production of *The Scottsboro Boys* reunites the original creative team of Jeff Whiting (associate director and choreographer), Beowulf Boritt (scenic cesign), Toni-Leslie James (costume design) and Ken Billington (lighting design). Boritt and Billington were nominated for Tony Awards for their designs. The creative team also includes Jon Weston (sound design), Eric Santagata (assistant choreographer), Rick Sordelet (fight director), Janet Foster, CSA (casting) and Joshua Halperin (stage manager).

Tickets can be purchased online atwww.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

The Old Globe will present three educational seminars about The Scottsboro Boys and the historical significance of the Scottsboro legal case. Admission is free, but reservations are required for these special events. Please email RSVP@theoldglobe.org to reserve a seat for one or more of these seminars.

Insights Seminar: Monday, April 30 at 7:00 pm. Reception at 6:30 p.m. Director and choreographer Susan **Stroman** and playwright **David Thompson** will discuss the history of the production and the issues they faced in the creation of the musical.

Diversity in the Arts: Monday, May 7 at 7:00 pm. Reception at 6:30 p.m. Join **Delicia Turner Sonnenberg** (MOXIE Theatre) and **Seema Sueko** (Mo'olelo Performing Arts Company) for a conversation about how theatre artists — both present and past — explore stories about race on stage.

Turning Points in San Diego Civil Rights History: Monday, June 4 at 7:00 pm. Reception at 6:30 pm. The Scottsboro case galvanized a generation of African Americans and became a turning point in civil rights history. **Dr. Carrol Waymon** and **Dr. John Warren** lead a discussion of the civil rights movement in San Diego.

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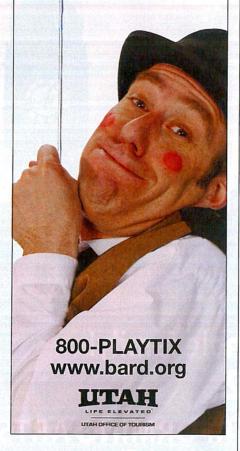
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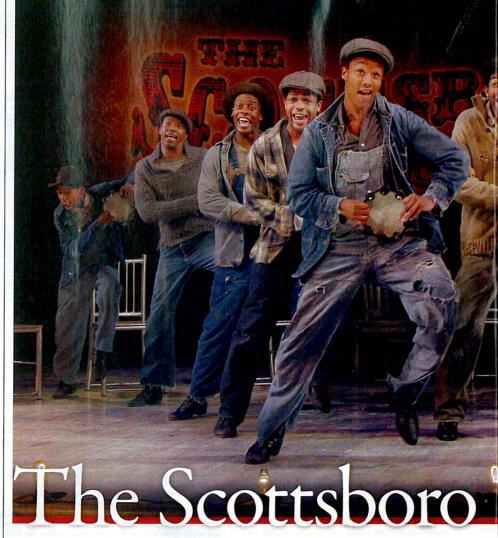




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June 21 — October 20
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of Windsor
Mary Stuart
Titus Andronicus
Les Misérables
To Kill a Mockingbird
Hamlet
Stones in His Pockets



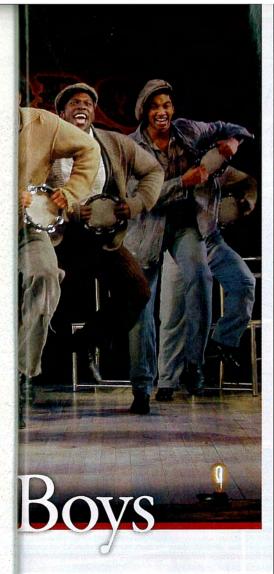


The Old Globe mounts Kander and Ebb's controversial final musical. By Charlene Baldridge

What happens when you accept a lie because it is easier to believe the lie than to change the way you think in order to accept the truth?

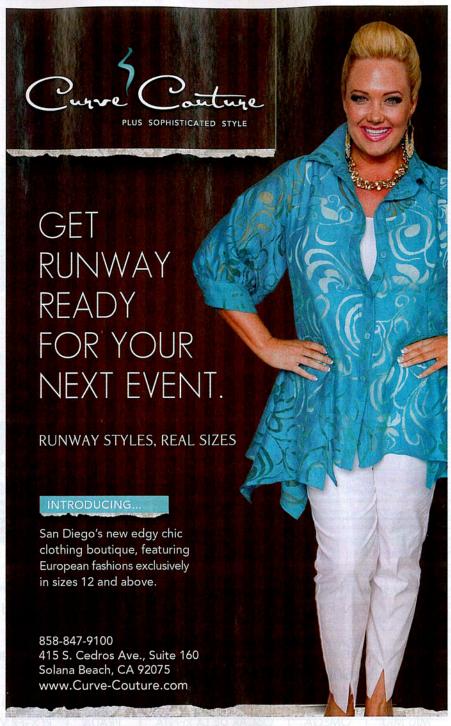
That question lies at the heart of John Kander and Fred Ebb's final produced musical, *The Scottsboro Boys*. In a new production directed by Susan Stroman, the work plays through June 10 at the Old Globe Theatre and then moves to San Francisco's American Conservatory Theatre.

Long in development and delayed by Ebbs' death in 2004, *The Scotts-boro Boys*—with music and lyrics by Kander and Ebb, a book by David Thompson and direction and choreography by Susan Stroman—premiered in February 2010 at Off Broadway's Vineyard Theatre, played a sold-out 10-week run at Minneapolis' Guthrie Theatre and then was seen on Broadway in the fall of 2010, closing after 29 previews and 49 regular performances. Some hailed it as a masterpiece; others excoriated it for its use of minstrelsy to point up the hypocrisy of the system and the travesty of justice that robbed nine black youths of their freedom. The Scottsboro trials, 1931-1937, have been called the most unspeakable crime in the history of Alabama.

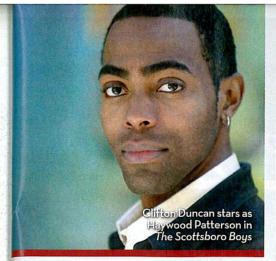


The Great Depression gripped the nation, and job seekers rode the rails from place to place. In 1931, a freight train traveling between Chattanooga and Memphis was stopped at Paint Rock, Alabama. Several white boys told the sheriff they'd been attacked by a group of black youths. Nine black teens were taken into custody and accused on the spot of raping two white girls also riding the freight train.

In those days, prevailing Southern wisdom held that all black men want to rape white women. The protection of white womanhood was therefore a primary regional





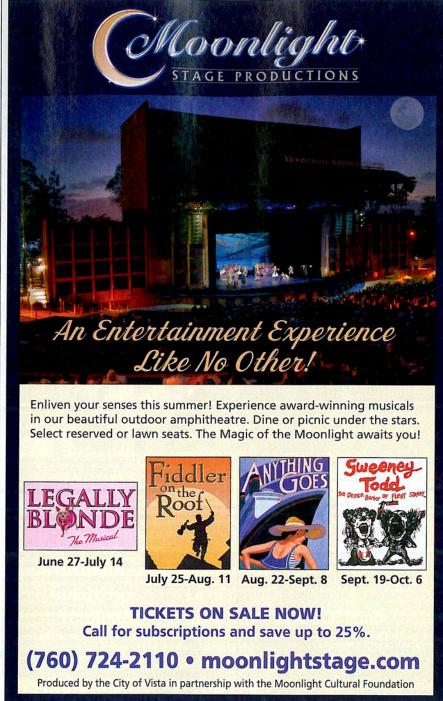


concern, according to historian Robin Kelly in the PBS documentary film Scottsboro: An American Tragedy. Five thousand people were lynched between 1880 and 1940, she said, most of them black men accused of raping or sexually assaulting a white woman.

Early in the new millennium, Kander, Ebb, Stroman and Thompson, who had collaborated on projects since the mid-1980s, were casting about for new subject matter. "One idea was to look at important American trials," says Thompson, who adapted the script for the 1996 revival of Kander and Ebb's Chicago, still playing on Broadway.

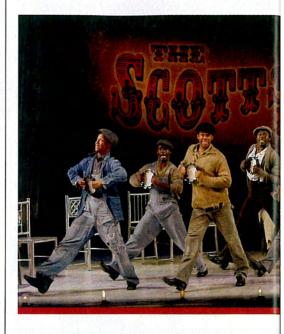
"We came upon the Scottsboro Boys," he says, "such a remarkable piece of history that we were immediately drawn to it. It's an incredible intersection of so many things: the judicial system, racism and America in the Depression. There are powerful stories to tell here." As they began to move through history, it became apparent this was the story and they went to work.

"When you come to a case where there's been a grave injustice, the important thing to remember is that it's about >CONTINUED ON PAGE 52



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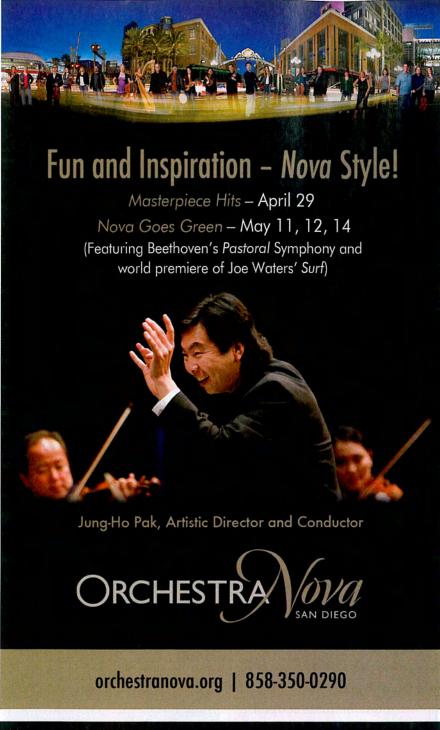




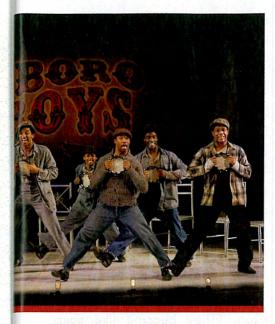
people," Thompson says. "In this case, nine boys between the ages of 13 and 19 who were innocent. Two were only 13. We felt that they needed to be remembered; we wanted to show that they mattered and that their lives meant something. They were all on that train together. They were not just pawns in a horrible series of courtroom trials, but they actually made a difference."

Thompson discovered amazing first-hand sources from which to draw. One of the boys, Haywood Patterson, wrote a book titled *The Scottsboro Boys*. Patterson is a major character in the musical. Another Scottsboro Boy, Clarence Norris, wrote an autobiography titled *The Last of the Scottsboro Boys*.

In addition there were trial transcripts and accounts from Southern and Northern newspapers, causing Thompson to remark that there was no need to invent anything. Nearly everything in the musical, although







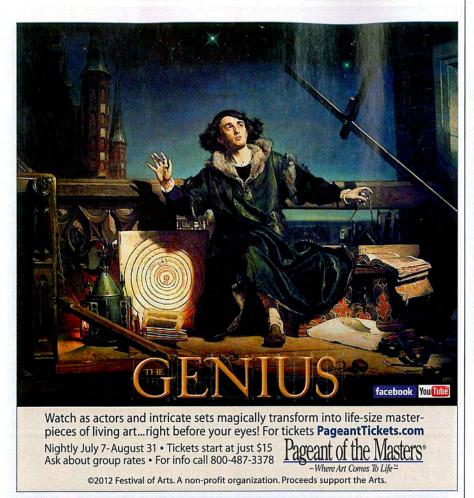
it's sometimes done in a dramatic context, comes from actual source material; for instance, accounts of the way courtroom attorneys dealt with the Boys during the trials; the way they were treated by the guards; and the fact that when in prison they were put in cells right next to the electric chair.

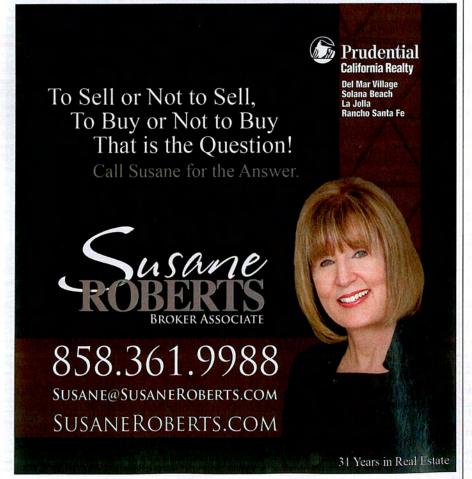
"It was a way of torturing them," Thompson says. "Clarence Norris wrote that the sounds and sights of electrocutions taking place in the room next to him haunted him forever." Where The Scottsboro Boys seems the most theatrical and the most invented, it is at its most real and factual.

Kander and Ebb were drawn to the underdog who's trapped and goes to extraordinary measures to survive, for instance in Cabaret, Chicago and The Kiss of the Spider Woman. "Immediately The Scottsboro Boys was very much in their wheelhouse of stories-the stories they tell so well," Thompson says.









When Ebb died in 2004, the collaborators put *The Scottsboro Boys* on the shelf, thinking they could not finish it without him. Around three years later, Thompson and Stroman got a call from Kander. It was time to look at the material again and go to work.

Instead of dwelling on the complicated trials, the collaborators decided to live inside the trials, which had become entertainment to many Americans. "In America we love our trials," says Thompson. "They become like soap operas we follow to see how we like them. Especially in the case of the Scottsboro Boys, you have the backdrop of North vs. South, the rise of the Communist party (tasked to represent the boys) and the inherent racism rampant in the South at the time.

"The first reading we did with actors took place the day after Obama was elected. It was a wild moment because everybody felt the world had changed; the whole notion of racism was going to become another discussion. A couple of years passed in the development process, and we realized that nothing had changed. We were just using different language to have the same very racist discussions." What matters to Thompson is the discussion people have after seeing The Scottsboro Boys.

One critic, American Theatre magazine writer Marshall Jones III, responded with the claim that because it employs minstrelsy, The

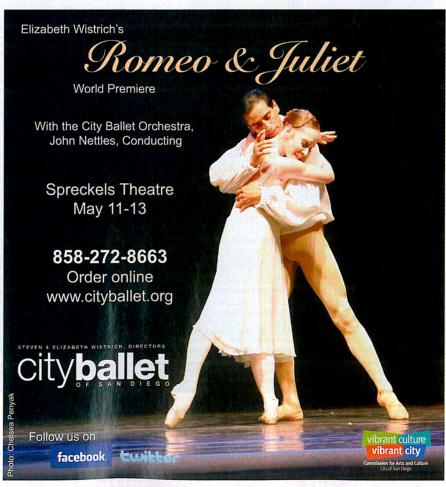
Scottsboro Boys lacks empathy. But Thompson counters, saying, "I think that writer missed the point of how minstrelsy is used. These boys are being forced to entertain, paraded in front of an audience in this trials, which became nothing more than a minstrel farce." At the time, the trials were called a minstrel show. That inspired the show's concept. Thompson says, "We take the form of minstrelsy and turn it on its head. By the end of the show the Boys are no longer willing participants and refuse to be part of that fiction of how a minstrel would act. By taking control of the story, they take control of their ability to show that they matter. The concept of minstrelsy allows us to empower the Boys in a way that they couldn't otherwise be empowered."

When the Boys take over the art form, the Interlocutor screams for them to get in the play, and they won't do it. With great dignity, they walk away.

"Whether you like it or you don't like it, you still have to talk about it," Thompson says. "That's what great theater should do: cause you to have different thoughts than you had before. These issues in our society haven't been resolved. It's time to talk about them."

The Scottsboro Boys plays May 5 to June 10 at the Old Globe, 1363 Old Globe Way, Balboa Park. For tickets and infromation, call 619.23.GLOBE or log on to theoldglobe.org.







by lisa lipsy

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The Scottsboro Boys book author David Thompson talks with The Rage Monthly about choosing this landmark case and working with Kander, Ebb and the show's director Susan Stroman to create this incredible new musical.

I must admit I am slightly envious that you have been able to collaborate with songwriting greats Kander and Ebb.

I understand that feeling. Susan Stroman and I have been working with them since the 1980s. They gave us our first break, I had never written anything. Could we possibly do anything better than Flora, The Red Menace? It was crazy, we approached them, they were very open and said let's get to work and we wrote three or four off-Broadway shows together. Then in 1996 we collaborated on rewriting Chicago and I wrote the book for And The World Goes 'Round (1991). It seemed we could always find projects, reasons to work together. It was when we were working on And The World Goes 'Round that I realized John and Fred have unique perspective, their music is driven by the character and each song is a complete story. Even out of context they still say something that is very complete. Something joyous and dramatic.

What brought the four of you to settle on The Scottsboro Boys trial?

We were looking for a new project and we started looking at the more interest-

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Was it more challenging to write a book based on historical fact, that doesn't have the artistic license?

Interesting question, I majored in journalism at Northwestern, I discovered I liked telling stories more than reporting on them. But this show is very much the same as journalism with research, facts, court transcripts and books, they are riveting and all a part of our history. How do you tell the truth? What becomes important? We wanted to bring the truth to life in a way that it would resonate with an audience. You can tell when a play is not right or true, the audience rejects it universally. On the other hand as Ebb always said, "We must always remember we have to entertain the audience." It's our job to ensure you have gone willingly, that you are lost in that world. This time you're being pulled into a world that is racially charged.

What makes you most proud of this show?

Well, the remarkable thing was listening to the audience and watching them react to the piece, their sense of confusion. How they regard the case or look at it a new way. The conversations people had as they left. People were engaged in very robust, intensive discussions and not just with the people they came with but with the couple sitting next to them. That's the rewarding part, watching conversations about the show move out into the streets.

Do you have a favorite song from this show?

The one that I love the most and have listened to over and over is the opening song, "On the Train." It is destined to be a real part of the American Songbook, a simple sound captured so well.

I also love the songs that take the audience down a path and then twist it, give it

a narrative spin and drive home a message. "Southern Days" has lovely melody, it is a beautiful reflection of days gone by; we remember things that way. Slowly the men begin to twist the lyrics; they are in control and tell the truth. It is one of those instantly dangerous moments, a knife through the heart. Like in *Cabaret* with the one line at the end of the song: "Funny, You don't look Jewish at all" and the whole world turns upside down.

I am right with you on those songs that turn the plot—amazing. Tell me about crafting the book for *The Scottsboro Boys*. Which comes first, the book or the songs?

Well, I write what is called a dummy scene, a draft and then we work as a team to find where the musical moments are in that scene. We do so much better as a team, someone might have a better line of dialogue, a better joke. Then once we have rehearsal and time with an audience we can do some editing to make it even better. What I enjoy about working with Kander is he constantly plays the "What If" game. What if the character did this? Or what if in this scene the leading lady does this? What if we set the whole thing on the train? The book and songs come together after a lot of discussion.

That's incredible. You have the hardest job, just getting something started on paper, something to light the collaboration on fire.

Thank you, that's quite a compliment. I'm not sure I have the hardest job because we have a lot of discussions before I first sit down to write, that's what I love. Before the demands of an audience, a producer, a critic there is pure imagination. All is possible, there are no bad ideas, we can work and it is safe. The collaboration is safe to express ideas or criticize. It's comfortable, no ego involved, John and Fred really taught Susan and me how to collaborate.

There aren't a lot of places to learn that skill. They are masters at it. They really helped us in our learning, taking us from journeyman to collaborators. Their passion and understanding, they give so willingly. John would be embarrassed and humbled to hear me talk like this. There are very few people like him, he got his start as a rehearsal pianist for *Westside Story*. There are very few people like him.

 ${\it The Scotts boro Boys} is running currently through Sunday, June 10 at the Old Globe. For tickets and {\it more information}, call 619.234.5623 or go to {\it theoldglobe.org}$



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<u>'THE SCOTTSBORO BOYS' – THE LANDMARK CASE COMES</u> TO TOWN

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~by lisa lipsey



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that should never be forgotten."

We were looking for a new project and we started looking at the more interesting, most famous trials that we could use as inspiration. We thought it was time to tell a true story. We've collaborated on fantastical stories and romances—this was such a landmark case, it jumped out as remarkable. Once we made the decision to tell their story, the story began to write itself, inform us and we found case documents and stories told by the boys themselves.

Yes, they were innocent, yes they changed history, but we had forgotten who they are as people—they mattered. Outside of the large trials, the events that follow, the discussions of race, we wanted to ensure they never got lost.



Was it more challenging to write a book based on historical fact, that doesn't have the artistic license?

Interesting question, I majored in journalism at Northwestern, I discovered I liked telling stories more than reporting on them. But this show is very much the same as journalism with research, facts, court transcripts and books, they are riveting and all a part of our history. How do you tell the truth? What becomes important? We wanted to bring the truth to life in a way that it would resonate with an audience.

You can tell when a play is not right or true, the audience rejects it universally. On the other hand as Ebb always said, "We must always remember we have to entertain the audience." It's our job to ensure you have gone willingly, that you are lost in that world. This time you're being pulled into a world that is racially charged.

What makes you most proud of this show?

Well, the remarkable thing was listening to the audience and watching them react to the piece, their sense of confusion. How they regard the case or look at it a new way. The conversations people had as they left. People were engaged in very robust, intensive discussions and not just with the people they came with but with the couple sitting next to them. That's the rewarding part, watching conversations about the show move out into the streets.

Do you have a favorite song from this show?

The one that I love the most and have listened to over and over is the opening song, "On the Train." It is destined to be a real part of the American Songbook, a simple sound captured so well. I also love the songs that take the audience down a path and then twist it, give it a narrative spin and drive home a message. "Southern Days" has lovely melody, it is a beautiful reflection of days gone by; we remember things that way. Slowly the men begin to twist the lyrics; they are in control and tell the truth. It is one of those instantly dangerous moments, a knife through the heart. Like in Cabaret with the one line at the end of the song: "Funny, You don't look Jewish at all" and the whole world turns upside down.



I am right with you on those songs that turn the plot—amazing. Tell me about crafting the book for The Scottsboro Boys. Which comes first, the book or the songs?

Well, I write what is called a dummy scene, a draft and then we work as a team to find where the musical moments are in that scene. We do so much better as a team, someone might have a better line of dialogue, a better joke. Then once we have rehearsal and time with an audience we can do some editing to make it even better. What I enjoy about working with Kander is he constantly plays the "What If" game. What if the character did this? Or what if in this scene the leading lady does this? What if we set the whole thing on the train? The book and songs come together after a lot of discussion.

That's incredible. You have the hardest job, just getting something started on paper, something to light the collaboration on fire.

Thank you, that's quite a compliment. I'm not sure I have the hardest job because we have a lot of discussions before I first sit down to write, that's what I love. Before the demands of an audience, a producer, a critic there is pure imagination. All is possible, there are no bad ideas, we can work and it is safe. The collaboration is safe to express ideas or criticize. It's comfortable, no ego involved, John and Fred really taught Susan and me how to collaborate.

There aren't a lot of places to learn that skill. They are masters at it. They really helped us in our learning, taking us from journeyman to collaborators. Their passion and understanding, they give so willingly. John would be embarrassed and humbled to hear me talk like this. There are very few people like him, he got his start as a rehearsal pianist for Westside Story. There are very few people like him.

The Scottsboro Boys is running currently through Sunday, June 10 at the Old Globe. For tickets and more information, call 619.234.5623 or go to theoldglobe.org

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THE WEST COAST PREMIERE OF KANDER & EBB'S THE SCOTTSBORO BOYS REUNITES FIVE-TIME TONY AWARD WINNER SUSAN STROMAN WITH MEMBERS OF THE ORIGINAL BROADWAY CREATIVE TEAM

Tony Award winner Ron Holgate, Clifton Duncan, Jared Joseph and JC Montgomery head up the cast



SAN DIEGO (March 29, 2012)—The Old Globe today announced the cast and creative team for the West Coast Premiere of *The Scottsboro Boys*, the critically acclaimed musical about an infamous chapter in American history. Nominated for 12 Tony Awards, *The Scottsboro Boys* features music and lyrics by the legendary team of **John Kander** and **Fred Ebb**, libretto by **David Thompson**, musical direction by **Eric Ebbenga** and direction and choreography by five-time Tony Award winner **Susan Stroman**. *The Scottsboro Boys* will run April 29 – June 10 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center. Preview performances run April 29 – May 4. *The Scottsboro Boys* is presented in association with **American Conservatory Theater**. **Opening night is Saturday, May 5 at 8:00 p.m.** Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

The Scottsboro Boys is a daring new musical based on the notorious "Scottsboro" case in which nine young

African American men were unjustly accused of rape in 1930s Alabama. Their lives would eventually spark the Civil Rights Movement. With arresting originality, innovative staging and a breathtaking score, *The Scottsboro Boys* received 12 Tony Award nominations and was hailed by *Entertainment Weekly* as "the best new musical of the year."

The cast of *The Scottsboro Boys* features Tony Award winner **Ron Holgate** as The Interlocutor, **Clifton Duncan** as Haywood Patterson, **Jared Joseph** as Mr. Bones and **JC Montgomery** as Mr. Tambo. Holgate won the Tony Award for Featured Actor in a Musical in *1776* and has also been seen on Broadway in A *Funny Thing Happened on the Way to the Forum, Guys and Dolls, Annie Get Your Gun* and *Kiss Me, Kate*. Duncan's credits include *Lost in the Stars* at City Center Encores!, *Twelfth Night* at The Public Theater and the hip-hop solo piece *The uniVERSE Project*, which he created at Ars Nova. Joseph was last seen in the National Tour of *Dreamgirls* and is working on Bill T. Jones' *Superfly*. Montgomery was part of the original Broadway company of *The Scottsboro Boys* and has also appeared in the original Broadway productions of *The Color Purple, Thou Shalt Not, Swing!* and *Parade*.

The cast also includes **David Bazemore** (Olen Montgomery), **Nile Bullock** (Eugene Williams), **Christopher James Culberson** (Andy Wright), **Eric Jackson** (Clarence Norris), **Kendrick Jones** (Willie Roberson), **James T. Lane** (Ozie Powell), **Clifton Oliver** (Charles Weems), **Clinton Roane** (Roy Wright) and **C. Kelly Wright** (The Lady), with **Audrey Martells** (The Lady Understudy) and **Shavey Brown** and **Max Kumangai** (Swings).

The Old Globe's production of *The Scottsboro Boys* reunites the original creative team of **Jeff Whiting** (Associate Director and Choreographer), **Beowulf Boritt** (Scenic Design), **Toni-Leslie James** (Costume Design) and **Ken Billington** (Lighting Design). Boritt and Billington were nominated for Tony Awards for their designs. The creative team also includes **Jon Weston** (Sound Design), **Eric Santagata** (Assistant Choreographer), **Rick Sordelet** (Fight Director), **Janet Foster, CSA** (Casting) and **Joshua Halperin** (Stage Manager).

This production is supported, in part, through a gift from Season Sponsors Peter Cooper and Norman Blachford.

The Old Globe will present three educational seminars about *The Scottsboro Boys* and the historical significance of the Scottsboro legal case. Admission is free, but reservations are required for these special events. Please email RSVP@theoldglobe.org to reserve a seat for one or more of these seminars.

• INSIGHTS SEMINAR: Monday, April 30 at 7:00 p.m. (Reception at 6:30 p.m.)

Director and choreographer Susan Stroman and playwright David Thompson will discuss the history of the production and the issues they faced in the creation of the musical.

• DIVERSITY IN THE ARTS: Monday, May 7 at 7:00 p.m. (Reception at 6:30 p.m.)
Join Delicia Turner Sonnenberg (MOXIE Theatre) and Seema Sueko (Mo'olelo Performing Arts
Company) for a conversation about how theatre artists — both present and past — explore stories
about race on stage.

• TURNING POINTS IN SAN DIEGO CIVIL RIGHTS HISTORY Monday, June 4 at 7:00 p.m. (Reception at 6:30 p.m.)

The Scottsboro case galvanized a generation of African Americans and became a turning point in civil rights history. Dr. Carrol Waymon and Dr. John Warren lead a discussion of the civil rights movement in San Diego.

John Kander and Fred Ebb (Music and Lyrics) have collaborated for the theater on *Flora, the Red Menace*, *Cabaret* (Tony Award, Best Composer and Lyricist), *The Happy Time*, *Zorba*, *70*, *Girls*, *70*, *Chicago*, *The Act*, *Woman of the Year* (Tony Award, Best Original Score), *The Rink*, *Kiss of the Spider Woman* (Tony Award, Best Original Score), *The World Goes Round*, *Steel Pier*, *Curtains*, *All About Us*, *The Visit* and *The Scottsboro Boys*. Their film work includes *Funny Lady*, *Lucky Lady*, *Cabaret*, *New York*, *New York*, *Steppin' Out*, *Chicago*, *Kramer vs. Kramer*, *Places in the Heart*, *Still of the Night*, *Blue Skies Again*. Their television credits include "Liza with a Z," "Steppin' Out" (Emmy Award), "My Coloring Book," the Academy Awards, "Baryshnikov on Broadway," "Goldie and Liza Together," "Breathing Lessons," "The Boys Next Door" and "An Early Frost." In 1985, "New York, New York" became the official anthem of New York City.

David Thompson (Libretto) wrote the books for the Broadway productions of *The Scottsboro Boys* (Tony and Drama Desk Award nominations, Hull-Warriner Award, Outer Critics Circle and Lucille Lortel Awards for Best Musical), *Steel Pier* (Tony nomination), and *Thou Shalt Not* as well as the script adaptation for the current revival of *Chicago*, now in its 15th year on Broadway. His upcoming Broadway credits include *The Prince of Broadway*. His Off Broadway credits include *And the World Goes 'Round* (Drama Desk and Outer Critics Circle Awards) and the revival of *Flora, the Red Menace* (Drama Desk nomination). Thompson's adaptation of *A Christmas Carol* is now in its 20th season at McCarter Theatre Center. This past spring, Thompson produced and wrote James Taylor's critically-acclaimed *Perspective Series* for Carnegie Hall. His television work includes "Sondheim: A Celebration at Carnegie Hall," the PBS specials "Razzle Dazzle," "Bernstein on Broadway" and "The Music of Richard Rodgers" and, for "Great Performances," "My Favorite Broadway: The Leading Ladies."

Eric Ebbenga (Music Director) previously music directed *The Scottsboro Boys* at Philadelphia Theatre Company, where he has also music directed *The Light in the Piazza* (Barrymore Award) and *Grey Gardens* (Barrymore nomination). His other recent shows include *Ordinary Days*, *The Threepenny Opera*, *Sunday in the Park with George* (Barrymore nomination), *See What I Wanna See*, *Candide*, *Assassins* (Barrymore Award), *Caroline*, *or Change* (Barrymore nomination) and *Sweeney Todd* (Barrymore nomination).

Susan Stroman (Direction and Choreography) won critical acclaim for her direction and choreography of the Broadway production of *The Scottsboro Boys*. She directed and choreographed *The Producers*, winner of a record-making 12 Tony Awards including Best Direction and Best Choreography. She co-created, directed

and choreographed the groundbreaking musical *Contact* for Lincoln Center Theater, winning the 2000 Tony Award for Best Choreography, as well as Drama Desk, Outer Critics Circle and Lucille Lortel Awards and a 2003 Emmy Award for "Live at Lincoln Center." Her other Broadway credits include Oklahoma! (Drama Desk, Outer Critics Circle, Olivier Awards), Young Frankenstein, Thou Shalt Not, The Music Man (Outer Critics Circle Award), The Frogs, Steel Pier, Big, Show Boat (Tony, Outer Critics Circle Awards), Picnic and Crazy for You (Tony, Drama Desk, Outer Critics Circle, Olivier Awards). Her Off Broadway credits include The Scottsboro Boys (Lucille Lortel Award), And the World Goes 'Round (Outer Critics Circle Award), Flora, the Red Menace and Happiness. For 10 years she choreographed Madison Square Garden's annual spectacular event A Christmas Carol (Outer Critics Circle Award). For New York City Opera she choreographed A Little Night Music, 110 in the Shade and Don Giovanni. For New York City Ballet, Stroman created *Double Feature*, a full-length ballet featuring the music of Irving Berlin and Walter Donaldson, and For the Love of Duke featuring the music of Duke Ellington. She has created the ballets But Not For Me for the Martha Graham Company and Take Five...More or Less for Pacific Northwest Ballet. Her choreography received an Emmy nomination for the HBO presentation Liza: Live from Radio City Music Hall starring Liza Minnelli. Her other television credits include co-conceiver/choreographer for PBS's "Sondheim: A Celebration at Carnegie Hall" and "An Evening with the Boston Pops – A Tribute to Leonard Bernstein". She received the American Choreography Award for her work on the Columbia Pictures feature film Center Stage. Stroman directed and choreographed The Producers: The Movie Musical, nominated for four Golden Globes. She is the recipient of the George Abbott Award for Outstanding Achievement in the Theatre and the winner of a record five Astaire Awards. Currently she is preparing for the upcoming Broadway show *Prince of Broadway*, opening fall 2012.

TICKETS to *The Scottsboro Boys* can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances begin on April 29 and continue through June 10. Ticket prices start at \$39. Performance times: Previews: Sunday, April 29 at 7:00 p.m., Tuesday, May 1 at 7:00 p.m., Wednesday, May 2 at 7:00 p.m., Thursday, May 3 at 8:00 p.m. and Friday, May 4 at 8:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a 2:00 p.m. matinee on Wednesday, May 30 and no matinee performance on Saturday, June 2. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

Additional events taking place during the run of *The Scottsboro Boys* include:

POST-SHOW FORUMS: The Scottsboro Boys

Tuesday, May 8; Sunday, May 13 (matinee); Tuesday, May 15; Saturday, May 19 (matinee); Wednesday, May 23; Wednesday, May 30 and Tuesday, June 5. FREE

Discuss the play with members of the *The Scottsboro Boys* cast and crew at post-show discussions led by the Globe's creative staff after the performances.

OUT AT THE GLOBE: Thursday, May 10 at 6:30 p.m. \$20

An evening for gay and lesbian theater lovers and the whole LGBT community, Out at the Globe includes a

4/9/2012 5:11 PM

hosted wine and martini bar, appetizers and door prizes. Everyone is welcome. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to *The Scottsboro Boys* are sold separately.)

THANK GLOBE IT'S FRIDAY: Fridays, May 11 and 18 at 6:30 p.m. \$20

Kick off the weekend with the Globe's Friday pre-show bash. TGIF includes a hosted wine and martini bar, appetizers and desserts. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to *The Scottsboro Boys* are sold separately.)

LOCATION: The Old Globe is located in San Diego's Balboa Park at 1363 Old Globe Way. There are numerous free parking lots available throughout the park. Valet parking is also available (\$10). For additional parking information visit www.BalboaPark.org.

CALENDAR: A Room with a View (3/2-4/15), Anna Christie (3/10-4/15), The Scottsboro Boys (4/29-6/10), Nobody Loves You (5/9-6/17), Richard III (6/3-9/29), As You Like It (6/10-9/30), Inherit the Wind (6/17-9/25), Divine Rivalry (7/7-8/12), God of Carnage (7/27-9/2).

PHOTO EDITORS: Digital images of The Old Globe's productions are available at www.TheOldGlobe.org/pressroom.

The Tony Award-winning Old Globe is one of the country's leading professional regional theaters and has stood as San Diego's flagship arts institution for 75 years. The Old Globe produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the Donald and Darlene Shiley Stage in the 600-seat Old Globe Theatre and the 250-seat Sheryl and Harvey White Theatre, which are both part of The Old Globe's Conrad Prebys Theatre Center, and the 605-seat outdoor Lowell Davies Festival Theatre, home of its internationally renowned Shakespeare Festival. More than 250,000 people attend Globe productions annually and participate in the theater's education and community programs. Numerous world premieres such as *The Full Monty*, *Dirty Rotten Scoundrels*, *A Catered Affair*, and the annual holiday musical, *Dr. Seuss' How the Grinch Stole Christmas!*, have been developed at The Old Globe and have gone on to enjoy highly successful runs on Broadway and at regional theaters across the country.

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HAYWOOD PATTERSON started riding the rails when he was 14. Patterson entered jail illiterate. "I held a pencil in my hand but I couldn't tap the power that was in it." But Patterson was a quick learner. "By the end of 1931, I got much confidence in my way with words, so I prepared a Christmas gift for my mother, a letter by my own hand."



CLARENCE NORRIS, the second of 11 children, was put to work in the cotton fields at the age of seven. After his father died, Norris took a job at the local Goodyear plant, working up to 16 hours a day. But the job ended, and Norris decided to hit the railroad tracks and look for work.



OZIE POWELL, according to his own testimony during the first trial, only had three months of formal education. When he was 14, Powell left home. He worked in lumber camps and saymills for weeks or months at a time before moving on.



OLEN MONTGOMERY was born in Monroe, Georgia. Extremely myopic and with a cataract in one eye, Montgomery could not see well at all. The pair of glasses he had was broken on the day of the arrest and he went for two years without a new pair.



WILLIE ROBERSON was raised by his grandmother. When she died in 1930, Roberson left his job as a hotel busboy in Georgia to go to Chattanooga in search of work. Finding none available, he boarded a freight for Memphis in search of free medical care to treat an advanced case of syphilis.



CHARLES WEEMS was only four when his mother died. Six of his seven siblings died soon afterwards. When his father fell ill, Weems was sent to live with his aunt Gussie McElroy. He was on his way home to Tennessee when he was pulled from the Southern Railroad and charged with rape.



EUGENE WILLIAMS was 13 at the time of his arrest and was the youngest of the Scottsboro Boys. Williams was convicted in a speedy trial at Scottsboro with the other boys, but the Supreme Court of Alabama struck down his conviction based on his young age.



ANDY WRIGHT left his native Chattanooga on a Southern Railroad freight train headed for Alabama, accompanied by his younger brother, Roy. Andy was 19 at the time and had had enough schooling that he could read and write a bit.



ROY WRIGHT left home for the first time at the age of 13 to look for work with his older brother, Andy. Roy was one of the few boys who knew how to write.

Haywood Patterson, Clarence Norris, Ozie Powell, Olen Montgomery, Willie Roberson, Charles Weems, Eugene Williams, Andy Wright and Roy Wright and photos courtesy of Alabama State Archives/Montgomery Archives; The Morgan County Archives.



Serving San Diego County's African & African American Communities 52 Years

Thursday May 3, 2012





Attorney Samuel Leibowitz confers with Haywood Patterson in a County Jail cell. His co-defendants stand behind him.

NY DAILY NEWS ARCHIVE VIA GETTY IMAGES

Courtesy of Old Globe

One beautiful but chilly spring morning in 1931, nine young African American men, ages 13 to 19, boarded a boxcar heading through the northeast corner of Alabama. Like thousands of young men and women, they were looking for work, a new life, something to do. Before the day was over, the nine would be accused of a crime they never committed.

The trials that followed would divide the nation along racial, political and geographic lines and become a turning point for the emerging Civil Rights Movement. But beneath it all was the story of nine young-men, reluctantly drawn into the national spotlight, desperate to prove to themselves that they mattered. Not until 1976, when Alabama Governor George Wallace pardoned the last living Scottsboro Boy, would they finally be exonerated. After 45 years, the case had come to a close.

In its wake, the story of the Scottsboro Boys changed America. During the first flush of public outcry, demonstrations in support of the teens spread like wildfire across the north. Following the first verdict, over 300,000 black and white workers

gathered to protest the convictions in 110 American cities. Crowds in New York, fueled by the passions of the emerging Communist Party, reached 10,000 in Union Square alone.

The ongoing trials brought changes to the legal system as well. The Supreme Court reversed the convictions for two of the trials. In 1932, the verdict was overturned because Alabama had failed to provide adequate assistance of counsel as required by the 14th Amendment. In 1935, the conviction was reversed again because African Americans had been excluded from sitting on the juries in the trials.

But the Scottsboro Boys changed lives in smaller, more personal ways. Take the story of Rosa McCauley, who, in 1931, marched to free the Scottsboro Boys. At a rally sponsored by the NAACP, the young 19-year-old met Raymond Parks. A year later they married, and together, Raymond and Rosa Parks continued the fight against injustice.

It's essential to bring the Scottsboro Boys back into the national conversation about race. Nine lives were destroyed.

SCOTTSBORO TIMELINE

- 1931 March 25: A fight breaks out between white and black young men riding on a freight car. Nine black youths are arrested. Rape charges are added following accusations from two white women. April 6 9: The boys are tried and found guilty. April December: Progressive national organizations call for the country to reject the "Alabama frame-up."
- 1932 November 7: In Patterson v. Alabama, the U.S. Supreme Court rules the defendants were denied the right to counsel, which violated their right to due process under the 14th Amendment.
- 1933 January: Samuel Leibowitz takes on the case on behalf of the International Labor Defense, the legal arm of the Communist Party. March 27: Haywood Patterson's second trial begins before Judge James Horton. April 6: Ruby Bates appears as a surprise witness and denies the rape occurred. April 9: Haywood Patterson is found guilty. June 22: Judge Horton sets aside Patterson's conviction and grants a new trial. November December: The trials of Haywood Patterson and Clarence Norris end in death sentences for both.
- 1935 April 1: In Norris v. Alabama, the U.S. Supreme Court finds the exclusion of blacks on jury rolls deprives black defendants of their right to equal protection under the law.
- $.1936 \label{eq:January 24: While being transported to Birmingham} In Street Sandlin shoots Powell attacks Deputy Edgar Blalock. Sheriff J. Street Sandlin shoots Powell in the head, resulting in permanent brain damage. December: Lieutenant Governor Thomas Knight meets Leibowitz in New York to negotiate a compromise.$
- 1937 July 24: Rape charges against Olen Montgomery, Willie Roberson, Eugene Williams and Roy Wright are dropped. August 16: The four freed boys appear in vaudeville.
- 1938 October 29: Governor Bib Graves meets with the Scottsboro defendants in his office to consider parole. November 15: Governor Graves denies the pardon applications of all five Scottsboro defendants.
- 1946 June: Ozie Powell is released on parole. September:
- 1950 June: Andy Wright is paroled. December: Haywood Patterson writes his autobiography, Scottsboro Boy.
- 1952 August: Haywood Patterson dies of cancer.
- 1959 August: Roy Wright dies.
- 1976 October 25: Alabama Governor George Wallace officially declares that Clarence Norris, the last of the nine Scottsboro defendants, is "not guilty."
- 1989 January 23: Clarence Norris, the last of the Scottsboro Boys, dies.

The Scottshoro Boys



Scottsboro Boys: No Laughing Matter



By Dr. John E. Warren Publisher

The Old Globe theatre clearly has courageously demonstrated that it has the best intentions in presenting the musical "The Scottsboro Boys". Michael Murphy the General Manager of the Old Globe and the Sponsors of this production have used this production to generate a thought provoking discussion on diversity that extends to an Old Globe sponsored number of organized panel conversations scheduled to take place throughout the run of this production.

The young African American male cast is superb. Their performances must be appreciated separate and apart from the material they are working with. The musical was originally created by John Kander and Fred Ebb's. Ebbs died in 2004. The current production is directed by Susan Stroman and runs through June 10, 2012 at the Old Globe.

hopped a freight train box car in which a number

of white youth were riding including two white females. A fight ensued; the white males got off the train, reported the incident to local law enforcement that in turn stopped the train and arrested the Black youth. The white females rather than appear to have been traveling with the Black youth after the white males got off the train, claimed that the Blacks had raped them. These allegations led to a 45 year tragic ordeal, including a number of trials all of which was presented in the last issue of this newspaper.

This incident was one of the tragic fundamental issues in the creation of the Civil Rights movement. It affected the life of Mrs. Rosa Parks who met her husband while participating in demonstrations to free the Scottsboro Boys. While a racist south was unable to formally execute or lynch these young men, historically there were countless others who were lynched for far less than such allegations.

The whole matter was such an blatant ex-In 1931, nine teenage African American males ample of racism, hatred and injustice that it be-See Scottsboro page B3

Scottsboro

continued from page A1

came symbolic of the culture of a segregated south, steadfast determined to lynch nine Black males even after one of the women admitted that she lied. To African Americans this matter was and is as serious as the murder of 15 year old Emmitt Till from the north for supposedly whistling at a white woman while visiting relatives in the south one summer.

The lives of these southern Black teenagers were completely ruined with years of trials, jail sentencing waiting for trials in repeated persecuting attempts to execute them. Their trials were with all white juries; and to add insult to injury, one Governor of the State of Alabama refused to pardon them because they would not admit to an act of rape they did not commit.

The Old Globe production opened to the audience in the box car ride and the conversation among the boys as they talked about their ambitions in riding this train north with hopes of jobs and a better life. Then, there is the arrest by a white Sheriff (the only white in the production) and two light skin Blacks playing the part of the white sheriff's deputies. There was no real discussion or description of the white boys who fought with the Blacks and got off the train. At the point of the allegation of the rape, two young Black actors appear on

stage presenting themselves as the two white women who were in the box car with the Black boys and made the allegation of

the rape.

Here the question is why didn't the producers of the musical have actual White women play these parts, and why didn't the producers of the play have actual white males play the part of the deputies? Why didn't the play include more of what actually happened when the one white female confessed in later trials that she had lied about the rape itself?

These issues presented a number of conflicts for some African Americans in attendance atthis performance. It was very difficult to applaud the superb performance of the actors on stage without expressing agreement with the facts of the production itself. A musical by definition is a play or motion picture in which the story line is interspersed with or developed by: songs, dance and the like.

While it is true that some of the Scottsboro Boys were finally released years later, performed in Vaudeville, one must remember what Vaudeville was for Black people at that time. This form of theatre by definition was "theatrical entertainment consisting of a number of individuals performing mixed numbers as by comedians, singers, dancers, acrobats and magicians; a the-

atrical piece of light or musing characters, interspersed with songs and dancing" (Webster's Encyclopedic unabridged Dictionary). This form of theatre often had a number of whites perform in "Blackface" (that is with black shoe polish on their faces and white coloring around their lips) in an effort to make fun of the color and features of Black people. At that time. comedy was the only way a racist white culture would hear a Black story.

Today's telling of the story of the Scottsboro Boys deserves. far more serious treatment, especially in face of the recent reminders through the Trayvon Martin murder, the issue of race in America is very much alive. Finally, if all this discussion seems to be "much to do about nothing" to some people, then consider what the reaction would be if one told the story of the gassing and cremation of Jewish people during the Holocaust with the most extreme indignations presented in comedy, song and dance.

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A Blog by the Staff of Playbill.com $^{\circ}$

Hey, Hey, Hey! Fat With Tony Nominations, Scottsboro **Boys Will Get West Coast Premiere in 2012**

By Kenneth Jones 03 May 2011



Colman Domingo and Forrest McClendon in the original Broadway company. Photo by Paul Kolnik

The Scottsboro Boys, the provocative Broadway musical that just snagged 12 Tony Award nominations despite the fact that the show closed on Broadway last fall, will resurface on the West Coast in spring 2012.

Playbill.com has learned that Tony-nominated director-choreographer Susan Stroman will recreate her work (with as many original cast members as possible) for a co-production between The Old Globe in San Diego and American Conservatory Theater in San Francisco. April-July 2012 dates are expected to be announced shortly.

The original Tony-nominated creative team will reunite for the West Coast bow at the not-for-profit theatres, starting with The Old Globe in April. It is not known if a commercial

tour will follow or if other not-for-profits beyond California will seek to book engagements of the darkly comic show, which borrows the conventions of the outmoded "minstrel show" to tell a fact-inspired tale of racial injustice.

The musical's commercial producer Barry Weissler was not immediately available to answer questions May 3 — the day his production was showered with a dozen 2011 Tony Award nominations, including Best Musical, Best Score (John Kander and Fred Ebb), Best Book (David Thompson) and Best Direction and Choreography (Stroman).

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The musical launched at Off-Broadway's Vineyard Theatre in 2010, spawned a cast album, had further development at the Guthrie Theater in Minneapolis and then opened on Broadway in the fall. The reviews were mixed (from tepid and encouraging to wildly enthusiastic). Despite a cult of fans, the show did not catch fire at the box office; protests from a group concerned about the pointedly satiric minstrelsy on display did not seem to have any negative effect on the box office.

The Scottsboro Boys was one of the final collaborations between the longtime songwriting team of John Kander and the late Fred Ebb (Chicago, Cabaret, Kiss of the Spider Woman). Composer Kander assumed some lyricwriting duties for the project following the death of his co-writer.

The Scottsboro Boys tells the true story of nine black youths accused of raping two white women in the Depression-era South.

The Broadway production was also nominated for Tonys in the categories of Scenic Design (Beowulf Boritt), Featured Actor in a Musical (Colman Domingo and Forrest McClendon as Mr. Bones and Mr. Tambo), Best Leading Actor in a Musical (Joshua Henry), Orchestrations (Larry Hochman), Sound Design (Peter Hylenski) and Lighting Design (Ken Billington).

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THE SCOTTSBORO BOYS to Have West Coast Premiere at Old Globe; April 22-June 3, 2012





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BroadwayWorld.com has excitedly learned that fresh from it's 12 Tony nominations this morning, The Scottsboro Boys will make its west coast premiere from April 22-June 3, 2012 at The Old Globe in San Diego.

Direct from Broadway, and nominated for 12 Tony Awards including Best Musical, The

Scottsboro Boys is the thrilling final collaboration by musical theater giants John Kander and Fred Ebb (Chicago, Cabaret). Directed by five-time Tony Award winner Susan Stroman (The Producers) and featuring a book by David Thompson (who adapted the script for Chicago's record-breaking revival), this daring and wildly entertaining musical explores a fascinating chapter in American history with arresting originality. The show is based on the notorious Scottsboro case in the 1930s in which nine African American men were unjustly accused of a terrible crime. An inspiring story told through a mix of innovative staging and a breathtaking score, The Scottsboro Boys was hailed by Entertainment Weekly as "The Best New Musical of the Year." A co-production with <u>American Conservatory</u>

John Kander and Fred Ebb (Music and Lyrics) have collaborated for the theater on Flora, the Red Menace, Cabaret (Tony Award, Best Composer and Lyricist), The Happy Time, Zorba, 70, Girls, 70, Chicago, The Act, Woman of the Year (Tony Award, Best Original Score), The Rink, Kiss of the Spider Woman (Tony Award, Best Original Score), The World Goes Round, Steel Pier, Curtains, All About Us, The Visit and The Scottsboro Boys. Their film work includes Funny Lady, Lucky Lady, Cabaret, New York, New York, Steppin' Out, Chicago, Kramer vs. Kramer, Places in the Heart, Still of the Night, Blue Skies Again. Their television credits include "Liza with a Z," "Steppin' Out" (Emmy Award), "My Coloring Book," the Academy Awards, "Baryshnikov on Broadway," "Goldie and Liza Together," "Breathing Lessons," "The Boys Next Door" and "An Early Frost." In 1985, "New York, New York" became the official anthem of New York City.

David Thompson's (Book) Broadway productions include the libretto for The Scottsboro Boys with music by John Kander and Fred Ebb and direction and choreography by Susan Stroman. The show originated at Off Broadway's Vineyard Theatre and was presented at Guthrie Theater for a sold-out 10-week run. His work was recognized with a Drama Desk Award nomination as well as the Outer Circle Critics and Lucille Lortel Awards for Best Musical. Thompson teamed with Kander and Ebb, Susan Stroman and Scott Ellis on Steel Pier (Tony Award nomination, Best Book of a Musical). He created the new script adaptation for the current revival of Chicago, which is now in its 14th year on Broadway. He collaborated with <u>Harry Conn</u>ick, Jr. and <u>Susan Stroman</u> on <u>Lincoln Center Theater</u>'s Thou Shalt Not. Off Broadway, Thompson's work includes And the World Goes 'Round (Drama Desk and Outer Circle Critics Awards) and the revival of Flora, the Red Menace (Drama Desk nomination). Additional regional projects include new librettos for Jerry Herman's Dear World and Kander and Ebb's 70, Girls, 70. Thompson's adaptation of A Christmas Carol is now in its 20th year at McCarter Theatre. This spring, Thompson produced James Taylor's critically acclaimed Perspective series for Carnegie Hall. The four-concert series celebrated Carnegie Hall's 120th anniversary and included guest artists Sting, Tony Bennett, Steve Martin, Bette Midler, Barbara Cook, Alison Krauss, Robert Cray and President Bill Clinton. Thompson's television work includes the PBS specials "Sondheim: A Celebration at Carnegie Hall" (Emmy Award nomination), "Razzle Dazzle," "Bernstein on Broadway," "The Music of Richard Rodgers" and "My Favorite Broadway."

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THE SCOTTSBORO BOYS to Have West Coast Premiere at Old Globe; April 22-June 3, 2012



Susan Stroman (Director) won critical acclaim for her direction and choreography of the Broadway production of The Scottsboro Boys. She directed and choreographed The Producers, winner of a record-making 12 Tony Awards including Best Direction of a Musical and Best Choreography. She co-created, directed and choreographed the groundbreaking musical Contact for Lincoln Center Theater, winning the 2000 Tony Award for Best Choreography, as well as Drama Desk, Outer Critics Circle and Lucille Lortel Awards and a 2003 Emmy Award for "Live from Lincoln Center." Her other Broadway credits include Oklahoma! (Drama Desk, Outer Critics Circle, Olivier Awards), Young Frankenstein, Thou Shalt Not, The Music Man (Outer Critics Circle Award), The Frogs, Steel Pier, Big, Show Boat (Tony, Outer Critics Circle Awards), Picnic and Crazy for You (Tony, Drama Desk, Outer Critics Circle, Olivier Awards). Her Off Broadway credits include The Scottsboro Boys (Lucille Lortel Award), And the World Goes 'Round (Outer Critics Circle Award), Flora, the Red Menace and Happiness. At London's Menier Chocolate Factory she choreographed and co-directed Paradise Found with Harold Prince. For 10 years she choreographed Madison Square Garden's annual spectacular event A Christmas Carol (Outer Critics Circle Award) directed by Mike Ockrent. For New York City Opera she choreographed A Little Night Music, 110 in the Shade and Don Giovanni. For New York City Ballet, Stroman created Double Feature, a full-length ballet featuring the music of <u>Irving Berlin</u> and <u>Walter Donaldson</u>, and For the Love of Duke featuring the music of <u>Duke Ellington</u>. She has created the ballets But Not for Me for the Martha Graham Dance Company and Take Five...More or Less for Pacific Northwest Ballet. Her choreography received an Emmy Award nomination for the HBO presentation Liza Minnelli Live from Radio City Music Hall. Her other television credits include co-conceiver/choreographer for PBS's Sondheim: A Celebration at Carnegie Hall and An Evening with the Boston Pops - a Tribute to Leonard Bernstein. She received the American Choreography Award for her work on the Columbia Pictures feature film Center Stage. Stroman directed and choreographed the film adaptation of The Producers, which was nominated for four Golden Globes. She is the recipient of the George Abbott Award for Outstanding Achievement in the Theatre and the winner of a record four Fred and Adele Astaire Awards.

Photo Credit: Walter McBride/WM Photos

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Susan Stroman to Direct and Choreograph The Old Globe's *The Scottsboro Boys*

By: Andy Propst · May 4, 2011 · San Diego

Susan Stroman will reprise her Tony Award-nominated work as director and choreographer for the musical *The Scottsboro Boys* at **The Old Globe Theatre**. The production will run April 22 - June 3, in the company's Conrad Perbys Theatre Center as part of its forthcoming 2011-2012 season.

With music and lyrics by John Kander and Fred Ebb, and a book by David Thompson, the show explores the infamous "Scottsboro" case of the 1930's when a group of African-American teenagers were unjustly accused of attacking two white women -- and the boys' attempts to prove their innocence.

In addition to the nods for Stroman, *The Scottsboro Boys* has received a total of 12 Tony nominations, inclusive of Best Musical, Best Score, Best Book, and Best Orchestrations.

Stroman won Tony Awards for her direction and choreography of *The Producers* and for her choreography of *Contact*, *Show Boat*, and *Crazy for You*. Among her other credits are *Oklahoma!*, *Young Frankenstein*, *The Music Man*, and *Steel Pier*.

The Old Globe's complete 2011-2012 season will be announced on Friday, May 6.

For more information, click here.



Susan Stroman (© Tristan Fuge)



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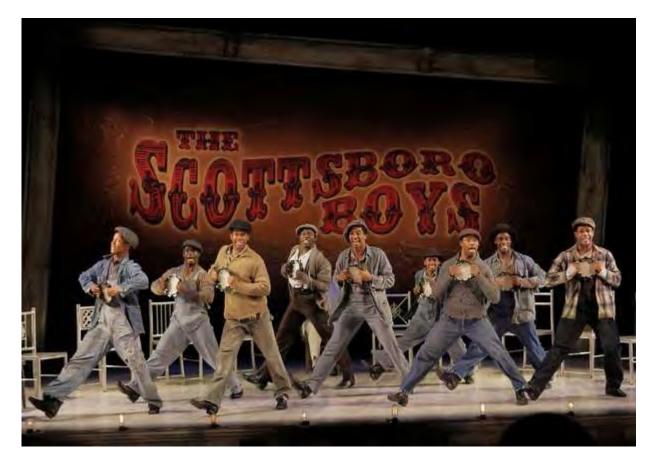
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Culture Lust

Tony Nominee 'Scottsboro Boys' Coming To San Diego



Credit: Paul Kolnik

Above: The Broadway cast of "The Scottsboro Boys," which earned 12 Tony Award nominations Tuesday. The controversial musical comes to The Old Globe next April.

May 3, 2011

"South Park" creators Trey Parker and Matt Stone must be giddy.

Their naughty and irreverent (naturally) musical <u>"The Book of Mormon"</u> got the most nods when the 2011 Tony Awards nominations were announced today.

"Mormon" received 14 nominations, including Best Musical. San Diego native Casey Nicholaw co-directed "Mormon" and received a directing nom for his efforts, along with a nomination for choreography. Nicholaw graduated from Clairemont High.

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The runner up in nominations is the controversial musical <u>"The Scottsboro Boys,"</u> which The Old Globe will stage in a West Coast premiere next April, as part of its winter season (full season will be announced here on Friday).

"Scottsboro Boys" is about the notorious case against nine black men falsely accused of rape in the 1930s. It had a short run on Broadway, with just 29 previews and 49 performances. The production was criticized by some for using minstrel elements. LA Times critic Charles McNulty, whose review suggested the musical was too bold for Broadway's conservative tastes, described it this way:

"The Scottsboro Boys" employs a version of minstrelsy—black performers turning both white and black figures from the pages of history into vaudevillian caricatures—as it retraces the tragic journey of its title characters. The approach, a mix of Brecht and burlesque, sardonically applies old-fashioned razzmatazz to the starkest of dramatic situations.

The other big stage in town (and big winner during last year's Tony Awards), the La Jolla Playhouse, also has connections to more than one nominee. Director Rob Ashford, who will be directing the Playhouse's world-premiere musical "Finding Neverland" later this year, received two nominations, including Best Direction, for his work on the revival of "How to Succeed in Business Without Really Trying."

Like with any awards, there's <u>always chatter</u> about who got snubbed. This year, it's poor Daniel Radcliffe (again), aka Harry Potter, who didn't get a nomination for his role in the revival of "How to Succeed In Business Without Really Trying."

The Tony Awards will air on CBS June 12 at 8 PM ET live from the Beacon Theatre in New York City.

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California Bookings of Scottsboro Boys Confirmed; Seattle, Boston, Chicago Being Eved

By Kenneth Jones 05 May 2011



Colman Domingo and Forrest McClendon in the original Broadway company Photo by Paul Kolnik

Dates for West Coast engagements of the 12-time Tony Award-nominated musical The Scottsboro Boys have now been made public by The Old Globe in San Diego and American Conservatory Theater in San Francisco.

As previously reported by Playbill.com, the provocative Broadway musical that on May 3 snagged 12 2011 Tony Award nominations despite the fact that the show closed on Broadway last fall — will resurface with the same creative team and (if schedules allow) members of the original Broadway cast, under Broadway director-choreographer Susan Stroman.

In a co-production scenario, The Scottsboro Boys will play The Old Globe April 22-June 3, 2012, followed by ACT June 19-July 15, 2012.

Barry Weissler, one of the producers of the fall Broadway staging, told Playbill.com on May 4, "[These are] LORT sitdown [productions] but we're finding a way to connect the LORT theatres. Hopefully, we'll be able to work our way across the country." He added that discussions with resident not-for-profit theatres in Seattle, Chicago and Boston are ongoing. When asked if the show might leap-frog back to Broadway for a limited engagement in late 2012, Weissler shrugged and said, "Well, we hope."

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The original Tony-nominated creative team will reunite for the West Coast bow. Its 2011 Tony Award nominations include Best Musical, Best Score (John Kander and Fred Ebb), Best Book (David Thompson) and Best Direction and Choreography (Stroman).

The darkly comic show borrows the conventions of the outmoded "minstrel show" to tell a fact-inspired tale of racial injustice. The Scottsboro Boys launched at Off-Broadway's Vineyard Theatre in spring 2010, spawned a cast album, had further development at the Guthrie Theater in Minneapolis in late summer and then opened on Broadway in the fall. The reviews were mixed (from tepid and encouraging to wildly enthusiastic). Despite a cult of fans, the show did not catch fire at the box office; protests from a group concerned about the pointedly satiric minstrelsy on display did not seem to

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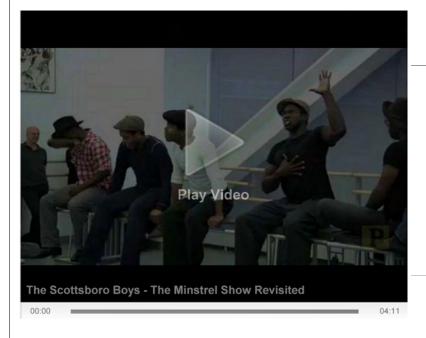
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The Scottsboro Boys tells the true story of nine black youths accused of raping two white women in the Depression-era South.

The Broadway production was also nominated for Tonys in the categories of Scenic Design (Beowulf Boritt), Featured Actor in a Musical (Colman Domingo and Forrest McClendon as Mr. Bones and Mr. Tambo), Best Leading Actor in a Musical (Joshua Henry), Orchestrations (Larry Hochman), Sound Design (Peter Hylenski) and Lighting Design (Ken Billington).

Read Playbill.com's account of the Dec. 12, 2010, final Broadway performance of The Scottsboro Boys.

Composer John Kander, director Susan Stroman and their collaborators talk about reinventing the minstrel form:



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Susan Stroman-Directed Scottsboro Boys and Carey Perloff's Higher Added to A.C.T.'s 2011-2012 Season

By: Dan Bacalzo · May 5, 2011 · San Francisco

The new musical The Scottsboro Boys -- which earlier this week received 12 Tony Award nominations, including Best Musical -- will be the final production in A.C.T.'s 2011-2012 season, running June 19-July 15, 2012.

Five-time Tony Award winner Susan Stroman will repeat her directing and chorography duties on the musical, which is being presented in association with The Old Globe, where as previously reported, the production will play April 22 - June 3, 2012.

With music and lyrics by John Kander and Fred Ebb, and a book by David Thompson, the show explores the infamous "Scottsboro" case of the 1930's when a group of African-American teenagers were unjustly accused of attacking two white women -- and the boys' attempts to prove their innocence.

Also newly added to A.C.T.'s season is the world premiere of Carey Perloff's Higher, to be directed by Mark Rucker, February 1-18, 2012. In the play, a high-powered Jewish architect, madly in love with an equally talented colleague, discovers that she is his rival in a competition to design a memorial in Israel.



Susan Stroman (© Tristan Fuge)

Previously announced highlights of A.C.T.'s season include David Strathairn starring in Scorched, the Bay Area premiere of David Mamet's Race, and Lorenzo Pisoni in his acclaimed solo show, Humor Abuse.

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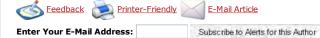
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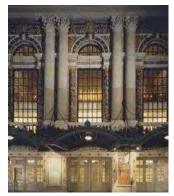


Thursday, May 5, 2011; Posted: 03:05 PM - by BWW News Desk

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American Conservatory Theater (A.C.T.) Artistic Director Carey Perloff announced the complete lineup and dates for the company's 45th subscription season today. The final show of the subscription season will be the acclaimed musical The Scottsboro Boys, which just received 12 Tony Award nominations, including Best Musical. Directed and choreographed by five-time Tony Award winner Susan Stroman (twice nominated for her work on the show), The Scottsboro Boys marked the final collaboration between the celebrated songwriting team of John Kander and Fred Ebb (Chicago and Cabaret), features a book by Tony Award-nominated writer David Thompson, and will be presented in association with The Old Globe. Also joining the lineup is the

nonsubscription presentation of the world premiere of Perloff's Higher, directed by A.C.T. Associate Artistic Director Mark Rucker at the intimate Zeum Theater. Running from September 2011 to July 2012, the season will offer a diverse collection of productions, both in content and style, bringing together international stories with plays about the San Francisco Bay Area and the best of today's theatrical voices with sparkling new productions of celebrated classics.

With the 2011-12 season, A.C.T. welcomes three new core Acting Company members: Annie Purcell, who played the title role in Perloff's sold-out production of Elektra at the Getty Villa last summer and will appear in the Canadian tour of last season's The Tosca Project (now called The Tosca Cafe), and recent A.C.T. Master of Fine Arts (M.F.A.) Program graduates Omozé Idehenre (The Caucasian Chalk Circle, Marcus; or The Secret of Sweet, and Clybourne Park at A.C.T.) and Nick Gabriel (A Midsummer Night's Dream at South Coast Repertory and Cabaret at Center REPertory Company). Perloff is expanding the idea of A.C.T.'s core Acting Company to recognize recent A.C.T. M.F.A. Program graduates and other artists that work frequently with A.C.T. for their contributions to the organization. These actors will be with A.C.T. for the season and will each take part in three mainstage productions. Perloff said: "We are thrilled that the repertoire we have chosen permits us to add three remarkable young actors to the company for the 2011-12 season. These actors are filled with the kind of passion, technique, flexibility, appetite, and commitment that lends itself so well to the company experience, and we look forward to their participation in A.C.T.'s artistic life with great anticipation."

The 2011-12 season opens with a new revival of the dazzling George S. Kaufman and Moss Hart 1930 comedy Once in a Lifetime, which has been called "[a] merry piece of evisceration about the advent of talking pictures . . . [with] burlesque, wisecracking comic style" (The New York Times) and "a tinseltown satire that still has bite" (Newsday). Once in a Lifetime will be directed by Mark Rucker and will feature an enthralling ensemble cast of 14 who take on more than 60 roles. In Rucker's unique approach to this classic comedy, the production will incorporate period film clips and dynamic backdrops that meld the worlds of theater and film, redefining audiences' experience with "Moving Pictures." "After directing this show last spring with our M.F.A. Program students, I am thrilled to bring Once in a Lifetime to our mainstage next season," said Rucker. "I'm especially excited to bring this amazing era to life using original black-and-white film clips to make 'moving' cinematic backdrops, creating a juxtaposition of the worlds of theater and film." In Once in a Lifetime, a trio of down-on-their-luck vaudevillians decide to try their luck out west as "elocution experts," coaching Hollywood stars to make



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their speaking voices as beautiful as their glamorous mugs as silent films evolve into "talkies." This witty satire of the entertainment industry on the brink of transformation marked the first collaboration between Broadway luminaries Kaufman and Hart, a partnership that also produced such classic plays as The Man Who Came to Dinner and You Can't Take It with You. Once in a Lifetime performs September 22-October 16, 2011, with press night on Wednesday, September 28, 2011, at 8 p.m.

Next up, fresh from a triumphant Broadway run, is Race, David Mamet's wicked and scathing legal comedy, directed by <u>Irene Lewis</u>, the longtime artistic director of Baltimore's CENTERSTAGE. With his trademark verbal pyrotechnics, Mamet unleashes three attorneys as they scramble to represent a white man accused of assaulting a black woman. Race lures us into an enthralling web where "the dialogue is tasty, the confrontations spiky, and the observations more than occasionally biting" (Variety). In signature Mamet style, the play pushes buttons, exposing the dark underbelly of sexual and racial politics in the American justice system. Perloff said: "This season A.C.T. has explored the complicated kaleidoscope of race in contemporary America with Tarell Alvin McCraney's Marcus; or The Secret of Sweet and Bruce Norris's Clybourne Park. Now comes David Mamet's Race, a hilarious and unsettling look inside a top-drawer law firm as its attorneys wrestle with sex, spin, race, gender, and justice. Race packs an incredible punch, and I can't wait to add it to the pantheon of great Mamet works that A.C.T. has produced." Race performs October 21-November 13, 2011, with the press night on Wednesday, October 26, 2011, at 8 p.m.

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SCOTTSBORO BOYS Among Highlights of A.C.T.'s 2011 - 2012 Season



Thursday, May 5, 2011; Posted: 03:05 PM - by BWW News Desk

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The nonsubscription presentation of Perloff and Paul Walsh's adaptation of Charles Dickens's A Christmas Carol returns during the holiday season. Again featuring celebrated Bay Area actor <u>James Carpenter</u> as Ebenezer Scrooge under A.C.T. Associate Artist Domenique Lozano's direction, this "holiday treat for the entire family" (KGO Radio) continues to be a beloved Bay Area tradition. A Christmas Carol performs December 1-24, 2011, with press night on Tuesday, December 6, 2011, at 7 p.m.

The New Year welcomes acclaimed clown and actor Lorenzo Pisoni back to his hometown with his acclaimed one-man show, Humor Abuse, which he created with Erica Schmidt. In this love letter to the Bay Area and to the passionate, no-holdsbarred life of the performer, Pisoni-the youngest member of the Pickle Family Circus and son of Pickle cofounder Larry Pisoni-tells the story of his life growing up (often literally) in his father's stage trunk. As he launches into this vivid scrapbook of poignant memories and impressive routines, Pisoni creates an unforgettable theatrical high-wire act, balancing physical pratfalls with heartfelt recollections. About bringing the show to the Bay Area, Pisoni, who last appeared on the A.C.T. stage in 2005's hugely popular The Gamester, says: "Ever since Erica and I created Humor Abuse, I've wanted to do it in San Francisco. I had a wonderful experience the last time I was on the A.C.T. stage, so now I am thrilled not only to have a chance to return to A.C.T., but also to bring this piece with me. I know many A.C.T. audience members will have a deep nostalgic connection to what happens in the play because the Pickles were a part of San Francisco's culture for so long." The show has received high acclaim from critics: Pisoni has been called "a performer of charisma and charm with the split-second timing and aplomb of Buster Keaton" (New York Post) and "a one-man whirlwind" (WOR Radio), and the New York Times praised his performance as "breathtaking"; Bloomberg News called Humor Abuse "funny, poignant, and inspired." Variety raved that the show is "surprising, funny, and entirely theatrical," challenging, "Other solo performers take note: you can describe your troubled childhood, but can you do it with balloons?" Humor Abuse, presented in association with Seattle Repertory Theatre, performs January 12-February 5, 2012, with press night on Wednesday, January 18, 2012, at 8 p.m.

February introduces a celebrated Middle Eastern voice to the Bay Area with the West Coast premiere of Wajdi Mouawad's haunting play Scorched. After receiving more than 100 productions (in several languages) worldwide, the Lebanese-Canadian writer's haunting new play will be directed at A.C.T. by Carey Perloff in a beautiful translation from the original French by distinguished Canadian author Linda Gaboriau. The Emmy Award winner and Golden Globe- and Academy Awardnominated actor David Strathairn (Temple Grandin and Good Night, and Good Luck; The Tempest at A.C.T.) leads the cast. Scorched was also produced in Canada as the feature film Incendies, which was nominated for the 2010 Academy Award for Best Foreign Language Film. "Scorched continues our deep relationship with the cutting edge of Canadian theater, and brings the turmoil and tribalism of the Middle East to the forefront for the first time at A.C.T.," says Perloff. In Scorched, twin siblings Janine and Simon embark on a life-changing journey to their mother's homeland to fulfill her dying wish: finding the father and brother they never knew they had. Mouawad weaves this riveting mystery into a complex, captivating tapestry, inviting us to slowly unravel an astonishing truth. Deftly leaping across decades and continents, Scorched immerses us in powerful cycles of violence and renewal, where the chaos of conflict has never been so immediate-or so human. Philadelphia Weekly called Scorched "a work of raw power . . . delicately lyrical and unforgettable." Perloff adds: "Mouawad is a major new writer whose work is acclaimed internationally but relatively unknown in the United States; A.C.T. is thrilled to introduce him to the Bay Area." Scorched



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performs February 16-March 11, 2012, with press night on Wednesday, February 22, 2012, at 8 p.m.

Also in February is the nonsubscription presentation of the world premiere of Carey Perloff's Higher at Zeum Theater. Directed by Mark Rucker, this new play about the high-stakes drama of international architecture will be presented at San Francisco's intimate Zeum Theater. In Higher, a high-powered Jewish architect, madly in love with an equally talented colleague, discovers that she is his rival in a competition to design a memorial in Israel. As they roam from the sleek rooms of plush New York apartments to the muddy shores of Israel, the two architects are stretched to the limits of their creativity-and sanity. Memory, desire, and design fuel this thrilling new work. Perloff, whose work as an award-winning playwright includes Luminescence Dating, The Colossus of Rhodes, and Waiting for the Flood, said: "Higher grows out of my fascination with architects and with the ego and obsession it can take to imagine and create a signature building. Of course, this process is made infinitely more complicated when love, desire, betrayal, and professional jealousy are involved. After collaborating with Mark Rucker on a site-specific reading at the Contemporary Jewish Museum last year, I'm thrilled to finally have a chance to see the play come alive in a full production in San Francisco." Higher performs February 1-18, 2012, at Zeum Theater (221 Fourth Street, San Francisco) with press night on Saturday, February 4, 2012, at

The season continues with the West Coast premiere of a brand-new work fresh from the esteemed Humana Festival of New American Plays: the West Coast premiere of JorDan Harrison's Maple and Vine, directed by Mark Rucker. Katha and Ryu, overwhelmed by the infinite choices of the modern world, stumble upon an enticing escape route: ditching the urban frenzy of New York to leap into a charming community of 1950s re-enactors, where life is simpler, passion is risqué, and a sparkling cocktail is a daily accessory. This provocative comedy transports us to the peaceful, tree-lined streets of a carefully constructed 1955, where Katha and Ryu exchange high-rises for hi-fis and sushi lunches for Tupperware parties. But in this aggressively "authentic" world, strictly enforced gender roles and shockingly retro attitudes about race and sexuality create complicated situations for the couple and their clean-cut neighbors Ellen and Dean. Perloff says: "In the wake of our wildly provocative breakout hit Clybourne Park, Maple and Vine jumped out at us as another chance to stimulate rich dialogue about gender roles, race, sexuality, and the way we live our lives today. We found the play both hilarious and deeply disturbing and look forward to the many passionate postplay discussions it will engender." This "cleverly executed fantasy" (The New York Times) audaciously stirs up powerful questions: How much are we willing to sacrifice for happiness-and how we can ever know if it's real? Maple and Vine performs March 29-April 22, 2012, with press night on Wednesday, April 4, 2012, at 8 p.m.

May will be filled with love and Shakespeare at A.C.T. with a new production of Twelfth Night directed by Carey Perloff-the first Shakespeare play to grace the American Conservatory Theater stage in 15 years. One of Shakespeare's most rambunctious and stirring comedies, Twelfth Night follows the story of Viola, who is shipwrecked and loses her twin brother, Sebastian, on an unfamiliar shore. She masquerades as a young man to serve the dashing Duke Orsino, with whom she promptly falls in love. Flummoxed by mistaken identities and clever genderswitching, the star-crossed lovers dive with abandon into some of the most beautiful love poetry in the English language. "Twelfth Night is one of the most perfect odes to love in all its folly and confusion," says Perloff. "It's filled with exquisite language and a fascinating blend of eros, comedy, and darkness that leaves enormous room for exploration and for rich visual and musical imaginings." This joyous production swirls to life with evocative music, vibrant costumes, and an unforgettable group of irrepressible comic characters, brought to life by many of A.C.T.'s celebrated core Acting Company members. Perloff adds: "We've been longing to do a major Shakespeare on the A.C.T. stage for a long time, and Twelfth Night is a perfect fit for our core Acting Company, our remarkable M.F.A. Program actors, and key members of our extended artistic family." The first Shakespearean work produced at the American Conservatory Theater since it reopened in 1996 after the devastation of the Loma Prieta earthquake, Twelfth Night celebrates the work of one of the world's most enduring playwrights in one of the country's most beautiful-and enduring-theaters. Twelfth Night performs May 10-June 9, 2012, with press night on Wednesday, May 16, 2012, at 8 p.m.

The season culminates with five-time Tony Award-winning director and choreographer Susan Stroman's (The Producers, Young Frankenstein, Contact on Broadway) production of The Scottsboro Boys, which received 12 Tony Award nominations this year, including Best Musical, Best Direction, and Best Choreography. The final collaboration between the legendary songwriting team of John Kander and Fred Ebb (Chicago and Cabaret), The Scottsboro Boys features a book by Tony Award-nominated writer David Thompson (1996 revival of Chicago and Steel Pier on Broadway) and will showcase many of the original Broadway cast members. Hailed as "the best new musical of the year" (Entertainment Weekly) and "dazzling . . . vibrant [and] dynamic" (The New York Times), this daring and visionary musical transforms the true story of nine young African

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American men-unjustly accused of a shocking crime-into a vivid, unforgettable theatrical event. "Susan Stroman is an American treasure whose work has never been seen on the A.C.T. stage," says Perloff. "It's such an honor to welcome her to San Francisco with this seamless, passionate, and imaginative staging of Kander and Ebb's fascinating tale. With The Scottsboro Boys, Stroman manages to fuse astonishing dancing with heartfelt and complex storytelling in a unique and masterful way that will provide a wonderful complement to A.C.T.'s history of edgy musicals like The Threepenny Opera, Urinetown, Sweeney Todd, and our upcoming production of Armistead Maupin's Tales of the City." The Scottsboro Boys, presented in association with The Old Globe, performs June 19-July 15, 2012, with press night on Wednesday, June 22, 2012, at 8 p.m. Season subscriptions, available in seven-, five-, and four-play versions, offer incredible savings, unparalleled access, exclusive benefits, and personalized customer service and can be purchased via the A.C.T. subscriptions office.

To subscribe or to receive a season brochure, please call 415.749.2250 or log on

Subscriptions for all seven plays start at \$70, for five plays at \$87, and for four plays at \$72, and subscribers save as much as 50% off single-ticket prices. Educators and administrators are eligible for half-price subscriptions. To make subscriptions more affordable, A.C.T. also offers subscribers one free seat upgrade (subject to availability-limitations apply) and an extended payment plan that offers payment in two easy installments. A.C.T.'s competitive subscriber benefits include easy ticket exchanges up to the day of scheduled tickets, priority access to the best seats, and ticket insurance. Subscribers also get access to easy prepaid parking one block away from the theater, advance access to Words on Plays (A.C.T.'s in-depth, behind-the-scenes performance guide), and amazing discounts on acting classes in our conservatory and costume rentals.

Single tickets for all of A.C.T.'s productions in the 2011-12 season will be available in August.

A.C.T. is supported in part by Grants for the Arts/San Francisco Hotel Tax Fund, the National Endowment for the Arts, and company sponsors Priscilla and Keith Geeslin, Ambassador James C. Hormel and Mr. Michael P. Nguyen, Nancy Livingston and Fred Levin, The Shenson Foundation, Burt and Deedee McMurtry, Patti and Rusty Rueff, Kathleen Scutchfield, Mary and Steven Swig, Jeff and Laurie Ubben, and Susan A. Van Wagner.

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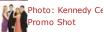
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Scottsboro's John Kander and David Thompson Had Moved On After Closing; Tony Windfall a "Shock"

So imagine Kander's joy — and the joy of director-choreographer Susan

Stroman and librettist Thompson — when less than five months later they

learned that The Scottsboro Boys had been nominated for 12 Tony Awards.

It's the second most-nominated 2010-11 show behind *The Book of Mormon*.

over."

"Without knowing it, we had put the piece to bed,"

experience, it was a wonderful experience, and it's

"We're in a state of shock," Thompson said. "For

The nominations would seem to indicate that *The*

Scottsboro Boys — an ambitious, satiric, sometimes

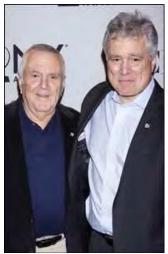
frame of a minstrel show — will find a future life in

theatres. (Fred Ebb, Kander's lyricist on the project,

somebody to say 'you did a god job' months later, it

Kander said. "It's like, 'O.K., we've had that

By Kenneth Jones 27 May 2011



John Kander and David Thompson

Photo by Joseph Marzullo/WENN

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The premature closing of a show is the into a self-protective mood. That's exactly what happened with composer John Kander and librettist David 49 performances in fall 2010.

All that work for such a short run? Will the show be lost to history? These questions were on Kander's mind, he said. He shut out all of those thoughts and moved on.

"Denial is a wonderful thing," Kander told Playbill.com. "In my head, it had gotten settled: 'Well, that was over - I'm not going to think about it anymore.' I think that was, in various ways, true for all of

kind of event that can throw a dramatist Thompson after the Broadway staging of The Scottsboro Boys shuttered after just

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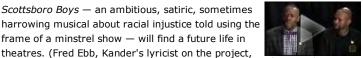


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was overwhelming."

died in 2004.)

Kander said, "Yes, it sounds very egotistical, and I don't mean it that way, [but] I think it will become part of American theatrical literature, and I think it will be done. And that makes me very, very happy and very proud."

Coinciding with the May 3 announcement of the Tony nominations was the revelation that two regional not-for-profit theatres in California (The Old Globe and American Conservatory Theatre) will partner to reunite the Broadway creative team and cast for the 2012 West Coast premiere of The Scottsboro Boys. Other regionals are expected to stage the musical in 2012-13.







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Forrest McClendon

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The show had two resident developmental productions at not-for-profit theatres prior to the commercial Broadway run: first at Off-Broadway's Vineyard Theatre and Minneapolis' Guthrie Theater. Thompson and Kander said they think the show belongs in regional theatre, where audiences are more attuned to the idea of risk.

Thompson said, "We like the idea of going to a theatre where you have an audience that's committed to the theatre. We discovered at the Guthrie and at the Vineyard that those audiences are really ready for the journey. It's an important thing with this one. It's not an easy one. The idea of going to regional theatres is great."

Kander added, "We had no idea what we were in for when we went to the Guthrie. People flocked to see the piece. It's a smart, smart audience that is used to being in the theatre."

The writers agreed that the difference between the audience at the not-forprofit Vineyard and the audience on Broadway is that it took Broadway audiences about 30 minutes to digest the concept of the show, but at the Vineyard audiences grabbed it in the first 12 minutes.

Read Playbill.com's account of the final Broadway performance of The Scottsboro Boys.

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The Old Globe Announces A ROOM WITH A VIEW & More for Spring Season



The-Old-Globe-AnnouncesA-ROOM-WITH-A-VIEW-Morefor-Spring-Season-20010101 season, 2012,
NOBODY LOVES YOU and THE SCOTTSBORO BOYS.

The Old Globe Theatre at the Conrad Prebys Theatre Center, San Diego, today released its four-month calendar for the March-June season, 2012, featuring musical versions of A ROOM WITH A VIEW,

From March 2 to April 8, 2012 <u>The Old Globe</u> will present **A ROOM WITH A VIEW**, based on the novel by E.M. Forster. With book by Marc Acito, music by <u>Jeffrey Stock</u>, lyrics by <u>Jeffrey Stock</u> and Marc Acito, the musical will be directed by <u>Scott Schwartz</u>.

Based on the beloved novel that inspired the Academy Award-winning film comes a new musical. Amid the golden sunlight and violet-covered hills of Tuscany, shelter<u>Ed English</u> girl Lucy Honeychurch meets freethinking George Emerson. For the first time, she glimpses a world of longing and passion she had never imagined. Back in her corseted Edwardian life, Lucy must decide whether to yield to convention or give up everything she has ever known.

From March 10 to April 15, the Old Glove will present **ANNA CHRISTIE** by Eugene O'Neill and directed by Daniel Goldstein.

The Old Globe's "Classics Up Close" series will continue with Anna Christie, Eugene O'Neill's Pulitzer Prize-winning masterpiece about the knotty relationship between an old sailor and the daughter he hasn't seen in almost 20 years. Their new bond becomes strained when she falls in love with a young man whose seafaring life isn't what her father wants for her. When Anna reveals to both men the shameful secret she has been harboring, they come to understand the harsh reality of her past and show her compassion, love and forgiveness.

On March 23, 2012, The Old Globe will celebrate San Diego's rich Hispanic community with **iVIVA EL TEATRO!**

Guests will enjoy a reception beginning at 5:30 p.m. with cocktails and hors d'oeuvres, followed by an 8:00 p.m. performance of the World Premiere musical A ROOM WITH A VIEW.

The <u>Old Globe Theatre</u> will present **THE SCOTTSBORO BOYS**, with music and lyrics by <u>John Kander</u> and <u>Fred Ebb</u>, book by <u>David Thompson</u>, direction and choreography by <u>Susan Stroman</u> from April 29 to June 10, 2012.

From the creators of Chicago, Cabaret and Kiss of the Spider Woman comes The Scottsboro Boys. This daring and wildly entertaining new musical, directed by five-time Tony Award winner <u>Susan Stroman</u>, explores a pivotal moment in American history. Based on the notorious "Scottsboro" case of the 1930s, the story tells of the nine unjustly accused African American men whose lives would eventually spark the Civil Rights Movement.

From May 9 to June 17, 2012 the Old Globe Theatre will present **NOBODY LOVES YOU** with music and lyrics by Gaby Alter, book and lyrics by Itamar Moses and directed by Michelle Tattenbaum.

When Jeff, a young grad student, joins a reality television show to try and win back his ex, he unexpectedly meets a girl who might be the love of his life. But when seduced by the adulation of his fans, Jeff must decide what is more important – fame or love? Nobody Loves You is an irreverent new pop musical comedy about the search for real relationships in a pop culture that is anything but. A World Premiere.

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The Lowel Davies Festival Theatre's Shakespeare Festival 2012 will take place from June 3 to September 25 this year. The productions featured are **RICHARD III**, directed by <u>Lindsay Posner</u>, **AS YOU LIKE IT**, directed by <u>Adrian Noble</u>, and **INHERIT THE WIND by <u>Jerome Lawrence</u>** and <u>Robert E. Lee</u>, directed by <u>Adrian Noble</u>.

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Ron Holgate, Clifton Duncan and More to Lead Old Globe's THE SCOTTSBORO BOYS; Full Cast Announced!

THE WORLD

Print Like Tweet | 2 Feedback E-mail Enter Your Email Thursday, March 29, 2012; 02:03 PM - by BWW News Desk



The Old Globe today announced the cast and creative team for the West Coast Premiere of The Scottsboro Boys, the critically acclaimed musical about an infamous chapter in American history.

Nominated for 12 Tony Awards, The Scottsboro Boys features music and lyrics by the legendary team of John Kander and Fred Ebb, libretto by David Thompson, musical direction by Eric Ebbenga and direction and choreography by five-time Tony Award winner Susan Stroman. The Scottsboro Boys will run April 29 - June 10 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center. Preview performances run April 29 - May 4. The Scottsboro Boys is presented in association with American Conservatory Theater. Opening night is Saturday, May 5 at 8:00 p.m. Tickets can be purchased online at

www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

The Scottsboro Boys is a daring new musical based on the notorious "Scottsboro" case in which nine young African American men were unjustly accused of rape in 1930s Alabama. Their lives would eventually spark the Civil Rights Movement. With arresting originality, innovative staging and a breathtaking score, The Scottsboro Boys received 12 Tony Award nominations and was hailed by Entertainment Weekly as "the best new musical of the year."

The cast of The Scottsboro Boys features Tony Award winner Ron Holgate as The Interlocutor, Clifton Duncan as Haywood Patterson, Jared Joseph as Mr. Bones and JC Montgomery as Mr. Tambo. Holgate won the Tony Award for Featured Actor in a Musical in 1776 and has also been seen on Broadway in A Funny Thing Happened on the Way to the Forum, Guys and Dolls, Annie Get Your Gun and Kiss Me, Kate. Duncan's credits include Lost in the Stars at City Center Encores!, Twelfth Night at The Public Theater and the hip-hop solo piece The uniVERSE Project, which he created at Ars Nova. Joseph was last seen in the National Tour of Dreamgirls and is working on Bill T. Jones' Superfly. Montgomery was part of the original Broadway company of The Scottsboro Boys and has also appeared in the original Broadway productions of The Color Purple, Thou Shalt Not, Swing! and Parade.

The cast also includes David Bazemore (Olen Montgomery), Nile Bullock (Eugene Williams), Christopher James Culberson (Andy Wright), Eric Jackson (Clarence Norris), KendRick Jones (Willie Roberson), James T. Lane (Ozie Powell), Clifton Oliver (Charles Weems), Clinton Roane (Roy Wright) and C. Kelly Wright (The Lady), with Audrey Martells (The Lady Understudy) and Shavey Brown and Max Kumangai (Swings).

The Old Globe's production of The Scottsboro Boys reunites the original creative team of Jeff Whiting (Associate Director and Choreographer), Beowulf Boritt (Scenic Design), Toni-Leslie James (Costume Design) and Ken Billington (Lighting Design). Boritt and Billington were nominated for Tony Awards for their designs. The creative team also includes Jon Weston (Sound Design), Eric Santagata (Assistant Choreographer), Rick Sordelet (Fight Director), Janet Foster, CSA (Casting) and Joshua Halperin (Stage Manager).

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Ron Holgate, Clifton Duncan and More to Lead Old Globe's THE SCOTTSBORO BOYS; Full Cast Announced!



This production is supported, in part, through a gift from Season Sponsors Peter Cooper and Norman Blachford.

The Old Globe will present three educational seminars about The Scottsboro Boys and the historical significance of the Scottsboro legal case. Admission is free, but reservations are required for these special events. Please email RSVP@theoldglobe.org to reserve a seat for one or more of these seminars.

- · INSIGHTS SEMINAR: Monday, April 30 at 7:00 p.m. (Reception at 6:30 p.m.) Director and choreographer Susan Stroman and playwright David Thompson will discuss the history of the production and the issues they faced in the creation of the musical.
- · DIVERSITY IN THE ARTS: Monday, May 7 at 7:00 p.m. (Reception at 6:30 p.m.) Join Delicia Turner Sonnenberg (MOXIE Theatre) and Seema Sueko (Mo'olelo Performing Arts Company) for a conversation about how theatre artists - both present and past - explore stories about race on stage.
- · TURNING POINTS IN SAN DIEGO CIVIL RIGHTS HISTORY Monday, June 4 at 7:00 p.m. (Reception at 6:30 p.m.)

The Scottsboro case galvanized a generation of African Americans and became a turning point in civil rights history. Dr. Carrol Waymon and Dr. John Warren lead a discussion of the civil rights movement in San Diego.

John Kander and Fred Ebb (Music and Lyrics) have collaborated for the theater on Flora, the Red Menace, Cabaret (Tony Award, Best Composer and Lyricist), The Happy Time, Zorba, 70, Girls, 70, Chicago, The Act, Woman of the Year (Tony Award, Best Original Score), The Rink, Kiss of the Spider Woman (Tony Award, Best Original Score), The World Goes Round, Steel Pier, Curtains, All About Us, The Visit and The Scottsboro Boys. Their film work includes Funny Lady, Lucky Lady, Cabaret, New York, New York, Steppin' Out, Chicago, Kramer vs. Kramer, Places in the Heart, Still of the Night, Blue Skies Again. Their television credits include "Liza with a Z," "Steppin' Out" (Emmy Award), "My Coloring Book," the Academy Awards, "Baryshnikov on Broadway," "Goldie and Liza Together," "Breathing Lessons," "The Boys Next Door" and "An Early Frost." In 1985, "New York, New York" became the official anthem of New York City.

David Thompson (Libretto) wrote the books for the Broadway productions of The Scottsboro Boys (Tony and Drama Desk Award nominations, Hull-Warriner Award, Outer Critics Circle and Lucille Lortel Awards for Best Musical), Steel Pier (Tony nomination), and Thou Shalt Not as well as the script adaptation for the current revival of Chicago, now in its 15th year on Broadway. His upcoming Broadway credits include The Prince of Broadway. His Off Broadway credits include And the World Goes 'Round (Drama Desk and Outer Critics Circle Awards) and the revival of Flora, the Red Menace (Drama Desk nomination). Thompson's adaptation of A Christmas Carol is now in its 20th season at McCarter Theatre Center. This past spring, Thompson produced and wrote James Taylor's critically-acclaimed Perspective Series for Carnegie Hall. His television work includes "Sondheim: A Celebration at Carnegie Hall," the PBS specials "Razzle Dazzle," "Bernstein on Broadway" and "The Music of Richard Rodgers" and, for "Great Performances," "My Favorite Broadway: The Leading Ladies."

Eric Ebbenga (Music Director) previously music directed The Scottsboro Boys at Philadelphia Theatre Company, where he has also music directed The Light in the Piazza (Barrymore Award) and Grey Gardens (Barrymore nomination). His other recent shows include Ordinary Days, The Threepenny Opera, Sunday in the Park with George (Barrymore nomination), See What I Wanna See, Candide, Assassins (Barrymore Award), Caroline, or Change (Barrymore nomination) and Sweeney Todd (Barrymore nomination).

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Broadway Show Broadway Shows Susan Stroman (Direction and Choreography) won critical acclaim for her direction and choreography of the Broadway production of The Scottsboro Boys. She directed and choreographed The Producers, winner of a record-making 12 Tony Awards including Best Direction and Best Choreography. She co-created, directed and choreographed the groundbreaking musical Contact for Lincoln Center Theater, winning the 2000 Tony Award for Best Choreography, as well as Drama Desk, Outer Critics Circle and Lucille Lortel Awards and a 2003 Emmy Award for "Live at Lincoln Center." Her other Broadway credits include Oklahoma! (Drama Desk, Outer Critics Circle, Olivier Awards), Young Frankenstein, Thou Shalt Not, The Music Man (Outer Critics Circle Award), The Frogs, Steel Pier, Big, Show Boat (Tony, Outer Critics Circle Awards), Picnic and Crazy for You (Tony, Drama Desk, Outer Critics Circle, Olivier Awards). Her Off Broadway credits include The Scottsboro Boys (Lucille Lortel Award), And the World Goes 'Round (Outer Critics Circle Award), Flora, the Red Menace and Happiness. For 10 years she choreographed Madison Square Garden's annual spectacular event A Christmas Carol (Outer Critics Circle Award). For New York City Opera she choreographed A Little Night Music, 110 in the Shade and Don Giovanni. For New York City Ballet, Stroman created Double Feature, a full-length ballet featuring the music of Irving Berlin and Walter Donaldson, and For the Love of Duke featuring the music of <u>Duke Ellington</u>. She has created the ballets But Not For Me for the Martha Graham Company and Take Five... More or Less for Pacific Northwest Ballet. Her choreography received an Emmy nomination for the HBO presentation Liza: Live from Radio City Music Hall starring Liza Minnelli. Her other television credits include co-conceiver/choreographer for PBS's "Sondheim: A Celebration at Carnegie Hall" and "An Evening with the Boston Pops – A Tribute to Leonard Bernstein". She received the American Choreography Award for her work on the Columbia Pictures feature film Center Stage. Stroman directed and choreographed The Producers: The Movie Musical, nominated for four Golden Globes. She is the recipient of the George Abbott Award for Outstanding Achievement in the Theatre and the winner of a record five Astaire Awards. Currently she is preparing for the upcoming Broadway show Prince of Broadway, opening fall 2012.

Tickets to The Scottsboro Boys can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances begin on April 29 and continue through June 10. Ticket prices start at \$39. Performance times: Previews: Sunday, April 29 at 7:00 p.m., Tuesday, May 1 at 7:00 p.m., Wednesday, May 2 at 7:00 p.m., Thursday, May 3 at 8:00 p.m. and Friday, May 4 at 8:00 p.m.

Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a 2:00 p.m. matinee on Wednesday, May 30 and no matinee performance on Saturday, June 2. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

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THEATER NEWS

Clifton Duncan, Ron Holgate, Jared Joseph Set for Old Globe's The Scottsboro Boys By Brian Scott Lipton • Mar 29, 2012 • San Diego 0 Comments



Clifton Duncan (© The Old Globe)

Casting has been announced for the musical *The Scottsboro Boys*, to run at San Diego's The Old Globe Theatre, to run April 29-June 10. Tony Award winner Susan Stroman will direct and choreograph the production, which will open officially on May 5.

With music and lyrics by John Kander and Fred Ebb, and a book by David Thompson, the show explores the infamous "Scottsboro" case of the 1930's when a group of African-American teenagers were unjustly accused of attacking two white women -- and the boys' attempts to prove their innocence.

The cast will feature Ron Holgate (The Interlocutor), Clifton Duncan (Haywood Patterson), Jared Joseph (Mr. Bones), JC Montgomery (Mr. Tambo), David Bazemore (Olen Montgomery), Nile Bullock (Eugene Williams), Christopher James Culberson (Andy Wright), Eric Jackson (Clarence Norris), Kendrick Jones (Willie Roberson), James T. Lane (Ozie Powell), Clifton Oliver (Charles Weems), Clinton Roane (Roy Wright) and C. Kelly Wright (The Lady), with Audrey Martells (The Lady Understudy) and Shavey Brown and Max Kumangai (Swings). The creative team includes Jeff Whiting (Associate Director and Choreographer), Beowulf Boritt (Scenic Design), Toni-Leslie James (Costume Design), Ken Billington (Lighting Design), and Jon Weston (Sound Design).

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For tickets and information, call 619-23-GLOBE or visit www.TheOldGlobe.org.



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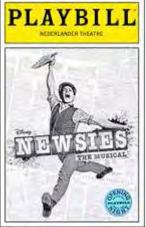
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The acclaimed productions of the drama *Tribes* and the new musical Once lead the 2012 Lucille Lortel Award nominations, celebrating Off-Broadway work, which were announced March 29.







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Scottsboro Boys' West Coast Bow Will Star Original **Troupers James T. Lane, Kendrick Jones and More**

By Kenneth Jones 29 Mar 2012

The Scottsboro Boys, the Tony Award-nominated musical inspired by a Depression-era miscarriage of American justice, will make its West Coast debut with some veterans of the 2010 Broadway staging.

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Nominated for 12 Tony Awards, *The Scottsboro Boys* features music and lyrics by John Kander and Fred Ebb, libretto by David Thompson, musical direction by Eric Ebbenga and direction and choreography by five-time Tony Award winner Susan Stroman (her work is recreated here by an associate).

Performances will play April 29-June 10 on the Donald and Darlene Shiley Stage in the Old Globe Theatre in San Diego, CA.

Tony Award winner Ron Holgate (1776) will share the stage with six fellow cast members from the recent Philadelphia Theatre Company engagement, plus newcomers and two actors reprising their roles from Broadway (Kendrick Jones and James T. Lane). JC Montgomery and Clinton Roane, two

actors who were part of the original Broadway company as swings, are now in roles.

The Scottsboro Boys is presented in association with American

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Conservatory Theater, where the musical will appear later this year. Opening night in San Diego is May 5.

The Scottsboro Boys "is a daring new musical based on the notorious 'Scottsboro' case in which nine young African American men were unjustly accused of rape in 1930s Alabama," according to The Old Globe. Their story would eventually help spark the Civil Rights Movement. Stroman and the writers use the structure of the theatrical phenomenon of a minstrel show to tell the bitterly satiric tale.

The cast of *The Scottsboro Boys* features Tony Award winner Ron Holgate (1776) as The Interlocutor, Clifton Duncan as Haywood Patterson, Jared Joseph as Mr. Bones and JC Montgomery as Mr. Tambo. The cast also includes David Bazemore (as Olen Montgomery), Nile Bullock (Eugene Williams), Christopher James Culberson (Andy Wright), Eric Jackson (Clarence Norris), Kendrick Jones (Willie Roberson), James T. Lane (Ozie Powell/Ruby), Clifton Oliver (Charles Weems), Clinton Roane (Roy Wright) and C. Kelly Wright (The Lady), with Audrey Martells (The Lady Understudy) and Shavey Brown and Max Kumangai (Swings).

The Old Globe's production of *The Scottsboro Boys* reunites the original creative team of Jeff Whiting (associate director and choreographer), Beowulf Boritt (scenic design), Toni-Leslie James (costume design) and Ken Billington (lighting design). Boritt and Billington were nominated for Tony Awards for their designs.

The creative team also includes Jon Weston (sound design), Eric Santagata (assistant choreographer), Rick Sordelet (fight director), Janet Foster, CSA (casting) and Joshua Halperin (stage manager).

For information, visit www.TheOldGlobe.org.

The Old Globe will present three educational seminars about The Scottsboro Boys and the historical significance of the Scottsboro legal case. Admission is free, but reservations are required for these special events. Visit The Old Globe website for more information.

Read Playbill.com's account of the Dec. 12, 2010, final Broadway performance of The Scottsboro Boys.

Composer John Kander, director Susan Stroman and their collaborators talk about reinventing the minstrel form:

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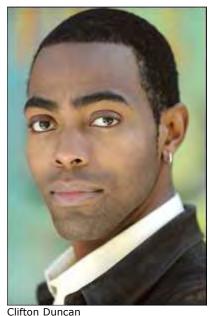
News: U.S./Canada





Scottsboro Boys' West Coast Bow, With Original Broadway Troupers James T. Lane and Kendrick Jones, Begins at Old Globe

By Kenneth Jones 29 Apr 2012



The Scottsboro Boys, the Tony Awardnominated musical inspired by a Depression-era miscarriage of American justice, makes its West Coast debut April 29 at The Old Globe in San Diego. Veterans of the 2010 Broadway staging punctuate the company.

Nominated for 12 Tony Awards, The Scottsboro Boys features music and lyrics by John Kander and Fred Ebb, libretto by **David Thompson**, musical direction by Eric Ebbenga and direction and choreography by five-time Tony Award winner Susan Stroman (her work is recreated here by an associate, Jeff Whiting).

Performances will play to June 10 on the Donald and Darlene Shiley Stage in the Old Globe Theatre in San Diego, CA. Opening night is May 5.

Tony Award winner Ron Holgate (1776) shares the stage with six fellow cast members from the recent Philadelphia Theatre Company engagement, plus newcomers and two actors reprising their roles from Broadway

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(Kendrick Jones and James T. Lane). JC Montgomery and Clinton Roane, two actors who were part of the original Broadway company as swings, are now in roles.

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Read Playbill.com's account of the Dec. 12, 2010, final Broadway performance of *The Scottsboro* <u>Boys</u>.

The Scottsboro Boys is presented in association with American Conservatory Theater in San Francisco, where the musical will appear immediately following the San Diego run.

The Scottsboro Boys "is a daring new musical based on the notorious 'Scottsboro' case in which nine young African American men were unjustly accused of rape in 1930s Alabama," according to The Old Globe. Their story would eventually help spark the Civil Rights Movement. Stroman and the writers use the structure of the theatrical phenomenon of a minstrel show to tell the bitterly satiric tale.

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Susan Stroman photo by Joseph Marzullo/WENN

The Old Globe's production of *The Scottsboro Boys* reunites the original creative team of Jeff Whiting (associate director and choreographer), Beowulf Boritt (scenic design), Toni-Leslie James (costume design) and Ken Billington (lighting design). Boritt and Billington were nominated for Tony Awards for their designs.

The creative team also includes Jon Weston (sound design), Eric Santagata (assistant choreographer), Rick Sordelet (fight director), Janet Foster, CSA

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The Scottsboro Boys at The Vineyard Theatre



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(casting) and Joshua Halperin (stage manager).

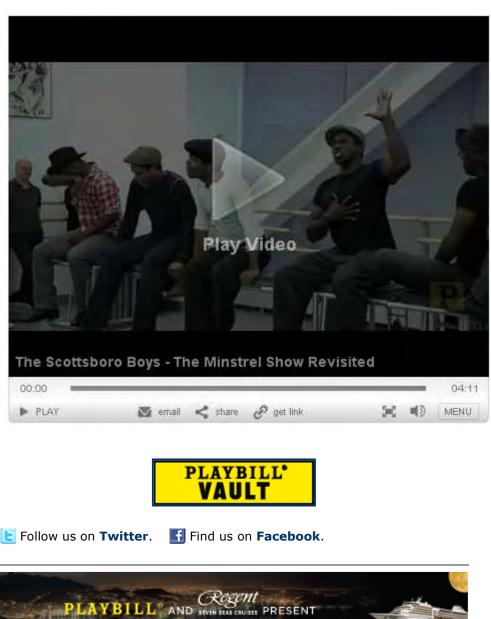
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Composer John Kander, director Susan Stroman and their collaborators talk about reinventing the minstrel form:







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The Old Globe Presents THE SCOTTSBORO BOYS, Opening Tonight, 4/29





The <u>Old Globe Theatre</u> at the <u>Conrad Prebys</u> Theatre Center, San Diego, will feature THE SCOTTSBORO BOYS, opening tonight, NOBODY LOVES YOU, opening May 9, and more through June 2012.

The <u>Old Globe Theatre</u> will present **THE SCOTTSBORO BOYS**, with music and lyrics by <u>John Kander</u> and <u>Fred Ebb</u>, book by <u>David Thompson</u>, direction and choreography by <u>Susan Stroman</u> from April 29 to June 10, 2012.

From the creators of Chicago, Cabaret and Kiss of the Spider Woman comes The Scottsboro Boys. This daring and wildly entertaining new musical, directed by five-time Tony Award winner <u>Susan Stroman</u>,

explores a pivotal moment in American history. Based on the notorious "Scottsboro" case of the 1930s, the story tells of the nine unjustly accused African American men whose lives would eventually spark the Civil Rights Movement.

From May 9 to June 17, 2012 the <u>Old Globe Theatre</u> will present **NOBODY LOVES YOU** with music and lyrics by Gaby Alter, book and lyrics by <u>Itamar Moses</u> and directed by <u>Michelle Tattenbaum</u>.

When Jeff, a young grad student, joins a reality television show to try and win back his ex, he unexpectedly meets a girl who might be the love of his life. But when seduced by the adulation of his fans, Jeff must decide what is more important – fame or love? Nobody Loves You is an irreverent new pop musical comedy about the search for real relationships in a pop culture that is anything but. A World Premiere.

The Lowel Davies Festival Theatre's Shakespeare Festival 2012 will take place from June 3 to September 25 this year. The productions featured are **RICHARD III**, directed by <u>Lindsay Posner</u>, **AS YOU LIKE IT**, directed by <u>Adrian Noble</u>, and **INHERIT THE WIND by <u>Jerome Lawrence</u>** and <u>Robert E. Lee</u>, directed by <u>Adrian Noble</u>.

In Inherit the Wind, Two powerhouse lawyers face off in a small-town with the eyes of an entire nation upon them when a professor is arrested for teaching Charles Darwin's theories of evolution in his classroom. When the issue goes to trial, the two attorneys must passionately confront questions of faith and science in a heated courtroom. This fictional re-creation of the infamous Scopes Monkey Trial tackles issues that are every bit as relevant today as they were in 1925.

Find more information and get tickets for all these events on <u>The Old Globe</u> Website: <u>www.TheOldGlobe.org</u>

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Photo Flash: The Old Globe's SCOTTSBORO BOYS in Performance



The Old Globe is currently presenting THE SCOTTSBORO BOYS, opening May 5 following a preview period which began on April 29. View photos below!

The cast includes David Bazemore (Olen Montgomery), Cornelius Bethea (Willie Roberson), Nile Bullock (Eugene Williams), Christopher James Culberson (Andy Wright), Clifton Duncan (Haywood Patterson), Ron Holgate (The Interlocutor), Eric Jackson (Clarence Norris), Jared Joseph (Mr. Bones), James T. Lane (Ozie Powell), JC Montgomery (Mr. Tambo), Clifton Oliver (Charles Weems), Clinton Roane (Roy Wright) and C. Kelly Wright (The Lady), with Audrey Martells (The Lady Understudy) and Shavey Brown and Max Kumangai (Swings).

Based on the notorious "Scottsboro" case of the 1930s, this daring new musical tells of the nine young African American men unjustly accused of rape and whose lives would spark the Civil Rights Movement. (A co-production with American Conservatory Theater.)

Photo Credit: Henry DiRocco

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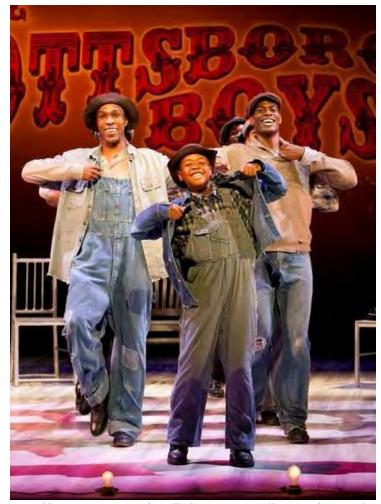


<u>Clifton Oliver</u> as Victoria Price and <u>James T. Lane</u> as Ruby Bates

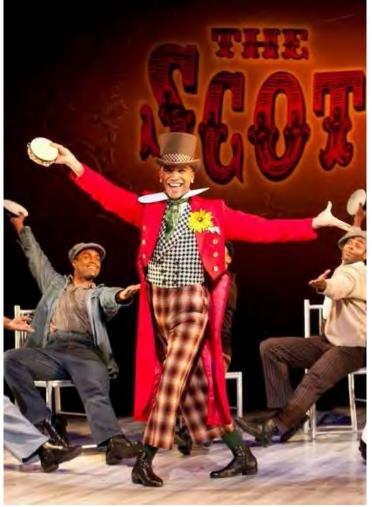
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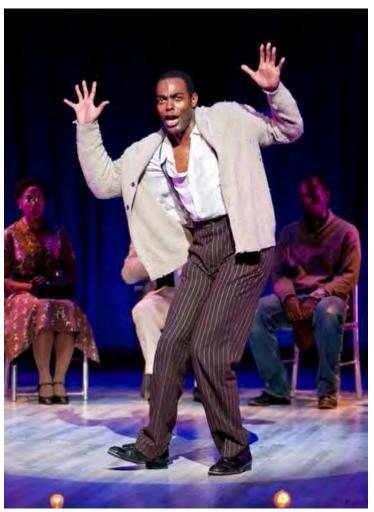
Ron Holgate as The Interlocutor and Cast



David Bazemore as Olen Montgomery, Nile Bullock as <u>Eugene Williams</u> and <u>Eric Jackson</u> as Clarence Norris



<u>Jared Joseph</u> as Mr. Bones (center) with Shavey Brown as Willie Roberson and <u>Clifton Duncan</u> as Haywood Patterson



<u>Clifton Duncan</u> as Haywood Patterson (center) with C. <u>Kelly Wright</u> as The Lady and <u>Eric Jackson</u> as Clarence Norris



James T. Lane (above) as Ozie Powell and Cast



Clifton Duncan as Haywood Patterson



<u>Clifton Duncan</u> as Haywood Patterson (center) and Cast



JC Montgomery as Samuel Leibowitz and Cast



<u>Jared Joseph</u> as Mr. Bones, <u>Ron Holgate</u> as The Interlocutor and <u>JC Montgomery</u> as Mr. Tambo



Nile Bullock, <u>Eric Jackson</u>, David Bazemore, Christopher James Culberson, <u>James T. Lane</u>, <u>Clinton Roane</u>, <u>Clifton Duncan</u>, <u>Clifton Oliver and Shavey Brown</u>

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Dudley Kohl · Laguna Niguel, California

Looking forward to seeing this show at the end of the month and really enjoyed watching the online discussion of the show from the Old Globe last night.

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Globe

By Krissie Fullerton 02 May 2012

The Scottsboro Boys, the Tony Award-nominated musical inspired by true events, makes its West Coast debut April 29 at The Old Globe in San Diego with original cast member James T. Lane.

PHOTO CALL: The Scottsboro Boys, With James T. Lane, Clifton Oliver and Ron Holgate, Plays San Diego's Old

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The cast of The Scottsboro Boys features Tony Award winner Ron Holgate (1776) as The Interlocutor, Clifton Duncan as Haywood Patterson, Jared Joseph as Mr. Bones and JC Montgomery as Mr. Tambo. The cast also includes David Bazemore (as Olen Montgomery), Nile Bullock (Eugene Williams), Christopher James Culberson (Andy Wright), Eric Jackson (Clarence Norris), Cornelius Bethea (Willie Roberson), James T. Lane (Ozie Powell/Ruby), Clifton Oliver (Charles Weems), Clinton Roane (Roy Wright) and C. Kelly Wright (The Lady), with Audrey Martells (The Lady Understudy) and Shavey Brown and Max Kumangai (Swings).

The Scottsboro Boys "is a daring new musical based on the notorious 'Scottsboro' case in which nine young African American men were unjustly accused

of rape in 1930s Alabama," according to The Old Globe. Their story would eventually help spark the Civil Rights Movement. Stroman and the writers use the structure of the theatrical phenomenon of a minstrel show to tell the bitterly satiric tale.

Nominated for 12 Tony Awards, The Scottsboro Boys features music and lyrics by John Kander and Fred Ebb, libretto by David Thompson, musical direction by Eric Ebbenga and direction and choreography by five-time Tony Award winner Susan Stroman (her work is recreated here

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by an associate, Jeff Whiting).

Here's a look at the production:



Photo by Henry DiRocco

For more information, please visit TheOldGlobe.org.







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Clifton Duncan Credit: Henry DiRocco

Scottsboro Boys' West Coast Bow Opens May 5 at Old Globe; James T. Lane, Ron Holgate Star

The Scottsboro Boys, the Tony Award-nominated musical inspired by a Depression-era miscarriage of American justice, makes its West Coast debut, officially opening May 5 at The Old Globe in San Diego.

Tony Nominee James Corden Is Broadway's Comic One Man of the Moment



The belly laughs of the Broadway engagement of the London hit One Man, Two Guvnors leave British funnyman James Corden — a 2012 Best Actor Tony

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PHOTO CALL: Norbert Leo Butz, Dick



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Awards for their designs.

The creative team also includes Jon Weston (sound design), Eric Santagata (assistant choreographer), Rick Sordelet (fight director), Janet Foster, CSA (casting) and Joshua Halperin (stage manager).

For information, visit <u>TheOldGlobe.orq</u>.

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Photo Flash: THE SCOTTSBORO BOYS Opens at The Old Globe Tonight!

Feedback Print E-mail 0 Like Enter Your Email Saturday, May 5, 2012; 05:05 PM - by BWW News Desk

The Old Globe's production of the Tony Award-nominated musical THE SCOTTSBORO BOYS opens tonight, May 5, and runs through June 10 in its West Coast premiere in San Diego, starring Broadway vet James T. Lane and Tony Award-winner Ron Holgate. Check out shots from The Old Globe's cast "meet and greet" at the show's first rehearsal and production photos below!

Based on the notorious "Scottsboro" case of the 1930s, this daring new musical tells of the nine young African American men unjustly accused of rape and whose lives would spark the Civil Rights Movement. The Old Globe's is a co-production with American Conservatory Theater, where the musical will move following its run in San Diego.

The cast includes David Bazemore (Olen Montgomery), Cornelius Bethea (Willie Roberson), Nile Bullock (Eugene Williams), Christopher James Culberson (Andy Wright), Clifton Duncan (Haywood Patterson), Ron Holgate (The Interlocutor), Eric Jackson (Clarence Norris), Jared Joseph (Mr. Bones), James T. Lane (Ozie Powell), JC Montgomery (Mr. Tambo), Clifton Oliver (Charles Weems), Clinton Roane (Roy Wright) and C. Kelly Wright (The Lady), with Audrey Martells (The Lady Understudy) and Shavey Brown and Max Kumangai (Swings).

The Scottsboro Boys, nominated for 12 Tony Awards, features music and lyrics by John Kander and Fred Ebb, libretto by David Thompson and musical direction by Eric Ebbenga. And Jeff Whiting takes over Susan Stroman's original direction and choreography for The Old Globe.

The San Diego production also features scenic design by Beowulf Boritt, lighting design by Ken Billington—both Boritt and Billington have been nominated for Tony Awards—costume design by Toni-Leslie James and sound design by Jon Weston.

For more information, visit <u>TheOldGlobe.org</u>.

"Meet & Greet" photos Jeffrey Weiser; Production photos: Henry DiRocco.

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Managing Director Michael G. Murphy Welcomes the Cast of The Scottsboro Boys



Staff of The Old Globe Welcomes the Cast of The Scottsboro Boys

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Associate Director and Choreographer Jeff Whiting Offers Insights About The Scottsboro Boys



<u>Jeff Whiting</u> Offers Insights About The Scottsboro Boys



Staff of The Old Globe Welcomes the Cast of The Scottsboro Boys



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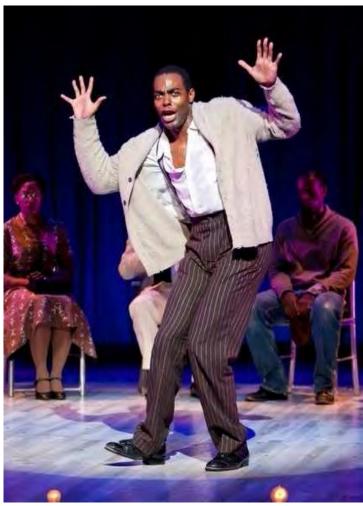
JC Montgomery as Samuel Leibowitz



Clifton Duncan as Haywood Patterson



<u>JC Montgomery</u> as Guard Tambo, <u>Clifton Duncan</u> as Haywood Patterson, <u>Jared Joseph</u> as Guard Bones and <u>Eric Jackson</u> as Preacher



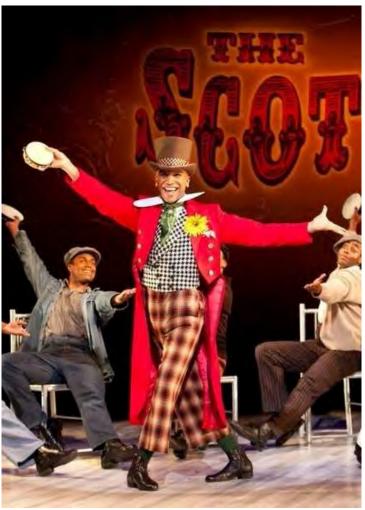
<u>Clifton Duncan</u> as Haywood Patterson (center) with C. <u>Kelly Wright</u> as The Lady and <u>Eric Jackson</u> as Clarence Norris



<u>Clifton Oliver</u> as Victoria Price and <u>James T. Lane</u> as Ruby Bates and the Cast of The Scottsboro Boys



David Bazemore as Olen Montgomery, Nile Bullock as <u>Eugene Williams</u> and <u>Eric Jackson</u> as Clarence Norris



<u>Jared Joseph</u> as Mr. Bones (center) with Shavey Brown as Willie Roberson and <u>Clifton Duncan</u> as Haywood Patterson



Ron Holgate as The Interlocutor (center) and the Cast of The Scottsboro Boys



Clifton Duncan as Haywood Patterson (center) and the Cast of The Scottsboro Boys



<u>Jared Joseph</u> as Mr. Bones, <u>Ron Holgate</u> as The Interlocutor and <u>JC Montgomery</u> as Mr. Tambo

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David Bazemore as Olen Montgomery, <u>Eric Jackson</u> as Clarence Norris, <u>James T. Lane</u> as Ozie Powell and Shavey Brown as Willie Roberson and the Cast of The Scottsboro Boys



James T. Lane (above) as Ozie Powell and the Cast of The Scottsboro Boys

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The cast of the West Coast Premiere of The Scottsboro Boys: (from left) Nile Bullock, <u>Eric Jackson</u>, David Bazemore, Christopher James Culberson, <u>James T. Lane</u>, <u>Clinton Roane</u>, <u>Clifton Duncan</u>, <u>Clifton Oliver</u> and Shavey Brown



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STAGE TUBE: THE SCOTTSBORO BOYS Hits the Old Globe - Show Montage!

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The Old Globe is presenting the West Coast Premiere of The Scottsboro Boys, the critically acclaimed musical about an infamous chapter in American history. Nominated for 12 Tony Awards, The Scottsboro Boys features music and lyrics by the legendary team of John Kander and Fred Ebb, libretto by David Thompson, musical direction by Eric Ebbenga and direction and choreography by five-time Tony Award winner Susan Stroman. The Scottsboro Boys began performances on April 29 and runs through June 10 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center. Check out the show trailer featuring the California cast below!

The creative team additionally features Eric Ebbenga (Music Direction), Jeff Whiting (Associate Director and Choreographer), Beowulf Boritt (Scenic Design), Joni-Leslie James (Costume Design), Ken Billington (Lighting Design), Jon Weston (Sound Design), Eric Santagata (Assistant Choreographer), Larry Hochman (Orchestrations), Glen Kelly (Music Arrangements), David Loud (Vocal Arrangements), Rick Sordelet (Fight Director), Janet Foster, CSA (Casting) and Joshua Halperin (Stage Manager).

The cast includes <u>David Bazemore</u> (Olen Montgomery), Cornelius Bethea (Willie Roberson), <u>Nile Bullock</u> (<u>Eugene Williams</u>), <u>Christopher James Culberson</u> (Andy Wright), <u>Clifton Dunca</u>n (Haywood Patterson), <u>Ron Holgate</u> (The Interlocutor), <u>Eric Jackson</u> (Clarence Norris), <u>Jared Joseph</u> (Mr. Bones), <u>James T. Lane</u> (Ozie Powell), <u>JC Montgomery</u> (Mr. Tambo), <u>Clifton Oliver</u> (Charles Weems), <u>Clinton Roane</u> (Roy Wright) and C. <u>Kelly Wright</u> (The Lady), with Audrey Martells (The Lady Understudy) and <u>Shavey Brown</u> and <u>Max Kumangai</u> (Swings).

For tickets and more information, visit www.theoldglobe.org.



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STAGE TUBE: Check Out Production Highlights from THE SCOTTSBORO BOYS at The Old Globe! (TV Content)

The Old Globe is presenting the West Coast Premiere of The Scottsboro Boys, the critically acclaimed musical about an infamous chapter in American history. Nominated for 12 Tony Awards, The Scottsboro Boys features music and lyrics by the legendary team of John Kander and Fred Ebb, libretto by David Thompson, musical direction by Eric Ebbenga and direction and choreography by five-time Tony Award winner Susan Stroman. The Scottsboro Boys began performances on April 29 and runs through June 10 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center. Official production highlights have been released and below, BroadwayWorld brings you a first look!

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Highlights From The Scottsboro Boys at The Old Globe **Theatre**

The Old Globe Theatre brings *The Scottsboro Boys* — John Kander and Fred Ebb's final collaboration — to the stage in San Diego. Based on a the true story of nine young men falsely accused of a violent crime in the Jim Crow South, the show unfolds in the form of an old-fashioned minstrel show, complete with a cakewalk, stock characters (the Interlocutor, Mr. Bones and Mr. Tambo) tap dancing and low humor. Directed and choreographed by Susan Stroman and with a book by David Thompson, the West Coast premiere of the Tony-nominated musical features Tony Award winner Ron Holgate (1776) as The Interlocutor, Clifton Duncan as Haywood Patterson, Jared Joseph as Mr. Bones and JC Montgomery as Mr. Tambo. For more on the staging (which moves to San Francisco later this spring), click here.



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Director Casey Nicholaw is a San Diego native.
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PLAY BY DIRECTOR FROM S.D. UP FOR 14 TONYS

Nicholaw's 'Book of Mormon' almost ties nominations record

JAMES HEBERT • U-T

It's the kind of news a Broadway director prays for—even if his hit new musical isn't exactly the most reverent piece of entertainment around.

San Diego native Casey Nicholaw's "The Book of Mormon" earned 14 Tony Award nominations Tuesday, the most of any show. That's one short of the record of 15, shared by "The Producers" and "Billy Elliot."

The announcement came in tandem with another big news item: Next April, The Old Globe Theatre will stage the West Coast premiere of "The Scottsboro Boys," the show that had the second-highest tally of Tony nominations this year with 12.

Susan Stroman, the fivetime Tony winner who directed and choreographed "Scottsboro" for Broadway, will bring that same production to the Globe. The controversial work, performed in the style of a minstrel show, is based on a notorious, racially charged 1931 criminal case. Its Tony recognition is remarkable considering it lasted barely two months on Broadway.

Stroman was nominated in both the direction and choreography categories; "Scottsboro" also was named in the categories of best musical, score (by John Kander and the late Fred Ebb), book (David Thompson), leading actor/musical (Joshua Henry) and featured actor/musical (Forrest McClendon), among others.

Besides co-direction and choreography nods for Nicholaw, who trained at San Diego Junior Theatre SEE TONYS • B3





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TCNYS • Director Nicholaw is a Clairemont High graduate, trained at S.D. Junior Theatre

FROM B1

mont High School, "Mormon" was anointed in the categories of best musical, book and score.

The show also earned acting nominations for Josh Gad, Andrew Rannells, Rory O'Malley and Nikki M. James, plus a (heavenly) host of craft nominations — for set design, lighting, costumes, sound and orchestrations.

"The Book of Mormon" is the brainchild of Trey Parker (who co-directed with Nicholaw) and Matt Stone, the team behind TV's scathing "South

Park." The musical, which the pair wrote with Robert Lopez, follows the misadventures of two Mormon missionaries in Uganda, and sends up both religion and the conventions of musical theater.

Other top nominees included the revivals of "Any-

thing Goes" (with nine, including a widely expected nomination for star Sutton Foster) and "How to Succeed in Business Without Really Trying" (whose eight nods did not include one for "Harry Potter" star Daniel Radcliffe).

Joining "Mormon" and

"Scottsboro" in the best-musical category were "Catch Me If You Can," directed by Jack O'Brien, artistic director emeritus of San Diego's Old Globe Theatre; and "Sister Act."

Best-play nominees were Jez Butterworth's "Jerusalem," David LindsayAbaire's "Good People," Nick Stafford's "War Horse" and Stephen Adly Guirgis' "The Motherf**ker With the Hat," whose star, Chris Rock was not nominated.

The 2011 Tony Awards ceremony is June 12 in New York.

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'Mormon' makes believers of Tony voters

'Scottsboro' also scores big in noms announcement - and is bound for the Globe

BY JAMES HEBERT

TUESDAY, MAY 3, 2011 AT 3 P.M.

It's the kind of news a Broadway director prays for - even if his hit new musical isn't exactly the most reverent piece of entertainment around.

San Diego native Casey Nicholaw's "The Book of Mormon" earned 14 Tony Award nominations Tuesday, the most of any show. That's one short of the all-time record of 15, shared by "The Producers" and "Billy Elliot."

The announcement comes in tandem with another big news item out today: Next April, San Diego's Old Globe Theatre will stage the West Coast premiere of "The Scottsboro Boys," the show that had Tuesday's second-highest tally of Tony nominations with 12. (The entirety of the Globe's 2011-12 winter season will be announced here Friday.)

Susan Stroman, the five-time Tonywinner who directed and choreographed "Scottsboro" for Broadway, will bring that same production to the Globe. The controversial work, performed in the style of a minstrel show, is based on a notorious, racially charged



/ PAUL KOLNIK

The Broadway cast of "The Scottsboro Boys," which earned 12 Tony Award nominations Tuesday. The controversial musical comes to the Old Globe Theatre next April under its original director-choreographer, Susan Stroman, for the show's first post-Broadway production.

1931 criminal case. Its Tony recognition is particularly remarkable considering it lasted barely two months on Broadway.

Stroman was nominated in both the direction and choreography categories; "Scottsboro" also was named in the categories of best musical, score (by John Kander and the late Fred Ebb, the team behind "Cabaret" and "Chicago"), book (David Thompson), leading actor/musical (Joshua Henry) and featured actor/musical (Forrest McClendon), among others.

The Globe staging, a co-production with American Conservatory Theater of San Francisco, will run April 22 to June 3, 2012.

Besides co-direction and choreography nods for Nicholaw, who trained at San Diego Junior Theatre and graduated from Clairemont High, "Mormon" was anointed in the categories of best musical, book and score.

The show also earned acting nominations for Josh Gad, Andrew Rannells, Rory O'Malley and Nikki M. James, plus a (heavenly) host of craft nominations - for set design, lighting, costumes, sound and orchestrations.

"The Book of Mormon" is the brainchild of Trey Parker (who co-directed with Nicholaw) and Matt Stone, the team behind TV's scathingly comic "South Park." The musical, which the pair wrote with Robert Lopez of "Avenue Q" renown, follows the misadventures of two Mormon

missionaries in Uganda, and sends up both religion and the conventions of musical theater along the way.

Other top nominees included the revivals of "Anything Goes" (with nine, including a widely expected nomination for star Sutton Foster) and "How to Succeed in Business Without Really Trying" (whose eight nods did not include one for "Harry Potter" star Daniel Radcliffe, doing his first Broadway musical).

Rob Ashford, nominated as director and choreographer for "How to Succeed," comes to La Jolla Playhouse this fall to direct the world-premiere musical "Finding Neverland."

Joining "Mormon" and "Scottsboro" in the best-musical category were two movie-based shows: "Catch Me If You Can," directed by Jack O'Brien, artistic director emeritus of the Globe; and "Sister Act."

Best-play nominees were Jez Butterworth's "Jerusalem," David Lindsay-Abaire's "Good People," Nick Stafford's "War Horse" and Stephen Adly Guirgis' "The Motherf__ker With the Hat," whose star, Chris Rock was not nominated.

A notable omission in the play category: Rajiv Joseph's "Bengal Tiger at the Baghdad Zoo," a Pulitzer Prize finalist last year. Star Robin Williams also was passed over.

As expected, it's an atypically light year for locally connected nominations. In 2010, the La Jolla Playhouse-launched "Memphis" (directed by artistic chief Christopher Ashley) was named best musical, continuing a long tradition of shows that made it to Broadway via San Diego. This year, the local angle is limited to some individual nominees.

Nicholaw is a previous two-time Tony nominee (for "Spamalot" and "The Drowsy Chaperone") who was at the Globe last summer directing "Robin and the 7 Hoods." O'Brien, who officially left the Globe as artistic director in early 2008, is a three-time Tony-winner as best director ("Hairspray," "Henry IV," "The Coast of Utopia").

Alex Timbers, who has directed or co-directed two shows at the Playhouse - "Peter and the Starcatcher" (now having a hit run off-Broadway) and "Hoover Comes Alive" - was nominated for writing the book to the musical "Bloody Bloody Andrew Jackson."

And composer-lyricist David Yazbek, nominated for "Women on the Verge of a Nervous Breakdown," wrote the scores to the Globe-launched Broadway musicals "The Full Monty" and "Dirty Rotten Scoundrels." (The director of "Women," onetime San Diego theater maverick Bartlett Sher, was not nominated this time around. He won the Tony as best director for "South Pacific" in 2008.)

The 2011 Tony Awards ceremony takes place June 12 at the Beacon Theatre in New York.



'Book of Mormon' Tops Tony Nomination List



The Book of Mormon Josh Gad, left, Nikki M. James and Andrew Rannells were all nominated for their roles in this musical from the creators of "South Park." More Photos »

By PATRICK HEALY Published: May 3, 2011

The Tony Award nominations on Tuesday snubbed a stretch limo's worth of Hollywood stars who converged on Broadway during the 2010-11 season, bypassing actors who received critical praise (Robin Williams in "Bengal Tiger at the Baghdad Zoo") and others who put their fame on the line by playing against type (a scheming Daniel Radcliffe, a mellow Chris Rock and a droopy Kiefer Sutherland, for starters).



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Tony Nominations: Musicals

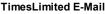
Tony nominators did welcome, however, the Broadway arrival of Trey Parker and Matt Stone, creators of the irreverent animated television

series "South Park," whose satirical musical "The Book of Mormon" received the most nominations, 14, one short of the record shared by "Billy Elliot the Musical" and "The Producers."

And in a highly unusual move in a season with so many glittery and crowd-pleasing musicals still running, the nominators reached back to bestow 12 nominations on "The Scottsboro Boys," a look at the underside of American history told in the audacious style of a minstrel

After an Off Broadway run, "Scottsboro" moved uptown but failed to find an audience and closed in December









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Tony Nominations: Plays

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Sara Krulwich/The New York Times The Scottsboro Boys Colman Domingo, left, standing, and Joshua Henry each received a nomination for this musical, which earned 12 nominations in all, though it had a short run More Photos

after only two months. It was the final collaboration of John Kander and Fred Ebb, the celebrated composerand-lyricist team of "Cabaret" and "Chicago." Their score was nominated, as were three actors and the show's director and choreographer, Susan Stroman.

"I guess those people who came to see the show never did forget it," said one of the musical's producers, Barry Weissler, "and those who neglected to come now know that they missed something." He had initially promised to try to bring the show back to Broadway this year but said that "there wasn't enough traction to go forward." Instead a national tour of "The Scottsboro Boys" is set to begin in San Diego in April 2012, he said.

Both the Tony nominations and the awards ceremony (to be held on June 12 and broadcast on CBS) recognize productions only in the 40 theaters of Broadway, rather than the myriad plays and musicals that run elsewhere in New York and across the country, and some of the theater professionals who vote on the Tonys have a financial interest in seeing shows win or

While it can be hard to fill out the roster in some categories, this year the 23-member nominating committee had a packed slate of possibilities to draw upon, especially for new musicals and new plays. Broadway veterans said on Tuesday that the best play list - "Good People," "Jerusalem," "The

With the Hat" and "War Horse" — is one of the strongest and most varied in years. And all four plays are still running, which was not true last season, when two of the four nominees had closed months before the nominations were announced.

"I can't recall a Broadway season or a Tony Awards season that had so many strong new musicals and daring productions and performances," said Kathleen Marshall, the longtime director and choreographer, who was nominated in both categories for the musical revival "Anything Goes," which received a total of nine nominations, including a best actress nod for Sutton Foster. "For a classic show like ours to be embraced in the middle of all that is really lovely."

Musical revivals, which are usually a reliable draw, were in short supply this year, meaning that "Anything Goes" will vie against only "How to Succeed in Business Without Really Trying" for that prize. While Mr. Radcliffe, as the roguish corporate climber J. Pierrepont Finch, was overlooked, John Larroquette and Tammy Blanchard did get nominated in supporting roles.

Instead of Mr. Radcliffe, the nominators gave lead acting nods to, among others, Andrew Rannells and Josh Gad of "Mormon," two relative unknowns in the show's cast of chipper missionaries deposited in Africa.

"I woke up, rolled over, turned on my computer and read that we had all been nominated in all these categories, and the best part for me was seeing that the Tonys had recognized the collaborative nature of our work," Mr. Stone said in a telephone interview from Los Angeles, where he and Mr. Parker had a "South Park" episode to finish by Tuesday night.

Among new musicals, "Book of Mormon" and "Scottsboro" will face off against two shows adapted from hit films, "Sister Act" and "Catch Me if You Can." ("Sister Act" and "Book of Mormon" are relatively rare Broadway shows that deal directly with matters of faith and religion, even if many moments are played for laughs.) Another movieto-musical venture, "Priscilla Queen of the Desert," was largely shut out, getting only

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Old Globe gets 'Scottsboro'

"The Scottsboro Boys" was Tuesday's Tony Awards surprise, receiving 12 nominations, including musical, despite having been a boxoffice flop. Although New Yorkers have missed their chance to experience the John Kander-Fred Ebb production, Southern Californians will be able to see it next year when it plays at the Old Globe Theatre in San Diego.

Producer Barry Weissler and director-choreographer Susan Stroman confirmed that "Scottsboro" will open at the Old Globe in April, and that the production will also travel to the American Conservatory Theatre in San Francisco. Other cities are planned but not confirmed.

- DAVID NG



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Tony-nominated 'Scottsboro Boys' coming to Old Globe in 2012

May 3, 2011 | 4:42 pm

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"The Scottsboro Boys" was this week's Tony Awards surprise, receiving 12 nominations including best musical, despite having been a box-office flop. While New Yorkers have missed their chance to experience the John Kander-Fred Ebb production, those of us on the West Coast will be able to see it next year when it plays at the Old Globe Theatre in San Diego.

Producer Barry Weissler and director-choreographer Susan Stroman confirmed that "Scottsboro" will run at the Old Globe in 2012, and that the production will also travel to the American Conservatory Theatre in San Francisco. Other cities are planned but not yet confirmed.

"Scottsboro" is scheduled to begin performances in San Diego in late April 2012.

Stroman received two nominations for "Scottsboro" on Tuesday for directing and choreographing the musical. The show was also nominated for the Kander-Ebb score, David Thompson's book and three acting awards.

"Scottsboro" is a postmodern retelling of the notorious 1931 case in which nine young men were accused of rape. The musical uses minstrelsy to portray characters that are white and black. The musical closed after just 49 regular performances at the Lyceum Theatre in New York.

Before arriving on Broadway last fall, the show was produced off-Broadway at the Vineyard Theatre and at the Guthrie Theatre in Minneapolis.

Times theater critic Charles McNulty wrote in his review that Broadway was a strange fit for the show. "Theatergoers expecting Broadway sentimentality or documentary solemnity are in for some expensive cognitive dissonance," he wrote.

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REGION: Old Globe to stage remount of Tony-nominated 'Scottsboro Boys'

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REGION: Old Globe to stage remount of Tony-nominated 'Scottsboro Boys'

By PAM KRAGEN - pkragen@nctimes.com North County Times - The Californian | Posted: Tuesday, May 3, 2011 9:01 pm | No Comments Posted | Print

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Kendrick Jones, James T. Lane, Julius Thomas III, Joshua Henry, Christian Dante White, Jeremy Gumbs, Rodney Hicks, Josh Breckenridge and Derrick Cobey in the Broadway production of The Scottsboro Boys, with music and lyrics by John Kander and Fred Ebb, book by David Thompson and direction and choreography by Susan Stroman. The Scottsboro Boys will run April 22 - June 3, 2012 at The Old Globe. Photo by Paul Kolnik.

"The Scottsboro Boys," the controversial Kander and Ebb musical that picked up 12 Tony nominations Tuesday despite its closure on Broadway after just six weeks last fall, will have a renewed life next year when it is relaunched with its Broadway team at the Old Globe Theatre in San Diego.

The daring musical, inspired by the real-life tale of nine young black men tried for the alleged rape of two white girls in 1930s Alabama, earned critical raves from Broadway critics last December, but failed to find an audience and it closed unexpectedly after just 49 performances (and 29 previews). On Tuesday, the musical was nominated in 12 Tony categories, including Best Musical, Best Book (by David Thompson), Best Score (by "Cabaret" composers John Kander and Fred Ebb) and best direction and choreography (by Susan Stroman), falling just behind "The Book of Mormon," which earned 14 nods.

"The Scottsboro Boys" will be presented April 22-June 3, 2012, as part of the Old Globe's 2011-2012 season. The musical will be presented in its original Broadway production, with Stroman returning to direct, the Broadway design team, and hopefully some of the original Broadway cast (which included Fallbrook High School graduate Josh Breckenridge). The Globe is co-producing the musical with American Conservatory Theatre in San Francisco, where the show will play after its San Diego run.

The musical's concept stages the men's legal battle in the style of a minstrel show performed by an all-black cast. The subversive use of the minstrel format was meant as a reverse form of the overt racism the black defendants encountered in their fight for justice. The concept of the minstrel show (a popular theatrical form in the mid-19th century, where white actors in blackface lampooned the habits of black slaves) confused and angered some audiences, and the Broadway production even drew protests in its early weeks.

Lou Spisto, the Old Globe's executive producer, said he's very excited to remount the musical, which he felt wasn't given the run it deserved on Broadway.

"You can't love musical theater and not love this piece," Spisto said last week. "It had a very short life on Broadway, and maybe it wasn't meant to be a Broadway show. But I'm excited that we'll be remounting the Broadway production so people here will be able to see it as it was meant to be seen.

"I think it's an amazing musical. Some of the music gave me chills and it tells a story about American history that needs to be told."

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BACKSTAGE: Young ballerina to dance with NYC Ballet

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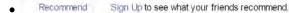
BACKSTAGE: Young ballerina to dance with NYC Ballet

By PAM KRAGEN - pkragen@nctimes.com North County Times - The Californian | Posted: Wednesday, May 4, 2011 8:33 am | No Comments Posted | Print

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Elizabeth Houk, a 9-year-old ballerina from San Marcos, will perform this summer with the New York City Ballet.

Elizabeth Houk, a 9-year-old ballerina from San Marcos, is getting a jump start in the professional dancing world with the opportunity to dance with the New York City Ballet this summer.

Houk, the daughter of San Elijo co-founders Ben and Lauri-Michelle Houk, was chosen from more than 150 young dancers in the United States to perform with NYC Ballet during its season at the Saratoga Performing Arts Center July 5-16. Thirty-four children were selected to perform youth roles in the Ballet's "Magic Flute" and "Circus Polka" productions.

Houk, a third-grader at the Rhoades School in Encinitas, said the audition was exciting and nerve-wracking.

"A lot of people were getting cut, so I was really nervous," she said. "The New York City Ballet is really important, and people are going to come from a lot of different places to see the performance that I'm going to be in, and I'm really excited."

Her mother, Lauri-Michelle, said Elizabeth's selection into the program is a testament to San Elijo's training program. "New York City Ballet is the premier ballet company in the world, and to be a part of the children's cast is a once-in-a-lifetime opportunity for a little girl."

"The Blood We Shed," a 20-minute documentary by two Cal State San Marcos student filmmakers, has been selected for the GI Film Festival next week in Washington, D.C.

Co-directed and co-produced by **Ryan Smith and Sebastian Maselli**, "The Blood We Shed" tells the story of three U.S. marines in the Wounded Warrior Program.

In an online biography, Ryan, 33, describes himself as a filmmaker who came to the craft belatedly. As a young man, he dreamed of a career in professional sports, but an injury on the field kept him confined to bed for three years. Once he recovered, he decided to pursue a career as a film director. Smith's family has a long history of military service and his mother

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works as a case manager for injured marines and sailors at Camp Pendleton.

Maselli is a former Marine who served in the Iraq War. During his last two years of service, he was assigned to the Wounded Warrior Battalion West at Camp Pendleton. After finishing his service, Maselli enrolled at Cal State San Marcos in 2009, where he met Ryan in a documentary film class. They teamed up to do a class project on the Wounded Warriors program, and their film, "The Blood We Shed," grew out of that experience.

Radio host Rick Roberts, the Marine Corps' Semper Fi fund and the university pooled their resources to allow the two filmmakers to fly to the festival this weekend.

A musical based on Homer's epic war saga "The Odyssey," will be produced by the Old Globe next fall as part of the theater's Southeastern San Diego Residency Project.

"Odyssey," conceived and directed by Lear deBessonet, with book, music and lyrics by Todd Almond, will re-set Homer's tale (about Odysseus' 10-year journey back to Ithaca after the Trojan War) in modern-day San Diego.

The play will be presented Sept. 30 and Oct. 1 and 2 in the Globe's outdoor Lowell Davies Festival Theatre and will feature more than 60 students from San Diego's Lincoln High School, as well as a corps of professional actors.

Globe executive producer Lou Spisto said "Odyssey" was commissioned two years ago as a project to celebrate the Globe's 75th anniversary.

"The Globe began in 1935 as part of the California Exposition celebration," Spisto said in a statement. "From those roots and a strong commitment from the community, the theater became an integral part of the fabric of San Diego ... At the time of its founding, this institution reflected the community of its time. This project celebrates a more diverse San Diego today, and I felt that it was absolutely essential to include our partners in Southeastern San Diego and the community at large in this theatrical celebration."

DeBessonet specializes in creating large-scale, site-specific theatrical events, with past projects in New York, Minneapolis, Kazakhstan and Cambodia. Past projects include "On the Levee" at New York's Lincoln Center and "Don Quixote" in Philadelphia. Almond's past musicals include "On the Levee" (with deBessonet), "We Have Always Lived in the Castle" at Yale Rep and "Girlfriend" at Berkeley Rep.

"Odyssey" is not part of the Globe's regular subscription season. Tickets will go on sale this summer.

Free Comic Book Day, a worldwide event to promote comic books for young readers and others, returns Saturday, when comics producers will give away an estimated 2.5 million comic books at nearly 2,000 comic book specialty stores in the U.S. and Canada.

Locally, stores participating in the 10th annual free comics giveaway are Invincible Ink at 630 Nordahl Road, Suite K, in San Marcos, and Comickaze Comics Books and More at 5517 Clairemont Mesa Blvd. in San Diego. Visit freecomicbookday.com.

The **Museum of Contemporary Art, San Diego**, has announced it will offer free year-round admission to the more than 300,000 military personnel and their family members who live in San Diego County.

"Our community has thousands of military families, and this is just one way our institution can thank them for all they do," Hugh Davies, the museum's director, in a statement. "Art should be accessible. We want to provide a place where these families can connect with the art and spend quality time together, at no cost to them."

Davies said the idea to offer year-round passes to the media was inspired by its participation last year in the Blue Star Museums initiative, where military members were let in free between Memorial Day and Labor Day. But deployments kept many local military from taking advantage of last year's program.

"The typical tour of duty doesn't last from June to August," Davies said. "These men and women are called to service throughout the year, and their counterparts are looking for opportunities to educate and entertain their children while they're gone. We hope we can help."

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MOCA has locations in La Jolla and downtown San Diego. Visit mcasandiego.org.

In other museum news, moms will get in free with child's paid admission on Mother's Day at the **San Diego Natural History Museum** in Balboa Park. The offer is only available on Sunday. Visit sdnhm.org.

The Carlsbad Arts Office has unveiled the lineup for its annual free 2011 **TGIF Jazz in the Parks Concert Series.** Concerts take place from 6-8 p.m. Fridays, June 24-Aug. 19 in three Carlsbad city parks.

First in Stagecoach Park, the schedule is Janiva Magness on June 24, Yo Mama's Big Fat Booty Band, July 1; B-Side Players, July 8. In Poinsettia Park, the schedule is Johnny Polanco y Su Conjunto Amistad, July 15; The Soul of John Black, July 22, and Mofo Party Band, July 29. And In Calavera Hills Park, the lineup is Big Sam's Funky Nation on Aug. 5, John Nemeth on Aug. 12, and Monette Marino-Keita on Aug. 19.

A June 4 concert by pop singer Lionel Richie at Pala Casino Spa & Resort has been canceled before tickets even went on sale.

Promoters gave no reason for the cancellation, though it occurred just a few days after the concert was announced.

Attention Vista warblers: The producers of the **Vista Strawberry Festival** are looking for contestants for the festival's second annual karaoke contest on May 29 and four Vista bars will be auditioning singers all month long.

"Strawberry Idol" contestants can sing their hearts out at weekly themed karaoke nights at Hennessey's Tavern, John's Neighborhood Bar & Grill, Smitty's and The SPOT at Vista Entertainment Center. This week's theme is "Rock & Country," May 8-14 is "R&B" and "Oldies," May 15-21 is "70s and '80s" and May 22-27 is "Top 40." Rules and eligibility requirements will be available at the host venues.

No San Diego-bred shows were among the Tony nominees announced Tuesday, but there were a number of local connections.

Most important was the surprise showing of "The Scottsboro Boys," the Kander and Ebb Broadway musical that shut down after six weeks last December, which earned 12 Tony nods (including Best Musical, Best Book, Best Score, Best Direction and Best Choreography), second only to "The Book of Mormon," which earned 14 nominations.

While "The Scottsboro Boys" ---- an edgy minstrel show-style musical inspired by the miscarriage of justice dealt nine black teen-age boys in 1930s Alabama ---- isn't likely to return to Broadway (the show won critical raves but failed to find an audience), but the Broadway production ---- directed and choreographed by Susan Stroman ---- will be remounted in April 2012 at the Old Globe Theatre, the Globe announced Tuesday.

Among "The Book of Mormon's" 14 nominations were nods for direction and choreography by San Diego native Casey Nicholaw, who was at the Globe last summer as director/choreographer of the flashy "Robin and the 7 Hoods."

Another director/choreography nominee is Rob Ashford (for "How to Succeed in Business Without Really Trying"), who will be at La Jolla Playhouse this fall directing the world premiere musical "Finding Neverland."

And two past Playhouse stars ---- "Thoroughly Modern Millie's" Sutton Foster and "The Wiz's" Nikki M. James ----- were both nominated for their performances (Foster as the lead in the "Anything Goes" revival and James for her featured role in "The Book of Mormon").

Pam Kragen is the entertainment editor of the North County Times.

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Posted in Kragen on Wednesday, May 4, 2011 8:33 am | Tags: Entertainment Preview, Columns, Pam Kragen, Share This Story

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'Book of Mormon' gets 14 Tony nominations

NEW YORK (AP) —
"The Book of Mormon"
nabbed a leading 14 Tony
Award nominations
Tuesday morning, earning the profane musical
nods for best musical,
best book of a musical,
best original score, two
leading actor spots and
two featured actor nominations, among others.

The second-highest nominations went to "The Scottsboro Boys," a searing tale of 1930s injustice framed as a minstrel show. It received 12 nominations, including best musical, best book of a musical, best original score as well as a leading actor and two featured actor nods — despite the fact that it shut down in December after running just six weeks.

The musical will get a second life, though, when the Broadway production will be remounted at the <u>Old Globe</u>
Theatre in San Diego in April 2012.





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Page 1 of 1



"SCOTTSBORO"

The <u>Old Globe</u> lands the post-Broadway debut of the daring musical "The Scottsboro Boys," which was nominated for 12 Tony Awards Tuesday.

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THEATER

Old Globe to restage Broadway Tony darling 'Scottsboro Boys'

BY PAM KRAGEN

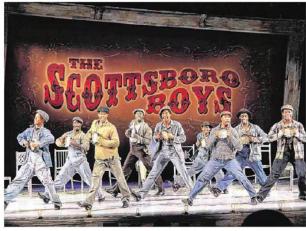
pkragen@nctimes.com

"The Scottsboro Boys," the controversial Kander and Ebb musical that picked up 12 Tony nominations Tuesday despite its closure on Broadway after just six weeks last fall, will have a renewed life next year when it is relaunched with its Broadway team at the Old Globe Theatre in San Diego.

The daring musical, inspired by the real-life tale of nine young black men tried for the alleged rape of two white girls in 1930s Alabama, earned critical raves from Broadway critics last December, but failed to find an audience and it closed unexpectedly after just 49 performances (and 29 previews). On Tuesday, the musical was nominated in 12 Tony categories, including Best Musical, Best Book (by David Thompson), Best Score (by "Cabaret" composers John Kander and Fred Ebb) and best direction and choreography (by Susan Stroman), falling just behind "The Book of Mormon," which earned 14 nods.

"The Scottsboro Boys" will be presented April 22-June 3, 2012, as part of the Old Globe's 2011-2012 season. The musical will be presented in its original Broadway production, with Stroman returning to direct, the Broadway design team, and hopefully some of the original Broadway cast (which included Fallbrook High School graduate Josh Breckenridge). The Globe is co-producing the musical with American Conservatory Theatre in San Francisco, where the show will play after its San Diego run.

See 'Scottsboro,' 26



The Broadway production of "The Scottsboro Boys," which earned 12 Tony nominations, though it only ran for six weeks, co-starred Fallbrook High School graduate Josh Breckenridge, second from right. Photo courtesy of Paul Kolnik

'Scottsboro'

Continued from Page 25

The musical's concept stages the men's legal battle in the style of a minstrel show performed by an all-black cast. The subversive use of the minstrel format was meant as a reverse form of the overt racism the black defendants encountered in their fight for justice. The concept of the

minstrel show (a popular theatrical form in the mid-19th century, where white actors in blackface lampooned the habits of black slaves) confused and angered some audiences, and the Broadway production even drew protests in its early weeks.

Lou Spisto, the Old Globe's executive producer, said he's very excited to remount the musical, which he felt wasn't given the run it deserved on Broadway.

"You can't love musical theater and not love this piece," Spisto said last week. "It had a very short life on Broadway, and maybe it wasn't meant to be a Broadway show. But I'm excited that we'll be remounting the Broadway production so people here will be able to see it as it was meant to be seen. I think it's an amazing musical. Some of the music gave me chills and it tells a story about American history that needs to be told."





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THEATER

'Scottsboro Boys' among highlight of Old Globe season

BY PAM KRAGEN

pkragen@nctimes.com

The Broadway remount of 12-Tony nominee Scottsboro Boys" and a world premiere musical by Burt Bacharach will highlight the Old Globe's 2011-2012 season.

The Globe's upcoming season which kicks off in September and runs through June 2012 - is studded with high-profile musicals, revivals and new plays, as well as the return of the "Grinch," the company announced Friday. Old Globe executive producer Lou Spisto said he's excited to bring so many new pieces to the San Diego audience this year. Here's the

■ "The Rocky Horror Show" - Sept. 15-Nov. 6 in the Old Globe Theatre. Richard O'Brien's original 1973 British stage musical (later made into a cult classic American film) will be "reimagined for a new generation" in a production directed by Oanh Nguyen (artistic director of County's Orange Chance Theater, who's had great success with revivals of "Hair" and "The Who's Tommy"). Spisto said "Rocky Horror" – a campy, sexually charged spoof of 1950s scifi films — has been experiencing a revival of late, including a themed episode on Fox's "Glee" this season. The production "will be very much geared toward a younger demographic with a nod toward its roots," Spisto said.

■ "Somewhere" - Sept. 24-Oct. 30 in the Sheryl & Harvey White Theatre. A world premiere play by Globe playwright-inresidence Matthew Lopez ("The Whipping Man") about a Puerto Rican family of dancers in late 1950s New York, whose world is crumbling as their Upper West Side apartment building is razed to make way for Lincoln Center. Spisto said the play is filled with '50s-era dance (Jerome Robbins and other styles) and is inspired by actual events. "This family may have been in love with the idea of Broadway, but it's because of Broadway that their world is being torn apart to make way for this great cultural cen-Spisto said. "Whipping Man" director Giovanna Sardelli will direct.

■ "Dr. Seuss' How the Grinch Stole Christmas" -Nov. 26-Dec. 31, Old Globe Theatre. The 14th annual production of the Mel Marvin/Timothy Mason musical, directed by James Vasquez.

■ "Some Lovers" - Nov. 26-Dec. 31, Sheryl & Harvey White Composer Theatre. Bacharach has written an all-new score for this musical, with book and lyrics by Steven Sater ("Spring Awakening"), that reimagines O. Henry's classic holiday fable "The Gift of the Magi" in a contemporary setting. The small-scale show will feature four actors, two of them musicians, playing middle-aged couple and their younger selves, 20 years before.

■ "Dividing the Estate" -Jan. 14-Feb. 19, 2012, The Old Globe Theatre. Tony-nominated for Best Play in 2009, Horton Foote's comedy makes its West Coast premiere in a remount of the Broadway production directed by Michael Wilson, the longtime artistic director of Hartford Stage. A co-production with Houston's Alley Theatre, the Harvey White Theatre. This play tells the story of an 80something Texas family matriarch whose adult children begin squabbling over dividing up her estate while she's still provides connections for his



Cobey, Kendrick Jones, Julius Thomas III, Joshua Henry, Christian Dante White and James T. Lane in the Broadway production of "The Scottsboro Boys," which will be remounted in April 2012 at the Old Globe Theatre in San Diego. Courtesy of Paul Kolnik

alive. "Michael Wilson is someone I've wanted to have here, and I've been after him for three years to do 'Dividing the Estate.' Michael is the director that Horton loved and the family continues to want him to do his work." Foote died in 2009.

■ "The Recommendation" - Jan. 21- Feb. 26, Sheryl & world premiere drama by Jonathan Caren is the story of overprivileged white college student Aaron who helps out and





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black, underprivileged roommate Iskinder, until a dangerous encounter with one of Iskinder's friends turns his world upside down. Spisto described Juilliard graduate Caren, 32, as "a fresh new voice" on the theatrical scene.

■ TBA — March 3-April 8, <u>Old Globe</u> Theatre. Negotiations are still under way for a play or musical to fill this spring slot.

■ "Anna Christie" — March 10-April 15, Sheryl & Harvey White Theatre. As part of the Globe's ongoing "Classics Up Close" series, Tony- and Pulitzer Prize-winning playwright David Auburn ("Proof") will direct an intimate version of this classic drama by Eugene O'Neill about the relationship between an old sailor, his daughter and her seafaring young lover.

■ "The Scottsboro Boys" -April 22-June 3, Old Globe Theatre. Spisto staged a theatrical coup by securing the rights to this overlooked Broadway musical before it picked up 12 Tony nominations this past week. Written by David Thompson with score and lyrics by John Kander and Fred Ebb, the daring musical directed and choreographed by Susan Stroman was inspired by the real-life tale of nine young black men tried for the alleged rape of two white girls in 1930s Alabama. The musical was a critical smash, but it ran just six weeks on Broadway

See Globe, F7

Globe

Continued from Page F3

before closing last December. Audiences were confused by the musical's edgy format, which stages the men's legal battle in the style of a minstrel show performed by an all-black cast. The Globe will remount the Broadway production, with Stroman returning to direct and choreograph, along with most of the show's designers (and perhaps some of its

which included cast. Fallbrook High School graduate Josh Breckenridge). "The Scottsboro Boys" is being co-produced by American Conservatory Theatre in San Francisco, where the show will move after it closes here in June 2012. Producers are also negotiating with theaters in Seattle, Chicago and Boston, with the ultimate goal of returning the show to Broadway late next year, according to playbill.com.

■ "Nobody Loves You" - May 2-June 10, Sheryl & Harvey White Theatre. A world premiere pop-rock musical by Itamar Moses ("The Four of Us," "Back, Back, Back,") and composer Gaby Alter about a young grad student who goes on a reality TV show to win back his ex, but is seduced instead by the lure of fame. "It's about young love in a contemporary situation," Spisto said.

Season tickets are on sale by subscription only, priced from \$99 to \$536. Call 619-234-5623 or visit theoldglobe.org.

KPBS is going to an **all-news and information format**, starting May 23rd. <u>Learn more</u>.

These Days Mon-Thurs at 9 a.m. on KPBS Radio

The Old Globe Scores With 'The Scottsboro Boys'

By Angela Carone, Maureen Cavanaugh

May 12, 2011

The Tony nominated, controversial musical "The Scottsboro Boys" is just one of the surprises in the newly announced season at The Old Globe. The theater in Balboa Park will stage four world premieres starting this fall. The Union-Tribune's theater critic Jim Hebert joins us to talk about the Globe's announcement.

Guest:

Jim Hebert is the theater critic at the San Diego Union-Tribune

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Musicals sing for their supper at Tony Awards

Winning best musical is nice, but an effective musical number on the telecast can prove just as lucrative at the box office.





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Norbert Leo Butz in "Catch Me If You Can." (Joan Marcus / June 8, 2011)

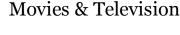
By Patrick Pacheco, Special to the Los Angeles Times June 8, 2011

Reporting from New York— — In 1994, Stephen Sondheim's "Passion" beat Disney's Broadway musical version of "Beauty and the Beast," its closest competitor, in the race for the best musical Tony Award. "Beauty and the Beast" collected only one trophy — for best costumes.

But in the days after the award telecast, Disney's Broadway musical brought in a record-breaking \$1.6 million in sales while "Passion" managed a fraction of that and closed six months later. "It just goes to show you what a best costume Tony can do for you," one insider quipped.



Of all the Tonys that will be presented Sunday night on CBS, only one — best musical — usually spikes the box office. This year, "The Book of Mormon," the mega-hit from the creators of "South Park," is heavily favored to win. But an effective musical number on the telecast can make a sizable difference



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Photo: Tony Show Numbers

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Such recent musicals as "Wicked," "Next to Normal," "The Secret Garden," "Smokey Joe's Café" and "The 25th Annual Putnam Valley Spelling Bee" are all examples of shows that lost the best musical Tony but received a significant — and in some cases lifesaving — commercial boost from the telecast.

"You can't minimize the potential impact, not with 8 million people watching," says veteran producer Barry Weissler, whose "The Scottsboro Boys" will be competing against "Mormon" along with "Sister Act, the Musical" and "Catch Me if You Can."

Technically, only the producers of the nominated musicals are given the privilege to spend, on average, \$200,000 of their own money for a four-minute segment on the telecast. That includes the best musical revival nominees, which this year are "Anything Goes" and "How to Succeed in Business Without Really Trying." But given the perennial uphill battle for ratings, executive producers Ricky Kirshner and Glenn Weiss found it impossible to turn down Bono and the Edge's offer to do a number from "Spider-Man: Turn Off the Dark," which

has been in previews since November. According to reports in the New York Post, they will perform "Rise Above" on the show with actor Reeve Carney, two days before the musical's much-postponed premiere June 14.

While the television audience can accept Bono and the Edge performing on the Tonys somewhat independent of "Spider-Man" — as rocker Billie Joe Armstrong did last year with "American Idiot" and Billy Joel in the year of "Movin' Out" — most nominated numbers must establish a clear context if they are to have any emotional impact, a tall order given the time constraints.

"You have to capture the essence [of the show], and yet the storytelling still has to have a beginning, middle and end, and it has to build," says Kathleen Marshall, the nominated director-choreographer of "Anything Goes." "You have to let go of your favorite parts, write bridging material, go at a slightly faster pace, and deal with a cast that is pumped up and nervous."

The creative team of each musical works in consultation with the telecast's producers to create a "scratch tape," a rough approximation of what they'd like to perform in their allotted slot. The producers then map out camera angles and make additional suggestions to refine the numbers. "You sort of feel that you're auditioning for them for the best placement on the show," says Marshall.

Marshall says that splashy production numbers, such as Tony nominee Sutton Foster's rendition of the title song of "Anything Goes," often work better than a medley. However, she notes that, in 2006, when she chose to feature Harry Connick Jr. in "Hernando's Hideaway" from her lauded revival of "The Pajama Game," she also included a minute of the song "There Once Was a Man" for star Kelli O'Hara, who was not included in the big dance number. "You play to your strengths," she says.

That can mean spectacle, as in the "Defying Gravity" number from "Wicked," or comedy, as demonstrated by "Spelling Bee," which featured a surprise appearance by Al Sharpton as a contestant. Star power, of course, also helps. Among this season's musical nominees, "How to Succeed in Business Without Really Trying" boasts both Daniel Radcliffe and John Larroquette. While the former was snubbed by the nominators, Tony nominee Larroquette will be featured along with his famous costar in "The Brotherhood of Man," one of the strongest ensemble numbers from the show.

"We may not win the Tony, but I think with Harry Potter singing and dancing his heart out we have the better shot at winning the telecast," says one of the producers of the revival, who wished to remain anonymous because of an edict by the telecast's producers against discussing the musical numbers.



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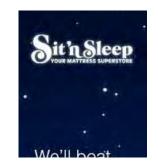
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Tony Awards: Tony Awards' musical numbers are key to box-office succe...

The innocent heart of "Brotherhood of Man" is of a piece with several of the other musical nominees, including "Anything Goes" and "Sister Act, the Musical," the stage adaptation of the popular Whoopi Goldberg film that will have its nuns shimmying up a sequined storm on the telecast.

But, surprisingly, it is closest in spirit to "The Book of Mormon," whose contribution to the telecast has elicited the most interest, given its insouciant, sacrilegious humor and profane language. The New York Post recently reported that the "Mormon" producers lobbied the telecast producers in an unsuccessful bid to open the show with a chorus of doorbell-ringing missionaries, summoning stars out of their dressing rooms, including this year's host, Neil Patrick Harris. They had to settle for a spot later in the show that will feature "I Believe," Tony nominee Andrew Rannells' anthem to his Mormon Church's catechism, clean enough to spare the censor's bleeps.

"Mormon," for which tickets are scarce, has the least at stake among the four nominees. The telecast offers the most potential blessings — as well as perils — for those shows that haven't set the box-office afire. "Catch Me if You Can," based on the Leonardo DiCaprio film about a charming con man, has been doing middling business but now has the opportunity to turn things around when Tony nominee Norbert Leo Butz sings "Don't Break the Rules," backed by a line of long-legged chorines and noir detectives.

While most producers welcome a Tony nomination, it can also be a double-edged sword for a show that is struggling at the box office, sapping capital that might be better spent in other ways to keep it running. Such was the case of a 2006 nominee, "Cry-Baby," based on the John Waters film. The show's producers had little chance of winning, yet they could not turn down the opportunity. The number on the telecast made little difference at the box office, and the show closed shortly after.

"Scottsboro Boys" didn't even make it that far — it closed last fall. Even though the musical had good reviews and strong word of mouth, a show about the notorious injustice of nine black Alabama youths falsely accused of rape in the 1930s did not draw an audience. What's more, this last work of the composing team of John Kander and the late Fred Ebb ("Cabaret," "Chicago") was framed as a minstrel show.

That did not stop Tony nominators from remembering it in 12 categories.

"Being on the telecast gives us the opportunity to honor the work, remind people how terrific the production was and try to make for an afterlife," says Weissler, cobbling together a national tour of "Scottsboro Boys" beginning later this year. The Tonys spot will help raise its profile in regional theaters as well. (It is part of the Old Globe's new season in San Diego.)

Susan Stroman, a double nominee as director and choreographer of the show, says preparing for the telecast is never easy, whether it is choreographing a chorus line of old ladies with walkers, as she did for "The Producers," or conveying a tragic chapter of racial history. "When you're dealing with dramatic and emotionally gripping material, that can make for even better television," she says.

And good television is what it finally comes down to. Which gives the producers of "Priscilla, Queen of the Desert" some hope that their jukebox drag extravaganza might emerge from the Tonys with a tailwind. Even though it was not nominated for best musical, it will still have a musical moment on the telecast to dazzle with its show-stopping costumes, which it is heavily favored to win. Designers Tim Chappel and Lizzy Gardiner won an Oscar for the 1994 film on which the musical is based — who could forget Gardiner's famous American Express Card gold dress?

They can only hope that the best costume Tony will do for "Priscilla" what it did for "Beauty and the Beast."

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SPRING PREVIEW THEATER



From left: Jeremy Gumbs, Rodney Hicks, Josh Breckenridge, Derrick Cobey, Kendrick Jones, Julius Thomas III, Joshua Henry and Christian Dante White in the Broadway production of "The Scottsboro Boys." PAUL KOLNIK





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Old Globe Theatre San Diego Union-Tribune March 18, 2012 408,825

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"The Scottsboro Boys" Old Globe Theatre April 22 to June 3

This musical about a notorious, racially charged 1931 criminal case lasted barely a month on Broadway but became a sensation for its daring (some said offensive) use of a minstrel-show style. Now the Globe steps in boldly with the show's West Coast premiere (in partnership with San Francisco's American Conservatory Theatre). Original director Susan Stroman stages the piece

 the last collaboration of the legendary musical team of John Kander and the late Fred Ebb.

"The Addams Family" Civic Theatre (Broadway /San Diego)

May 29 to June 3

The happily macabre family from Charles Addams' cartoons comes lurching to musical life in this touring version of the Broadway show. The piece has an (indirect) San Diego connection: It was written by Rick Elice and Marshall Brickman,

the team behind the La Jolla Playhouse-bred megahit "Jersey Boys."

"Harmony, Kansas" Diversionary Theatre June 14

to July 22

The small University Heights company has made a big splash over the past few years with such shows as "Yank!" (currently in a holding pattern for Broadway). Now it lands the world premiere of this musical (which had a New York workshop last year) abour

the conflicts that erupt when a farmer joins a gay men's chorus in rural Kansas. Locally based ace James Vasquez directs.

"Brilliant Mistake" New Village Arts Theatre May 30 to June 24

NVA's ambitious Ensemble Project culminates with Suzanne Bachner's worldpremiere play, whose characters actually take (very loosely) after the theater company's own members. (The title, meanwhile, takes after an Elvis Costello song.)

Summer Shakespeare **Festival** Old Globe June 3 to Sept. 30

The beloved outdoor tradition returns with two Shakespeare works ("Richard III" and "As You Like It") and one more contemporary piece ("Inherit the Wind"). It may start as a spring thing, but this fest will take you right into the fall.

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NIGHT AND DAY



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Theater

What's blooming this spring

A look at what'll sprout this season in the San Diego arts world

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Written by James Hebert

8:28 a.m., March 17, 2012

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With "Parade," Cygnet stages a powerful

The saga of the musical "Hands on a Hardbody" started when Doug Wright got his mitts on a video.

The Pulitzer Prize-winning playwright and native of the Lone Star State was feeling homesick one day a few years back when he wandered into a DVD rental joint near his Brooklyn home. There, he ran across a copy of a documentary set in Texas and chronicling a singularly strange endurance contest.

"I was riveted by it," Wright says of seeing everyday people compete to see who could keep their hands on

"Hands on a Hardbody" La Jolla Playhouse, April 27 to June 17

More 1 2 Next



From left: Jeremy Gumbs, Rodney Hicks, Josh Breckenridge, Derrick Cobey, Kendrick Jones, Julius Thomas III, **Joshua Henry and Christian Dante White** in the Broadway production of "The Scottsboro Boys." Paul Kolnik

a truck the longest — with the vehicle itself as the grand prize.

musical and makes it sing

Senior dance project was a 'no-brainer'



What's blooming this spring

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Beat the curtains: 5 don'tmiss shows

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respectful, honest, discreet and responsible.

"(The film) was made on a shoestring 15 years ago, but it really takes this kitschy piece of Americana, this crazy truck contest, and turns it into a gladiatorial battle of wills. It really becomes surprisingly tension-filled, and surprisingly moving."

Now the movie has become a stage musical of the same name, on the verge of its world premiere at La Jolla Playhouse. And if the characters who enter the contest are "an unruly, eccentric lot," as Wright describes them, the people creating the show make for a colorful combo, too.

Besides Wright — who won the Pulitzer (and Tony Award) in 2004 for the Playhouse-launched "I Am My Own Wife," and whose Broadway credits take in both "Grey Gardens" and "The Little Mermaid" — there's lyricist Amanda Green of "High Fidelity" and "Bring It On: The Musical." (She happens to be the daughter of the legendary "Singin' Be relevant, Complete terms »in the Rain" co-scripter Adolph Green.)

Spring Arts Preview



Cleveland Orchestra casts a shadow

Decades after its release, 'The Wall' still resonates

Senior dance project was a 'nobrainer'

There's director Neil Pepe ("Speedthe-Plow"), artistic chief of New York's heavyweight Atlantic Theatre Company, doing his first musical. There's choreographer Benjamin Millepied, who created the dance sequences for (and appeared in) the polarizing 2011 movie "Black Swan."

And then there's composer Trey Anastasio, known to music fans around the planet as the guitarist and high priest of the Vermont jam-band juggernaut Phish. It's his first musical, too.

The team's eclectic makeup is no accident, Wright explains.

"We wanted it to be a piece that is tonally different from conventional musical comedies," he says. "So it's a very idiosyncratic team, but I think that's because we're trying to serve a very idiosyncratic subject."

All of which suggests this will be a musical that sings in an unfamiliar (if not downright peculiar) pitch.

"We've tried to find a tone that is whimsical and funny and suits the material, but that also does full justice to the rigors of the competition, and the emotional investment that the contestants have in it," Wright says. "The truck has life-changing power, and we really wanted to respect that in the piece — and bring it to theatrical life."

More spring theater:

"The Scottsboro Boys" Old Globe Theatre, April 29 to June 10

This musical about a notorious, racially charged 1931 criminal case lasted barely a month on Broadway but became a sensation for its daring (some said offensive) use of a minstrel-show style. Now the Globe steps in boldly with the show's West Coast premiere (in partnership with San Francisco's American Conservatory Theatre). Original director Susan Stroman stages the piece — the last collaboration of the legendary musical team of John Kander and the late Fred Ebb.

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Old Globe Stages West Coast Premiere of 'The Scottsboro Boys'

The West Coast premiere of "The Scottsboro Boys," a musical based on the 1930 case of nine unjustly accused African-American men whose lives would eventually spark the civil rights movement, will be staged May 5 through June 10 at the Old Globe Theatre.

The musical, based on a book by David Thompson, is directed by Susan Stroman, with music and lyrics by John Kander and Fred Ebb. Tickets start at \$39.

An Insights Seminar, featuring a panel of artists from the show, including director/choreographer Stroman and playwright David Thompson, will be held at 7 p.m. on April 30.

Post-show forums — informal question-and-answer sessions with cast members, will be held May 8, 15 and 23.

A Diversity in the Arts seminar on May 7 will feature conversations by Delicia Turner Sonnenberg of the MOXIE Thetre and Seema Sueko of the Mo'olelo Performing Arts Company on how theater artists, present and past, explore stories about race on stage. The seminar is at 7 p.m.

On June 4, Dr. Carrol Waymon and Dr. John Warren will lead a discussion of the civil rights movement in San Diego. A reception is at 6:30 p.m. and the seminar is at 7 p.m.





NY CULTURE

Updated April 5, 2012, 9:44 p.m. ET

Saying Goodbye to the Stage Bible

A Choreographer Hopes His New iPad Application Will Lead Theater Productions Into the Future

Article

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By LAURA HEDLI

When "The Scottsboro Boys" makes its West Coast premiere next month at San Diego's Old Globe Theatre, many in the cast will be new to the musical. So the show's associate director and choreographer, Jeff Whiting, has devised a way to flatten the learning curve.



Rob Bennett for The Wall Street Journal

Jeff Whiting, the associate director and choreographer for 'The Scottsboro Boys,' leads a recent rehearsal using his new iPad app, Stage Write.

At a rehearsal this week in Chelsea, Mr. Whiting alternated between demonstrating dance steps and consulting the iPad he held in his hand. On its 9.5-inch screen, he could see precisely which chairs the actors were sitting in, whom they were next to, and where they were supposed to go next. He had saved Susan Stroman's original direction and choreography from the show's Broadway run from two years ago; all he had to do was plug in the new names and update the stage dimensions.

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Mr. Whiting is the creator of Stage Write, a new app that allows directors, choreographers and stage managers to create blocking charts and manage all the moving pieces of a production. "Everybody who does this sees it and goes, 'Oh, finally it's here,'" Mr. Whiting said. "That's why I decided to do it—because somebody needed to."

Stage Write, which was introduced to Apple's AAPL -0.02% App Store on March 1, is already making inroads. New shows this spring including "Ghost," "Nice Work If You Can Get It" and "Newsies" are using it. A stage manager at Cirque du Soleil purchased a copy. And Universal Studios is using it in its new parade. Before long, Shamu could be directed to swim toward stage left based on a chart stored on the app.

The price tag on Stage Write, \$199.99, is clearly on the higher end of the app store pricing spectrum, indicating that it's not meant for casual consumption. "I basically did a comparison between what it does for folks in my industry and what a similar software would do for folks in another industry," Mr. Whiting said.

David Hirschfeld, the CEO of Tekyz, Inc., the Arizona-based company that developed Mr. Whiting's app, conceded that the price tag was "really unusual," but said that Stage Write has already exceeded expectations.

"You have a very small market when you talk about people doing choreography as compared to a game," he said. "I would have expected there to be an initial pull because Jeff knows a lot of people, but then within the first week or so it would really drop down. But it has gone the other way. It's doing way better than I would have ever guessed." (He declined to disclose specific download figures.)

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Because some interested parties have been reluctant to spend the money without being able to test Stage Write's functionality, Mr. Whiting and his developers created a free trial version. Since that became available last week, downloads of the trial app are in the thousands, and Mr. Whiting said that downloads of the full-price app have tripled as a result.

The birth of Stage Write traces back to what has traditionally been a paper-and-pencil task. Most productions use a "show bible," which tends to be a thick three-ringed binder containing all the choreography and blocking, props and set placement in a show. Opening the show bible like a book, the script appears on one page and notes go on the opposite page. Stage Write helps with the latter.

"If you are lucky enough to have a show that runs for a while, it's a way for dance captains and stage management to maintain the show from its original creation," said Ms. Stroman, who is using the app these days at the workshops for the new musical "Big Fish." "It allows the actors to concentrate on acting and creating rather than the sort of grunt work of patterns and things."

Five years ago, Ms. Stroman and Mr. Whiting were working on Mel Brooks's "Young Frankenstein" when Mr. Whiting began to think about Stage Write. Having been assigned the task of creating the musical's show bible, he was already using the computer, working with Excel, Power Point and Photoshop.

"The combination of the three of them is how I created the prototype," he said. "But the thing is that they do too many things that I didn't need that were hindering the creation of the show."

Last September he contacted Mr. Hirschfeld at Tekyz (who then sub-contracted the Indian programming group Mobifilia) and presented him with a 400-page design of what he wanted the app to do. It had taken Mr. Whiting about three months to create the Show Bible for "Young Frankenstein; it took him about a week to do the same for "Scottsboro Boys" using a Stage Write prototype.

In the future, Mr. Whiting envisions a version of Stage Write that will automatically connect a specific blocking chart with the corresponding page in a show's script. He's also working with his developers on packaging copies in bulk for educational use. Chris Jaehnig, an associate professor in the drama department at Tisch School of the Arts, is interested in piloting the app next fall. But he's not yet fully convinced that one app can adequately computerize all that a stage manager does.

"What we're looking at it from, in terms of a stage management tool, is yet to be proven," Mr. Jaehnig said, adding that the app could potentially detract from one's ability to interact in rehearsal. "Hopefully this makes it easier to do your job, so that you can be more in touch with what's going on in the rehearsal room or what's going on onstage."

A version of this article appeared April 6, 2012, on page A20 in some U.S. editions of The Wall Street Journal, with the headline: Saying Goodbye to the Stage Bible.

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Arts Report: The Humanity of Men in Drag, Onstage



Posted: Tuesday, April 10, 2012 1:20 pm | Updated: 7:07 pm, Tue Apr 10, 2012.

By Kelly Bennett

A young playwright named Katherine Harroff uses a journalism-like approach to finding stories for the stage. She aims to use San Diegans' stories to create a deeper understanding of human experiences, like <u>rejection and finding family</u>. As we learn in our Q&A, she found both in her latest play, "Deconstruction of a Drag Queen," which opened at the 10th Avenue Theatre last weekend. Harroff is one of the founders of a small theater company, <u>Circle Circle dot dot</u>. The company's name harkens to a children's rhyme about cooties, which fits the experience of up-and-comers in San Diego's theater scene, she said:

... there's a group of younger artists who are trying to find themselves and when you're trying to find yourself you tend to feel like a reject. So it comes from that a little bit, the idea of starting and having cooties and being rejected.

Local dancer Anthony Diaz's personal experience bolsters Harroff's point about the common challenge to be accepted and approach family as an adult. Diaz's drag persona Grace Towers provided some inspiration for the play. He switched his major from pre-med to dance halfway through his studies at UC San Diego, leaving his relationship with his parents "still in the works." (Gay San Diego)



Katherine Harroff (center) took inspiration for her new play from the real-life experiences of San Diego drag queens. Photo by Rich Soublet, courtesy of Circle Circle dot dot.

You're reading the Arts Report, our weekly compilation of the region's arts and culture news.

Inside the Craft

- Most stage productions use what's known as a "stage bible" to keep track of props, movement directions and scripts at every point of the production. A new app called Stage Write attempts to allow directors and choreographers to do the same thing on an iPad instead of a giant three-ring binder. The app is being used as the cast rehearses for the upcoming "The Scottsboro Boys" production at The Old Globe. (Wall Street Journal)
- <u>Sitar hero Ravi Shankar</u> was awarded a \$16,420 grant by the Grammy Foundation to help preserve and digitize some notable performances from "two of the most prolific points" in the Indian music legend's career. Shankar just turned 92 and has lived in Encinitas for years. (U-T San Diego)

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ng the piano selections will be San Diego pianist Gordon Cheng, who was a finalist in the Cars. Our Cities Sports Opinion Entertainment Crime Topics a Classifieds Cars. estra's 2010 Next Star talent competition, and who is also a full-time computer systems engineer.

ESCON police s

Tickets are \$20-\$46. Visit artcenter.org or call 800-988-4253.

 LETTER Comme

As announced last week, the Lexus Escondido dealership at 1205 Auto Park Way will host a series of big-name jazz/R&B concerts this spring and summer on its roof deck, where Vintana Restaurant is scheduled to open in June. Booked to perform at the Sunset Concert Series are Spyro Gyra at 7:30 p.m. May 13; Chaka Khan at 8 p.m. May 25; Al Jarreau and the George Duke Trio at 7:30 p.m. May 20; and the Carl Verheyen Band at 8 p.m. June 2. Tickets start at \$65. Visit lexusescondido.ticketsunplugged.com.

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At 6:30 p.m. April 30, the Old Globe will host a free an Insight Seminar on "The Scottsboro Boys" featuring Stroman and Thompson. For those who can't make it to the Globe that evening, the theater will stream the presentation live on its U-stream channel at http://www.ustream.tv/channel/the-oldglobe" href="http://www.ustream.tv/channel/the-old-globe">http://www.ustream.tv/channel/the-oldglobe.

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This weekend, more than 120,000 people are expected to visit Little Italy for the Mission Federal ArtWalk.

Billed as the largest open-air fine art festival on the West Coast, ArtWalk features booths by more than 350 artists spread across 17 blocks of Little Italy in downtown San Diego.

There will also be dozens of musical and dance performers on five outdoor stages, more than 20 children's arts and crafts stations, food and beverage booths and more. ArtWalk hours are 11 a.m. to 6 p.m. April 28 and 29 on India Street and its surrounding side streets. Parking is always a challenge, so organizers are recommending visitors use public transportation. For directions, visit missionfederalartwalk.org ..

The music of the rails will fill Old Poway Park on April 28 at the San Diego Folk Heritage's annual Train Song Festival. Round-the-clock entertainment will be featured, along with storytelling, train rides, music jams and more. Booked to perform are the Park Side Ramblers, Charles Johnson, Baja Blues Boys, Patty Hall, Gregory Page, Robin Henkel, Chris Clarke and Plow, Trails and Rails and Jeff Bertino and Mike Stubblefield.

Festival hours are 11 a.m. to 8 p.m. April 28 in Old Poway Park at 14134 Midland Road, Poway. Festival admission is free. There is a nominal fee to ride the train. Visit sdfolkheritage.org or 858-566-4040.

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TOP VIDEO





Weekend Preview: 'Scottsboro Boys', 'Barber Of Seville' And Mark Morris Dance Group



Credit: Courtesy photo

Above: The Mark Morris Dance Group perform this weekend at the Birch North Park Theatre in North Park.

Thursday, April 26, 2012

By Claire Caraska

We had to cancel our regular Weekend Preview segment for radio because of juggling show topics and breaking news.

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Even though U-T theater critic Jim Hebert and arts writer Valerie Scher couldn't join us in studio, they gave us some cultural picks for your weekend. Some great options here to add to <u>ArtWalk</u>, <u>Early Evening at Mingei</u> and <u>Camarada Tapas and Tango Festival</u> at the Neurosciences Institute, all happening this weekend.

<u>La Jolla Music Society</u> presents <u>The Mark Morris Dance Group</u>, performing Saturday afternoon and evening at the Birch North Park Theatre in North Park.

The world-premiere new musical "Hands on a Hardbody", featuring music by Amanda Green and Phish front man Trey Anastasio, opens Friday at the La Jolla Playhouse. (Read a preview by U-T San Diego theater critic Jim Hebert preview and listen to an interview with the co-composers on KPBS Midday Edition.)

San Diego Opera presents the comic classic "<u>The Barber of Seville</u>" Friday and Sunday (closing night) at the Civic Theatre in downtown. KPBS arts reporter Beth Accomando looks at <u>the Rossini opera's influence in pop culture</u>. (<u>Read a review</u> in the U-T San Diego.)

The controversial Broadway musical "<u>The Scottsboro Boys</u>" has its West Coast premiere Saturday at The Old Globe in Balboa Park. Tune in to KPBS 89.5FM tomorrow morning to hear arts reporter Angela Carone's story on the production.

Orchestra Nova performs selections from a wide range of composers, including Beethoven, Mozart, Tchaikovsky, Bernstein and Gershwin among many others in "Masterpiece Hits" on Sunday at the California Center for the Arts in Escondido.

Catch new plays written by young dramatists (ages 11-18) during <u>The Playwrights Project</u>, which runs now through Sunday at the Lyceum Theatre in downtown. (<u>Read a review</u> in the U-T San Diego.)

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world that refuses to accept his creative vision. Modigliani, madly in love with his mistress, becomes distraught and needs money to rescue and raise their child. Modigliani tackles his art work with the hopes of creating a masterpiece, and knows that all the artists of Paris are, doing the same.

The cast of includes Jon Collin Barclay, Daniel Escobar, Ruben Gomes, Nasser Khan, Peter Lewis, Jeff Lorch, Matt Marquez and Nicole Stuart.

The Set Design is by Zachery B. Guiler. The Lighting Design is by Sammy Ross. The Sound Design is by Jeff Polunas. The Costume Design is by Anthony Tran. The Prop Design by Tamara Becker.

Modigliani will begin previews on Monday, May 1, 2012 at the Open Fist Theatre in Hollywood.

THE FABULOUS PALM SPRINGS FOLLIES after nearly 200 performances, the 21st edition of The Fabulous Palm Springs Follies - *Hot! Hot!* - comes to a close on Sunday, May 20.

The legendary vocal group The Diamonds perform their classic hits, including Why Do Fools Fall In Love, Little Darlin' and The Stroll.

And concluding his encore engagement is ventriloquist Brad Cummings and his prehistoric sidekick, "Rex", the dinosaur.

As always, lavish production numbers and a star-spangled finale are all performed by a cast old enough to remember the way it really was!

In preparation for the Follies' all-new show opening November 1, 2012, auditions will be held in late May, and the cast returns in August to begin 10 weeks of rehearsals.

The Fabulous Palm Springs Follies has been seen by nearly three million patrons, and celebrates the music and dance of Mid-Century America with a cast ranging in age from 58 to 82 years young. In 1998, it was the subject of an Academy Award-nominated short-subject documentary. *The Follies* is housed in downtown Palm Springs' historic Plaza Theatre-a neon-encrusted, storybook old movie house and is an attraction unto itself.

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THE CARETAKER by Harold Pinter. Directed by Christopher Morahan.

Two-time Tony and Olivier Award winner Jonathan Pryce gives a tour-de-force performance as the darkly funny and deeply human Davies.

A pair of working-class brothers allow a homeless man (Pryce) to stay in their decrepit London flat, an act of compassion that sparks a cycle of cruelties, delusions, and shifting loyalties in a desperate struggle over territory.

May 3 - June 17 at BAM in Brooklyn, NY.

THE SUNSHINE BOYS by Neil Simon.

Directed by Thea Sharrock.

The production stars Danny DeVito in his West End debut alongside London theatre veteran, Richard Griffiths.



The Sunshine Boys tells the story of a former Vaudevillian double act, who are reunited for a television comedy special after not speaking to each other for years.

Their bitter rivalry is reignited in this blisteringly funny battle of two colossal egos, each unwilling to realize he relies on the other.

The 1975 film version starred Walter Matthau and George Burns, who won an Academy Award for his performance.

Previews began April 27 before an official opening date of May 17 at the Savoy Theatre in London.

The strictly limited engagement will end July 28, 2012.

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Monday, April 30th 2012



NIGHT AND DAY



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Beyond 'Scottsboro': Globe plans events

Seminars and post-show chats examine topics linked to controversial show

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"Scottsboro Boys" director-choreographer Susan Stroman will join writer David Thompson for a free seminar tonight at the Old Globe Theatre. — Paul Kolnik Studio



Written by James Hebert The Old Globe Theatre's musical "The Scottsboro Boys," which had its first preview Sunday, delves into an infamous 1930s criminal case and its racial implications.



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1:10 p.m., April 30, 2012

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Beyond 'Scottsboro': Globe plans events



Theater preview: Globe's bold 'Scottsboro'



Play review: Ion's 'Topdog' has teeth

The Balboa Park theater has scheduled several events that further explore the issues behind the show. (All the events are free.) Here's a look at the lineup:

Insights Seminar, 7 p.m. today (April 30); reception at 6:30 p.m.: Director-choreographer Susan Stroman and writer David Thompson talk about the controversial musical's inspiration and development. The seminar also will be streamed live on the Web.

Diversity in the Arts, 7 p.m. May 7 (reception at 6:30 p.m.): Delicia Turner Sonnenberg of Moxie Theatre and Seema Sueko of Mo`olelo Performing Arts Co. talk about ethnicity and multiculturalism both in the stage stories that are produced and among the people who create and perform them.

Turning Points in San Diego Civil Rights History, 7 p.m. June 4 (reception at 6:30 p.m.): Carrol Waymon and John Warren lead a discussion of the civil rights movement in San Diego.

Post-show forums: May 8, 13 (matinee), 15, 19 (matinee), 23, 30; and June 5. Cast members discuss the production and take questions after "Scottsboro" performances.

For more information on all these events, call the Globe at (619) 234-5623 or visit the theater online.



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Must Do in May

By Staff,

Posted on 30 April 2012.







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Who could have predicted that a musical directed by legendary Broadway director and choreographer, Susan Stroman ("Contact," "The Producers"), as well as featuring songs from the music and lyrics team, John Kander and Fred Ebb ("Chicago," "Cabaret"), would not have been a huge box office success. "The Scottsboro Boys," a controversial yet critically acclaimed play based on an unbelievable true story, is

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about nine black teenage boys who were accused of gang raping two white women. The singing and dancing interpretation is in the style of a minstrel show, not as an excuse to be politically incorrect, but as a way of critiquing the racism on display in the trial.

While the subject matter will no doubt turn some people off, give "The Scottsboro Boys" a chance. If successful, The Old Globe will help continue to make this talked-about miscarriage of justice resonate in the 21st century.

Tickets and information about "The Scottsboro Boys" can be found at theoldglobe.org.

—Compiled by Staff Writer David Dixon

May has two major video game releases to watch for. Blizzard's long-anticipated dungeon-crawler "Diablo III" will release on Mac and PC on May 15; loot-aholics, deliverance is near. Console players will be able to pick up the high-intensity shooter "Max Payne 3" the same day for Xbox 360 and PlayStation 3, while PC fans will have to wait until May 29.

—Compiled by Head of Aztec Gaming Cody Franklin

The last of the famous international playboys, Morrissey, return to San Diego's Valley View Casino Center (aka Sports Arena) on May 22 — just in time to cast a shadow over any post-finals celebrations with songs of alienation and dry literary quips. Before his lyrics became a hipster lingua franca for every Zooey Deschanel-in-training, Morrissey was the frontman for the highly influential 1980s alt-rock act The Smiths. The "How Soon Is Now?" singer released his ninth solo studio album "Years of Refusal" in 2009 and intends to release an autobiography later this year. Ticket prices range from \$29.50 to \$49.50.

—Compiled by Senior Staff Writer Andrew Younger

the beer gardens or the high-end tequila sampling area.

Think Cinco de Mayo only lasts one day? Think again. This Friday through Sunday, Old Town will host its 29th Annual Fiesta Old Town Cinco de Mayo, which is the largest celebration north of the border. This free, three-day event offers an array of entertainment and activities for patrons of all ages to enjoy. Wandering through the mercado, individuals can purchase a broad assortment of merchandise, including handmade leather pieces and beautiful jewelry. Two stages will feature flamenco, norteno and traditional mariachi music for festivalgoers to enjoy while walking through the streets. Hungry or thirsty? Visitors can stop by one of the 20 tasty restaurants offered throughout Old Town and quench their thirst by entering either

While there, make sure to visit the historic museums and specialty stores Old Town has to offer. And before the day ends, be sure to take a ride in a stagecoach. This three-day long fiesta starts from 5 to 10 p.m. on Friday, continues from 11 a.m. to 10 p.m. Saturday and ends from 11 a.m. to 5 p.m. Sunday. For more information, visit oldtownsandiegoguide.com.

—Compiled by Staff Writer Samantha Hirsch

Clap Your Hands Say Yeah is returning from an international tour to kick one off in the states — and it starts in San Diego. The five-piece indie-rock group has been touring in support of its latest album, "Hysterical," which was released last September. The group features high-energy sounds on the upbeat side of the indie realm.

Doors open at 7 p.m. for Clap Your Hands Say Yeah's May 18 show at The Casbah. Tickets are \$18 in advance and \$20 on the day of show. The show is 21 and older.

—Compiled by Entertainment Editor John Anderson

It's that time of year once again: city festivals. All the San Diego neighborhoods seem to be getting in the spirit, and North Park is right at the forefront for this year's street festivals. North Park Festival of Arts is set to take place on Sunday, May 20. Actual crafts along with craft food and beer will be in abundance at 30th Street and University Avenue from 10 a.m. to 6 p.m. The festival itself is free, but one of its main draws is the ticketed Craft Beer Block, which runs \$30 in advance and \$35 the day of. Ticketholders will be able to taste and enjoy all of the beer that has made San Diego the No. 1 beer city in America. There will also be several

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What's Going On: A Merry Month

for the Arts

by Eileen Sondak | May 2012, Popular Stories from SDJJ | Post your comment »



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By Eileen Sondak

May is a merry month for theater, dance and music lovers, with a wealth of entertaining events coming our way. A brand new musical will take over the Globe's White Theatre, David Ellenstein will direct two Pinter plays for the North Coast Repertory Theatre, "Romeo and Juliet" and "Cinderella" will dance into town, the San Diego Symphony will complete its season, the New York Philharmonic will perform at Symphony Hall, and the smash hit Broadway show, "The Addams Family," will arrive at the Civic Theatre. That's just for starters!

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Broadway-San Diego will present the multi-Tony Award-winning musical, "Chicago," starring Christie Brinkley in a killer role, May 8-13 at the Civic Theatre. The organization finally snared "The Addams Family" for a brief run at the Civic May 29-June 3. The darkly spooktacular musical is definitely designed for family fun, so bring kids of all ages to enjoy the ghouls as they struggle with their daughter's choice of a "normal" boyfriend.

The La Jolla Playhouse continues to show off "Hands on a Hardbody," a new musical by Pulitzer Prizewinner Doug Wright. This Playhouse-commissioned work is about a publicity stunt that turns into a battle of wills. "Hands on a Hardbody" will run through June 10 at the Mandell Weiss Theatre.

The Old Globe is ready to unveil "Nobody Loves You," a world premiere musical comedy directed by Michelle Tattenbaum. The funny and irreverent show heads for the White Theatre May 9, where it will remain happily ensconced through June 17. The story revolves around the search for real love on the set of a reality TV show.

Meanwhile, the Globe's Main Stage is still dishing out "The Scottsboro Boys," a daring musical sensation with music and lyrics by Kander and Ebb, and direction and choreography by Susan Stroman. This shocker is based on the notorious case of nine unjustly accused African American men in the 1930s. Check it out through June 10.

Cygnet Theatre will open "Dirty Blonde" May 17 at its Old Town Theatre. The play is about an aspiring actress who admires Mae West. She shares that devotion with a film librarian, and together they find self-confidence and romance. The show features musical numbers and flashbacks into the life of the "Red Hot Mama." "Dirty Blonde" will run through June 17.

The San Diego Symphony starts the month May 1 with the Brahms Horn Trio (starring Jon Kimura Parker and Cho-Liang Lin). This performance is slated for the Neurosciences Institute. When the orchestra returns to Symphony Hall May 4-6, Jahja Ling will conduct a concert dubbed "Parker Plays Rhapsody in Blue" with Parker on the keyboard. Three other rhapsodies are included on the program. Conductor Long Yu will lead the orchestra May 11-13 in a program that features Tchaikovsky's Pathetique. Jeff Thayer will be showcased on the violin, with Che-Yen Chen on viola.

Peter Cetera is set to sing his greatest hits during the Winter Pops series May 18-19, with Matthew Garbutt on the podium. The final concert of the season will be performed May 25-27, when pianist Horacio Gutierrez plays Rachmaninoff's Piano Concerto No. 2. Maestro Ling conducts the program, which also features works by Brubeck and Sibelius.

The San Diego Mainly Mozart Festival continues to delight classical music fans this month with "Windscape" (a program of works by Bach, Mozart and others) May 4, followed May 5 by a program featuring Ravel, Bernstein and others. May 11 will bring pianists Alessio Bax and Lucille Chung together for works by Brahms, and on May 12, the pair will perform pieces by Stravinsky and Rachmaninoff. All these concerts are headed to the Neurosciences Institute.

The La Jolla Music Society has an eclectic mix this month, beginning with Emanuel Ax May 4, as part of its Frieman Family Piano Series at Sherwood Auditorium. Momix will dance two performances at the North Park Theatre May 5, followed May 12 by cellist David Finckel and pianist Wu Han at Sherwood. The New York Philharmonic will perform at Copley Symphony Hall May 15, and Poncho Sanchez will spice things up at the North Park with his Latin Jazz Band.

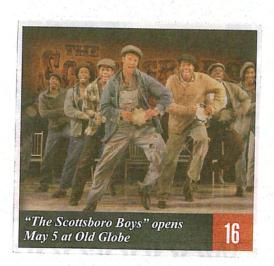
North Coast Repertory Theatre will present "Hound of the Baskervilles" May 3-6. Comedian Phil Johnson will play all 13 characters. NCR will celebrate the genius of Harold Pinter with "Two by Pinter: The Lover and The Dumb Waiter." The pair of plays, directed by David Ellenstein, will open May 23 and remain at the

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RESIDIO Volume 13, No. 5

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MAY | 2012



"The Scottsboro Boys," with music and lyrics by John Kander and Fred Ebb, is based on a book by David Thompson. Directed and choreograped by Susan Stroman, five-time Tony Award winner. "The Scottsboro Boys" explores a pivotal moment in American history with arresting originality, innovative staging and a breathtaking score. Based on the notorious "Scottsboro" case of the 1930s, this inspiring and shocking story tells of the nine unjustly accused African American young men whose lives would eventually spark the Civil Rights Movement. Possibly the most important musical Broadway has seen in recent memory.

"The Scottsboro Boys" opens May 5, closes June 10. The Old Globe is located in San Diego's Balboa Park at 1363 Old Globe Way. For information, call (619) 23-GLOBE [234-5623].

PHOTOS: Digital images of The Old Globe productions are available at www.TheOldGlobe.org/pressroom.



(from left) Jeremy Gumbs, Rodney Hicks, Josh Breckenridge, Derrick Cobey, Kendrick Jones, Julius Thomas III, Joshua Henry, Christian Dante White and James T. Lane in the Broadway production of The Scottsboro Boys, with music and lyrics by John Kander and Fred Ebb, book by David Thompson and direction and choreography by Susan Stroman. The Scottsboro Boys will run April 29 - June 10, 2012 at The Old Globe. Photo by Paul Kolnik.



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Putting Christie through the paces

Super-producer behind 'Chicago' says Brinkley is prepped for role

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Christie Brinkley plays Roxie Hart in the new touring version of "Chicago" at the San Diego Civic Theatre.



Written by James Hebert

With the latest road version of "Chicago" officially kicking off its U.S. tour at the Civic Theatre tonight, San Diegans will get a first peek at Christie Brinkley's stage chops as Roxie Hart.

5:15 p.m., May 9, 2012

One guy, though, has long since made up his mind about the supermodel's



1 of 6 5/10/2012 5:24 PM

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Putting Christie through the paces



Backstage Pass: Triple play



Broadway update: 'Peter' soars, 'Leap' leaves

suitability for the key role in the musical.

"Christie Brinkley is just delicious onstage," says Barry Weissler. "She has an innocence and naivete that work for the character."

Of course, given that Weissler and his wife, Fran, produced the hugely popular Broadway revival of "Chicago" (still running after 15 years) that spawned this tour, you'd hardly expect him to say anything else.

Weissler, one-half of a producing team that's among the most prominent on Broadway, has been in town this week for a twofer: "Chicago," and the opening of "The Scottsboro Boys" at the Old Globe. (Both shows boast scores by the songwriting team of John Kander and the late Fred Ebb.)

He and Fran likewise produced the Broadway staging of "Scottsboro," and while it didn't last long there, the passion project has since found new life at the Globe and other theaters.

While commercially the controversial "Scottsboro" may not have had nearly the success of "Chicago," "Grease," "Gypsy" or other shows the couple has produced, Weissler insists that "if you're doing something because you think you'll make a lot of money, you should be out of this business. It should be something that moves your heart and soul."

So back to that Brinkley thing: Weissler is aware of the chatter that ensues when a celebrity (particularly one with scant musical-theater experience) is cast in a big show. "Stunt casting" tends to be one of the kinder descriptions of the phenomenon. (It happens to have been a plot point recently on the NBC-TV series "Smash," with Uma Thurman as a Hollywood star taking over a Broadway role despite her character's shaky singing abilities.)

Weissler says that to prepare for the role, the 58-year-old Brinkley - far from just popping into the production - went through something like a "Chicago" academy.

"You remember Melanie Griffith doing 'Chicago' (in 2003?)," he asks. "We trained Melanie dancing and singing in California for six months."

Brinkley, he says, went through a similar regimen. She also has done previous stints as Roxie on Broadway and in London's West End.

"It doesn't just come about," he adds. "It takes a special quality."

Weissler volunteers that Brinkley "certainly can't dance the way Ann Reinking (the revival's original Roxie) dances, or Charlotte d'Amboise (who has played the role thousands of times) dances. So there are certain things you just don't put on her. But she also can do things Ann can't do."

Overall, while some adjustments are made for a newcomer such as Brinkley, "the show is the same," Weissler says.

(Look for our "Chicago" review here tomorrow and in the Weekend section of Friday's *U-T San Diego*.)

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CULTURAL ARTS | May 20, 2012 | ADD A COMMENT

James T. Lane jumps to new heights in The Scottsboro Boys





Slideshow: James T. Lane jumps to new heights in The Scottsboro Boys

USA- The following review is of *The Scottsboro Boys* when it played on Broadway but now this amazing musical is performing at *The Old Globe*. *The Scottsboro Boys* (http://http://scottsboromusical.com) plays through June 10, 2012 for tickets visit www.oldglobe.org (http://www.examiner.com/article/void%280%29/*243*/). Star of *A Chorus Line*, *Chicago...* James T. Lane jumps to new hights in one of the best Susan Stroman shows ever produced. *The Scottsboro Boys* (http://http://scottsboromusical.com) is the Theatre Chat (http://www.theatrechat.net) top pick for one of the most compelling musicals ever written. A must see!

The review below of *The Scottsboro Boys* (http://http://scottsboromusical.com) on Broadway still stars James T. Lane performing in the current production at **The Old Globe**. The production is so important to American history that the review needs to be shared with arts lovers who can still see this show of a life time. Every regional and international theatre should be fighting for the rights to produce this compelling musical.

View slideshow: James T. Lane jumps to new heights in The Scottsboro Boys (http://www.examiner.com/slideshow/james-t-lane-jumps-to-new-heights-the-scottsboro-boys)

James is just one of the stars of this Broadway show with amazing choreography and the horrific stroy of <u>The Scottsboro Boys (http://http://scottsboromusical.com)</u>. The ensemble is extraordinary inventive, each one of these stars work together creating amazing precise characters that recreate this true life story in a minstrel show style. Black male actors who are portraying the unjustly accused victims of rape are the same actors who are playing the horrific white women accusing them of sodomy, assault and attempted murder. Notorious to us as <u>The Scottsboro boys (http://scottsboromusical.com)</u>: renowned for the lynch mob that gathered outside the Scottsboro jail.

Susan Stroman has created an overwhelming powerful look at The



Video: James T. Lane jumps to new heights in The Scottsboro Boys

Rating for The Scottsboro Boys at The Old Globe:

1 of 3 5/22/2012 11:31 AM

Location: 1363 Old Globe Way, San

Diego, CA

Related topics:

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The Scottsboro Boys

United States slavery fight brought to light by these nine innocent black men convicted and sentenced to death by electrocution "**Electric Chair**." The nine boys chose **International Labor Defense** where eight defendants were stayed. The appeals and trials go on and on from 1931 to 1938.

We see a 13 year-old boy demanded to tap dance in the musical number "Electric Chair." Only a 13 year old child's tap number has the chance to steal the show over James T. Lane exhilarating choreography jumps off the stage in "Never To Late," The story unfolds in an entertaining comedic minstrel show style with ultimate grace credited to the direction by Susan Stroman.

The ending is where the story begins. There is no intermission. If there would have been an intermission in this absurd nightmare, some audience members may have walked out and missed the final message at the very end of this **Broadway** show that might not set well with those who see it. But the audience should feel uncomfortable to get its deep message. This racially charged story is so moving with emotions portrayed and felt so deeply that it noticeably affected the mostly white shattered **Broadway** audience. Powerful theatre at its best!

The message is so clear that it also reminds us of the current bullying and recent suicides of our Gay/Bi and Transgendered youth, as in our present days. The true story teaches us to demand respect and equality for all and was introduced by Negros/African Americans that have been demanding respect for a century through the shedding of many innocent lives.

The Scottsboro Boys (http://http://scottsboromusical.com) gives a compelling look at our past of discrimination with the audience spellbound and rejoicing through a melodic, astonishing, dazzling and well-crafted production. Costumes bring excitement to the intricate Susan Stroman choreography that seamlessly takes us to the next scene. The lighting and technical choices add subtle realness to the story. Clever use of chairs creates jails, court rooms and creates the imbalance of this riveting look at our society on stage.

This is one of the best, adventurous and original shows in a long time. Written to perfection by **David Thompson**. Don't miss this new **Kander & Ebb** musical that swipes elements from 19th-century American theatrical history to tell the story of a 20th-century injustice. So gather 'round... and join <u>THE SCOTTSBORO BOYS</u> (http://http://scottsboromusical.com) on their remarkable journey.

The Scottsboro Boys (http://http://scottsboromusical.com) is now playing at The Old Globe through June 10, 2012 for tickets visit

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By Richard Cameron of Theatre Chat (http://www.theatrechat.net). Cameron's articles have featured conversations with Tony Award winning Producer Stewart Lane, Emmy winning Casting Director Jeff Greenberg (Modern Family, Cheers), multiple Broadway and TV stars and creative teams bringing arts lovers together around the world for the largest social media arts movement. Tag You're it! Subscribe and share with your facebook and arts communities. By word of mouth everyone wins.



Richard Cameron, Miracle Theatre Examiner

An alumnus of The American Academy of Dramatic Arts, Richard Cameron has worked extensively with renowned director Glenn Casale and Tony Award winner Wayne Cilento. He also starred in GTE main Street interactive cable show Virtuality produced by award winning Executive Producer Robert Regan. A...

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Publication Name: San Diego Monitor News

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SAVE THE DATE – Tuesday, May 22, 2012 MCCSN partners with the <u>Old Globe</u> Theatre

Join us at our "Theater Mix". Enjoy professional networking, great food and wonderful gifts. Participate in an Open Dialogue with four of San Diego's top Artistic Directors as we discuss the risk and responsibility that goes into producing dramatic works with a social message, and about producing work that challenges, informs, celebrates and entertains.

We are offering a special VIP Deal to include both Mixer and the Performance "Scottsboro Boys".

Where: The Old Globe Theater (Located in Balboa Park)

When: Tuesday, May 22, 2012 Mixer - 5:00PM to 6:45PM

Curtain Call - 7:00PM (running time - 1 hour 50min.)

Package A - \$63.00 Per Person Admission Includes:

- VIP Deal Mixer + Theater \$63, VIP seating (theatre price \$73 per ticket)
- Appetizers Stockdale's Fine Southern Cuisine will serve complimentary Alabama style soul food from 5:00PM-6:30PM
- Special OPPORTUNITY Drawings!

Package B - Mixer Only - \$20 (member), \$30 (non-member)

NOTE: (Package A - theater package will not be available onsite!)

For mixer sponsorship or exhibit opportunities, call (619) 265-2561.

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THE FRONT ROW • Members are excited about the classics as well as daring new works

FROM E1

ties surrounding the San Diego Foundation's CCF: Individual Artist Fellowship."



Jennifer Brawn Gittings: Award-winning costume designer

at numerous companies around town; official "design ambassador" for Moxie Theatre.

"I'm excited that some old favorites are showing around town (I grew up with all the musicals), but also excited there's room in the seasons for new works and unexpected pieces."



Antonio "T.J."
Johnson: Actor, director, teacher and local theater institution

with a long list of San Diego credits and awards.

"San Diego theater has a rich past and a great number of pioneers that contributed to the growth of this vast theater community. I believe it is unique in that a lot of the big companies started with street theater and community participation, and a number of the leaders have remained for over 30 years.

The diversity of those pioneers is what I'm most proud to be a part of for the last 30 years."



Elise Kim Prosser: San Diego Asian American Repertory Theatre

board member, actor, playwright ("Hip-Hop Kim-Bop") and marketing professor/consultant.

"I'm excited about La Jolla Playhouse's 'Without Walls' program. I recently saw - no, experienced 'Susurrus.' I wore an iPod and headphones. I meandered at my own pace through botanical gardens. I chatted with my friend between scenes, loudly unwrapped candy, even took a phone call. All taboo in a traditional theater. As San Diego Asian American Rep is nomadic, the idea that all the world's a stage can literally be seen as true!"



Charlie Reuter: Multitalented conductor and music director (the

Globe's Shakespeare festival, La Jolla Playhouse's Broadway-bound "Bonnie & Clyde" and many others), as well as an actor.

"(What most excites me) is developing a production in a way no one has ever seen before — turning an idea into a show."



Robin Sanford Roberts: Set designer for the Old Globe, San

Diego Rep and other companies here and around the country (with a Broadway credit for "It Ain't Nothin' but the Blues").

"I'm very excited to see Richard Montoya's 'American Night' at La Jolla Playhouse. Having just designed a production of it in Denver, I'll be intrigued to see a different interpretation of such a strong and topical script. I'm also looking forward to 'A Behanding in Spokane' at Cygnet, directed by Lisa Berger."



Alex Sandie: Founder and current president of the San Diego Shakespeare

Society, which runs public and educational events around the county; also a seasoned Shakespearean actor.

"The Society is presenting (and I am producing)





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an event at the Neurosciences Institute Auditorium, 'Shakespeare and All That Jazz,' with special guest artist Delfeayo Marsalis. Also, the excellent range and quality of theater in San Diego is mindboggling and exciting!"



Daren Scott: Actor, director and photographer extraordinaire (for

several local companies), and a member of the ensemble at New Village Arts Theatre.

"Risk and commitment! During these hard economic times, watching some real risks being taken is very exciting. And seeing many risks pay off! Artists of all kinds are working harder for less money to make theater great and keep it living and breathing. I'm amazed and inspired by them."



Rick Simas: Co-director of the MFA program in musical theater at

SDSU (the only graduate program of its kind in the country). Also a busy director of musicals at SDSU and professional theaters.

"I'm most excited that the Old Globe will be presenting Susan Stroman's original Broadway staging of 'The Scottsboro Boys.' I got word from some of my New York 'homies' that this was the musical to see (before 'The Book of Mormon' took over). Hopefully, it will be a perfect fit for the Globe."



Julie Taber: Social-mediasavvy local theater fan and aficionado; director

of community relations for the official website of Broadway star Megan Hilty; message-board moderator on Tony-winner Idina Menzel's official site.

"What excites me most about San Diego theater is the variety of productions and the ability to see some of the productions at various stages in the creative process. For example, 'Little Miss Sunshine,' which I saw at La Jolla Playhouse, recently had another reading in New York, and I'm curious to see what happens next."



Sylvia M'Lafi Thompson: Esteemed, award-winning actor and former member of the San Diego Commission for Arts and Culture; proprietor of the arts consultancy Thompson Company.

"What excites me about San Diego theater is the theaters and audiences that embrace new playwrights. It's a wondrous chance to watch new visionaries emerge as they create new perspectives on our society and relationships."



George Yé: Award-winning theatrical sound designer, as well as a fight

choreographer and an associate artistic director of Cygnet Theatre; teaches at the University of San Diego and Mesa College.

"San Diego continues to provide fertile ground for new theater companies and original productions. I've always been excited about that, but moreover I'm inspired by the artists who continue to commit and persevere to produce theater in this economy."

jim.hebert@uniontrib.com (619) 293-2040 Twitter: @jimhebert Facebook.com/HouseSeats

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"I'm most excited that the Old Globe will be presenting Susan Stroman's original Broadway



Rick Simas

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Julie Taber

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'The Book of Mormon' lands 14 Tony Award nominations

The musical flop 'The Scottsboro Boys' receives a surprising 12 nominations.



25

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A scene from "The Scottsboro Boys," which has closed. on Broadway. (Carol Rosegg / Associated Press)





Critic's Notebook: Good luck, Tony



Tony nominees | 2011

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By David Ng, Los Angeles Times May 4, 2011



"The Book of Mormon" — the irreverent Broadway musical from the creators of TV's "South Park" — led the Tony Award nominations Tuesday with 14 nods, including best musical. The satirical comedy about a pair of bumbling Mormon missionaries on a trip to Africa has been the standout critical and audience success of the Broadway season.

This year's nominations embraced the usual crop of mainstream crowd pleasers, including revivals of "Anything Goes," with nine nominations, and "How to Succeed in Business Without Really Trying" with eight. But the Tony committee also showed a taste for edgier, more unconventional fare. "The Scottsboro Boys," a musical mash-up of history and minstrelsy that closed early, surprised many on Tuesday by receiving 12 nominations.





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Sophia Loren dazzles L.A. yet again

5/4/2011 2:37 PM 1 of 3

In the play category, Jez Butterworth's three-hour "Jerusalem" and Stephen Adly Guirgis' comedy "The Mother... With the Hat," featuring an expletive in the title, dominated with six nominations each.

The other play nominees were David Lindsay-Abaire's "Good People" and "War Horse," which will receive a special award for the Handspring Puppet Company, the creator of the play's life-size equine characters. "War Horse" will come to the Ahmanson Theatre in 2012.

The year's most talked-about production, the troubled "Spider-Man: Turn Off the Dark," was ineligible for awards consideration because its opening date has been delayed until June 14.

The 14 nominations for "Mormon" fell just shy of the record 15 nominations earned by "The Producers" in 2001 and "Billy Elliot" in 2009. The musical, at the Eugene O'Neill Theatre, is the creation of Trey Parker and Matt Stone, the duo behind the popular animated series "South Park." Robert Lopez, who wrote the 2004 best musical Tony winner "Avenue Q," co-wrote the musical with Parker and Stone.

This year's ceremony will take place June 12 at the Beacon Theatre in New York. The show will be broadcast live on CBS, with a delay for the West Coast.

"Scottsboro" — directed and choreographed by Susan Stroman, and featuring the music of John Kander and Fred Ebb — flopped when it transferred to Broadway in the fall, closing after just 49 regular performances. The musical gives a postmodern spin to minstrelsy as it revisits the infamous 1931 case of nine young men accused of rape.

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Stroman said the play sold well off-Broadway and at the Guthrie Theatre in Minneapolis, but on Broadway "we couldn't sell a ticket. So sadly we had to close. I didn't think we'd be remembered today."

Barry Weissler, who produced the show on Broadway, said "Scottsboro" will be presented at the Old Globe Theatre in San Diego next year. Stroman will return as director-choreographer for the musical, which will also travel to San Francisco's American Conservatory Theatre.

In addition to "Mormon" and "Scottsboro," the new-musical nominees included "Catch Me If You Can," based on the 2002 movie, and "Sister Act," based on the 1992 movie. "Sister Act" had its world premiere in 2006 at the Pasadena Playhouse.

"The Mother... With the Hat" will pose an awkward challenge for Tony presenters who will have to avoid saying the play's full title on television.

"When I wrote the play, I had no expectations that it would be performed in midtown Manhattan. It was a downtown play," said Guirgis, who developed the drama with his New York group, the LAByrinth Theater Company, and at the Ojai Playwrights Conference.

The play's profane title was seen by some as a potential hurdle to commercial acceptance. But the presence of actor-comic Chris Rock and warm reviews have helped make the show a sleeper hit.

"No one asked me to change the title so I didn't," Guirgis said. "I wasn't trying to make some grand statement, or raise my middle finger to anyone.... But it was something to overcome because you can't advertise it."

The nominees for revival of a play were "Arcadia," "The Importance of Being Earnest," "The Merchant of Venice" and "The Normal Heart."

This year's acting nominees featured a number of marquee names — Al Pacino in "Merchant," Edie Falco in "The House of Blue Leaves," Frances McDormand in "Good People," Mark Rylance in "Jerusalem," Sutton Foster in "Anything Goes," Ellen Barkin in "The Normal Heart" and Vanessa Redgrave in "Driving Miss Daisy."

One star who failed to land a nomination was Daniel Radcliffe for his lead role in "How to Succeed." Also snubbed were James Earl Jones in "Driving Miss Daisy" and the entire cast of "That Championship Season," including Kiefer Sutherland and Jason Patric.

"Bengal Tiger at the Baghdad Zoo," which was a Pulitzer Prize finalist last year, was overlooked in the play category. Its high-profile star, Robin Williams, also failed to earn a nomination, though Arian



A dramatic Canadian election? Go figure.

Awards Calendar



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Los Angeles Times | entertainment



Susan Stroman to direct 'The Producers' at Hollywood Bowl



Susan Stroman, the Broadway powerhouse who has won five Tony Awards, will direct and choreograph "The Producers" at the Hollywood Bowl in July, the Los Angeles Philharmonic will announce on Thursday.

The musical is familiar territory for Stroman, who staged the original show on Broadway at the St. James Theatre in 2001 and directed the movie version of the show in 2005.

"The Producers" is scheduled to run July 27 to 29 at the Bowl. No cast has been announced for the staging. (On Broadway, the show starred Nathan Lane and Matthew Broderick.) Recent Bowl productions of Broadway musicals have included "Hairspray," "Rent," "Guys and Dolls" and "Les Misérables."

Based on the 1968 Mel Brooks movie, "The Producers" tells the story of a theatrical impresario and an accountant who try to get rich by securing investments for a guaranteed Broadway flop, "Springtime for Hitler." The musical features songs by Brooks and a book by Brooks and Thomas Meehan.

"The Producers" opened in Los Angeles in 2003 at the Pantages Theatre, with a cast including Jason Alexander and Martin Short.

Stroman recently directed and choreographed the musical "The Scottsboro Boys," which will make its local debut at the Old Globe in San Diego in April.

The L.A. Phil also is announcing that the Hollywood Bowl season will feature an opening night celebration on June 22 hosted by Julie Andrews. Country singer Reba McEntire will be inducted into the Hollywood Bowl Hall of Fame.

Hollywood Bowl 2012: 'The Producers,' Juanes, 'Rigoletto,' Liza

Hollywood Bowl park-and-ride to see fare hike

Hollywood Bowl ticket prices to increase slightly for 2012 season

-- David Ng

Photo: Susan Stroman. Credit: Ari Mintz / Newsday

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UPDATED: Provocative musical 'The Scottsboro Boys' returning soon to the New York stage?

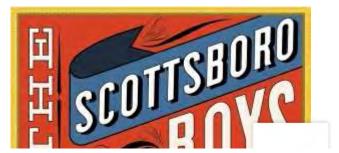
Posted on April 8, 2012 | Leave a comment



The cast of The Scottsboro Boys.

BREAKING NEWS: New World Stages reacts. Click HERE.

UPDATED: An earlier version of this post conflated the Broadway show where this news was overheard with the source's current Broadway credits. This update clarifies the cource's credits and reflects that Will Vou



1 of 3 4/11/2012 10:18 AM reporting gossip, but the source of this one seems impeccable.

At intermission during the matinee performance of <u>Leap of Faith</u> on Broadway Saturday, April 7, a man greeted some friends near the bar. We couldn't help but hear him reveal to his friend that he's a Broadway producer. We didn't immediately recognize him, but he mentioned that he's producing <u>Clybourne Park</u>, a straight play now on Broadway, as well as a current Broadway musical comedy.

As the conversation went on, the subject of the short-lived Kander and Ebb musical <u>The Scottsboro Boys</u>, came up. It turns out the guy also was a producer of that provocative, somewhat unsettling minstrel-style musical about an infamous racist incident involving accusations of rape by a white girl against nine black teenage boys in 1931.

"It's coming back, soon, to <u>New World Stages</u>," he said with obvious pride. Lately, New World is where Broadway shows that, for one reason or another are no longer viable in a Broadway house, take on new life. *Rent* was revived there, *Avenue Q* and *Million Dollar Quartet* live on there. And soon, it seems, *The Scottsboro Boys* will find new life there, too.

We didn't recognize the producer who was doing all the talking. T-+here are only one or two producers whose images who are seared in our memory, including **Elizabeth McCann** and **Steve Klein**, both of whom were involved with *Passing Strange*. But a few minutes of research on IBDB.com and Google Images helped us figure out that the guy was, indeed, a producer of the shows in question. So we're guessing he knows what he's talking about.

Scottsboro got good reviews in its off-Broadway run at the Vineyard Theatre. (Full disclosure: Will You Miss Me When I'm Gone? is friend and huge fan of Colman Domingo, one of its stars.) It took us a bit of time to get past our feeling that it was somehow wrong to laugh at such a serious true story from the sad history of race relations in the United States. But once we set that aside and got into the spirit of the show, we really enjoyed it. But others in our audience, including a black couple we encountered nearby after the show, left feeling more uncomfortable than entertained.

The show fell flat when it moved to Broadway, running for just 29 previews and 49 regular performances in the fall of 2010. The feelings of discomfort dogged it from the beginning of its run, and the show drew protesters who claimed it was racist. It also earned 12 Tony Award nominations and gained some rabid fans who continue to beat the drum for its return.

The Scottsboro Boys hasn't disappeared. It got an extended run in Philadelphia earlier this year, and is set to begin performances April 29 at the <u>Old Globe Theatre</u> in San Diego, Calif. And it's scheduled to play at the <u>American Conservatory Theater</u> in San Francisco starting June 21.

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Colman Domingo, John Cullum (seated) and Forrest McClendon.

Starring stage and TV veteran **John Cullum** as well as the fabulous **Domingo**, who achieved a great deal of exposure in "Passing Strange," the show tackled the serious subject in a rather comical light. And it left audiences feeling more than a little uncomfortable about the urge to laugh at what was essentially a horrifying subject.

We've emailed the producer and the folks at New World Stages for comment. Stay tuned!

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Festival of New American Musicals to Kick Off 5th Season 5/1





The annual Festival of New American Musicals (FNAM) kicks off its 5th season on May 1, 2012 with two MAJOR NEW INITIATIVES FEATURED...2012 SHOW SEARCH and FIRST LOOK as part of the 28 exciting musicals and events lined up.

The Musicals & Events for the upcoming season include: MILBURN & VIGODA, MARQUEZ MARATHON OF AMERICAN HISTORY MUSICALS (CARRY ON, WATER & POWER, & MIRACLE IN PHILADELPHIA),

EARTHBOUND, FUTUREFEST, GO-GO BEACH, EAST SIDE INITIATIVE, TEMPEST TOSS?D, and JOHNNY SPOTS.

Kicking off the season on May 3 at Mbar are Milburn & Vigoda, a theatrical songwriting team who perform their own material. They spent 15 years on the road with their band GrooveLily, and now divide their time between writing musicals and songs for movies and teen pop stars.

Starting June 3 is THE MARQUEZ MARATHON OF AMERICAN HISTORY MUSICALS, featuring the delightful American history students from Marquez Charter School in Pacific Palisades performing their musicals CARRY ON (June 3), an original musical about the civil rights movement happening at The Actors Gang; WATER & POWER (June 12 – 14), a musical about the Industrial Revolution will take place at Marquez School; and MIRACLE IN PHILADELPHIA (June 21), an inside look into the writing of the US Constitution at The Kirk Douglas Theatre. On June 9th, the festival will launch its own series of 2-hour musical theater radio shows in conjunction with KUSC 91.5. THE SHOW OF SHOWS, which will live stream Saturday Evenings at 8, will be a monthly 2-hour celebration of American musicals. Leading off the series will be Take Me to the World: The Lesser Known Music of ??1 Stephen Sondheim.

Premiering the same day is Earthbound, An Electronica Musical at T.U. Studios. The musical runs from June 9 – July 15. Another major event this season is FUTUREFEST (June 30). Schools from all over Southern California will come together to perform new American musical theater songs and scenes. This year Futurefest will be held at the Simi Valley Cultural Arts Center. Participating high schools include: Community Charter, Santa Susana High, Moorpark High, Oak Park High, Notre Dame High, Champs Charter, Granada Hills High, LA Reina High, Cal State Northridge, Cal State Channel Islands and AMDA.

Returning for the 4th straight year is TH193, a summer college course in creating new musicals, which is to be presented at the College of the Canyons in conjunction with the Festival. This year?s new musical is GO-GO BEACH (July 26 - 29), a new musical fable about the shift in consciousness in America in the mid-sixties told in the style of the popular California beach party movies.

The Festival has been contracted, for a 2nd year, by the LA County Parks & Recreation to create an EAST SIDE INITIATIVE, running all summer long, designed to provide professional musical theater training and musical theater experiences to 300 young people. Again this year the Festival of New American Musicals presents the Shakespeare Musical Project.

Each year the students of Los Angeles? PUC Charter High School transform a Shakespeare play into a contemporary musical. This year students will perform TEMPEST TOSS?D (Aug. 7) at PUC - a contemporary musical take on Shakespeare?s Tempest. The students will bring the audience on a rollicking musical adaptation of The Tempest! Rounding out the Festival events in August is the premiere of Johnny Spots at Cal State Fullerton, August 18 – 19.

Launching in August is FIRST LOOK, one of FNAM?s major new initiatives of the season. First Look is an ambitious 2-week period of Staged Readings taking place in various theater venues in Hollywood-Los

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Feliz, including: ASPHALT BEACH (Aug. 15 – 16) & MY LESBIAN MOTHER?S JEWISH WICCAN WEDDING (Aug. 19 – 20) at Barnsdale Gallery Theater; World premieres of ON THE RECORD; Martin Scorsese and THE EXISTENTS at Show at Barre; a world premiere new musical work at the Skylight Theatre, and ASCAP?s 3rd annual SONGWRITER?S SHOWCASE at Gardenia in Hollywood, hosted by Andrea Marcovici (Aug. 15-16). Earlier in the year FNAM launched it?s other newest initiate, 2012 Show Search - a national search for the best 10-minute musical written by 13 - 25 year olds.

Glee?s <u>Darren Criss</u> is the official spokesperson for Show Search. More than 150 young 2 writers from 40 states have entered to create 70 new musicals, with a final submission deadline of September 1, 2012. The Festival of New American Musicals will also be recommending new musicals playing in Southern California venues, which include: CLOUDLANDS at South Coast Rep now through May 6; HELLO, MY BABY (May 4 – 6) at The Lobero Theatre; <u>Susan Egan</u>, THE BELLE OF BROADWAY (May 6) at Carpenter Center; CRESCENT CITY (May 10 – 27), a Hyperopera, at Atwater Crossing; HANDS ON A HARD BODY (April 27 – June 17) at the <u>La Jolla Playhouse</u>; SCOTTSBORO BOYS (April 29 – June 10) at <u>The Old Globe</u>; JANE OF THE JUNGLE (May 25 – June 10) at South Coast Rep; AMERICAN IDIOT (May 29 – June 3) at Orange County Performing Arts Center; and BOOK OF MORMON (September 5 – November 25) at the Pantages.

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Hot tickets: This weekend in theater

Rounding up the premieres and final bows on San Diego stages

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Clifton Duncan and the cast of the Old Globe's "The Scottsboro Boys," which opens this weekend. — Henry DiRocco



Written by James Hebert

As a great philosopher once said (more or less): When one show closes, another opens. (Notwithstanding those never-say-close shows such as "Phantom of the Opera," which is destined to keep right on playing to audiences of swooning microbes long after the Mayan apocalypse wipes

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out Broadway and the rest of the planet. But anyway.)

Here's a look at the premieres and curtain calls in San Diego theater for the upcoming week:

- The Old Globe's high-profile Broadway import "The Scottsboro Boys" officially opens Saturday night, running through June 10. (See our Sunday Arts preview piece.)
- La Jolla Playhouse's world-premiere musical "Hands on a Hardbody" continues in previews. The show's official opening is May 12; it runs through June 17.
- San Diego actor-comic Phil Johnson's solo show "Hound of the Baskervilles" opens tonight for a quick run at North Coast Rep in Solana Beach, through Sunday.
- JCompany Youth Theatre presents the third and final show in a season that has paid tribute to productions staged previously at the nearby La Jolla Playhouse. This time it's "Xanadu," the roller-skate-loving musical based (very loosely) on the incomprehensible yet weirdly charming 1980 movie. (Playhouse artistic chief Christopher Ashley directed both the Tony-nominated Broadway production and the Playhouse staging.) J*Company's production begins performances today.
- On Tuesday, supermodel-turned-songstress Christie Brinkley rolls into town to play Roxie Hart in the musical "Chicago," which is launching its latest U.S. tour at the Civic Theatre downtown. That production runs through next Sunday.
- Next Thursday brings the first preview of another Old Globe musical: the reality-TV-centric "Nobody Loves You." The world-premiere work, with a book by the versatile young playwright Itamar Moses (doing his first musical), opens May 17 and runs through June 17 in the Globe's arena-style White Theatre. We'll have a full preview of the show in the May 13 edition of the U-T's Sunday Arts.
- And a couple of shows whose already-opened runs continue past this weekend: The powerful "Topdog/Underdog," through May 12 at Ion Theatre in Hillcrest; and the bittersweet comedy "Brownie Points" at Lamb's Players, through May 27.
- This weekend is your last chance to see the time-bending love-triangle saga "The Pride" at Diversionary; it has three more performances between tonight (Friday) and Sunday.
- And ditto for a show that's admittedly been a little under our radar:
 "Thoroughly Modern Millie," the spring production at the Coronado
 School of the Arts (which has become quite an incubator for strong theater
 talent over the past couple of years). Haven't seen this one, but a COSA rep
 assures us the show includes the following features: "Outstanding lead
 performances, an intricate and stunning art-deco set, gorgeous 1920s-era

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San Diego Th Weekend

Arts Report: Street Art

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Posted: Tuesday, May 8, 2012 3:45 pm | Updated: 3:50 pm, Tue May 8, 2012.

By Kelly Bennett

Ruby Cougler tries to carry a peaceful approach toward the people who hang out and sleep on the sidewalks in East Village, where the artist live/work collective she runs, Space 4 Art, inhabits a warehouse at 15th and J. "It's not a problem until it's a problem," she said.

My conversation with Cougler happened during the middle of my week immersed in San Diego's uptown and downtown neighborhoods as part of a Voice of San Diego project to cover the City Council races. If you're interested to read about the folks I met and the issues they raised, here's a post from the conversation I had with their representative, Todd Gloria.

But I didn't stay away from art all week. One of the issues <u>I spent time looking at</u> was the juxtaposition of people who are homeless and thousands of condo-dwellers in East Village. At Space 4 Art, Cougler showed me a sketchbook filled with drawings by Eric Duhart, a man who is homeless and hangs out often on the street in front of the warehouse. He comes in to borrow colored pencils frequently, she said.



You're reading the Arts Report, our weekly compilation of the region's arts and culture news.

Happening Here:

• NPR spent time in rehearsals for the La Jolla Playhouse's "Hands on a Hardbody" musical, opening Saturday. The musical centers around a car dealership contest 20 years ago in Texas: The last person standing with one hand touching a brand-new truck got to keep it. Script-writer Doug Wright told NPR's Neda Ulaby he was glad for the chance to "bring lower-income American voices in front of affluent theater audiences."

Wright and a collaborator asked permission to use biographic details from every real person who shows up as a character in the play and offered them a percentage if the musical makes any money.

"When you're writing a piece that deals with certain issues of economic exploitation," Wright says, "the last thing you want to do is to be accused of it."

- Speaking of the need for caution, "The Scottsboro Boys' may be the <u>most controversial musical you'll see in San Diego</u> all year" says KPBS's Angela Carone in a piece about the show onstage now at The Old Globe. Set as a minstrel show, the musical tells the story of nine African-American boys falsely convicted of rape and given death sentences in the 1930s in Alabama. (KPBS)
- Los Angeles Times theater critic Charles McNulty gave "The Scottsboro Boys" a positive review he wasn't convinced in its

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original short-lived run on Broadway but the Globe's mounting impressed him more. "And though it hardly amounts to a carefree night in the theater, the musical left me feeling elevated as only original works of art can," he writes.

- "The Scottsboro Boys" director and choreographer Susan Stroman explained the motivation to use the minstrel show, a controversial art form that originally involved white people in blackface performing a variety show of songs and skits that generally lampooned black people. "Newspaper reports at the time of the trial reported that the courtroom atmosphere was like a minstrel show," Stroman said. "So we asked ourselves, what if we flipped that on its head?" (North County Times)
- A month-long festival celebrating the work of Edgar Allen Poe wrapped up last week. In the last guest commentary in our series about the festival, organizers Veronica Murphy and Walter Ritter summed up all of the ways they tried to encourage San Diegans to read Poe "not for a grade, not for an obligation, but just for fun."
- An exhibit of paintings and historical information at the Oceanside Museum of Art highlights a forgotten chapter in local art history. In the 1960s, the precursor institution to the Museum of Contemporary Art San Diego had a "serious, college-level art school" that "brought a bracing mix of artists and art students into the unabashedly conservative community," writes the U-T's James Chute.
- CityBeat rounds up your options on where to catch live comedy around the county.
- A collectors group at the Museum of Contemporary Art San Diego chose three works for the museum to acquire: A photographic work, an abstract painting and an overhead sculpture that attempts to approximate the sunlight effect inside the Pantheon in Rome. (ArtDaily.org)

(You can see photos of the pieces that were up for selection in the U-T San Diego.)

• Local new-music buff Bonnie Wright has an intriguing concert coming up Thursday with a composer/performer and a violinist from New York City who'll perform music inspired by a <u>four-month trip down the Mississippi River</u> a couple of years ago.

Artists at Work

- Instead of just teaching art students to develop and think about their artwork, Alessandra Moctezuma's museum studies program at Mesa College requires them to figure out how to string lighting for art shows and market exhibitions. (CityBeat)
- \bullet Robert Miles Parker, a historic preservationist who helped start the Save Our Heritage Organisation in San Diego and a $\underline{\text{fan of}}$ $\underline{\text{sketching architecture}}$ in New York City and L.A., died last month. (LAT)
- La Jolla-based surfboard craftsman Tim Bessell is working on an idea: to take discarded shipping containers from ports and build homes out of them. (U-T San Diego)
- Local actor, comedian and playwright Phil Johnson <u>created a one-man show about Sherlock Holmes</u>, involving a family curse, a potentially possessed dog and a murder. (North County Times)
- A film some good friends of mine shot in San Diego and took to Sundance Film Festival in January will screen at the Museum of Photographic Arts on Friday. (I make a brief cameo playing fiddle music at a house party in Golden Hill.) The filmmakers and the film's composer my bandmate, Joel P. West <u>talked with Maureen Cavanaugh on Midday Edition</u> yesterday about their efforts to fundraise online to distribute the film to theaters. (KPBS)
- East Village's Space 4 Art is also raising money online for its gallery and to pay artists who exhibit work there. (CityBeat)

(Want to recommend this arts newsletter to someone? Share this sign-up link.)

Kelly Bennett is the arts editor for VOSD. You can reach her directly at kelly.bennett@voiceofsandiego.org or 619.325.0531. Or you can keep up with her on Twitter @kellyrbennett or on Facebook.

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"The Funniest Man I Ever Saw"

Jeff Smith, May 16, 2012

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In *The Scottsboro Boys*, Haywood Patterson is condemned to the electric chair for a crime he didn't commit. In the Old Globe production, Clifton Duncan plays Patterson and sings "Nothin" two ways: he blasts out angry lyrics, then pulls back and contorts himself in the racist stereotypes of the old minstrel shows. Then blasts again, then pulls back.

"Nothin" - and this may be deliberate - recalls the legendary black comedian, Bert Williams, and his signature song, "Nobody."

- "I ain't never done nothin' to nobody,
- I ain't never got nothin' from nobody, no time.
- Until I get somethin' from somebody, some time,
- I will never do nothin' for nobody, no time."

Williams first sang it in 1905. Until he died, in 1922, audiences demanded he sing it during every performance.

"When I was in that railroad wreck

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And thought I'd cashed in my last check,

Who took that engine off my neck?

[pause]

Not a soul!"

The only way Williams could appear on a stage in those days was to subordinate his talent to minstrel show shuck and jive. He had to wear a wig of "kinky" hair, burnt cork blackface make-up, a frumpy suit, scuffed shoes two sizes too large, and white gloves. To complete the caricature, he added ungainly movements and deliberately slow speech.

He became a hit, then a headliner making \$2000 a week. In an obit for the Chicago *Examiner*, Ashton Stevens said "Bert Williams is the Mark Twain of his color...His was kindly, infectious humor, humor that made humans of us all."

Some say there were times when he transcended his caricature. But Williams never thought so. He was just "doing piffle," he confessed, and never could "interpret the *real* Negro on stage."

"I'm just relegated," he told a friend, "I don't belong."

Although he became the reigning comedian of his day, "in his own eyes," writes Ann Charters, "he was a failure...he had struggled to perfect his great gifts but was expected to appear in blackface, and the role became as impossible to abandon as his own shadow."

In his last years, Williams suffered from chronic depression. He still appeared on stage, with the likes of Eddie Cantor, Lester Walton, Will Rogers, and W.C. Fields.

Fields, who became a friend, said, "Bert Williams was the funniest man I ever saw and the saddest man I ever knew."

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WEEKLY ENTERTAINMENT GUIDE

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MAY 17-23, 2012

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THANK GLOBE IT'S FRIDAY



Kate Morgan Chadwick and Jenni Barber at the party before "The Scottsboro Boys" or "Nobody Loves You."



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Ana Rivero and Ryan Burtanog at the Old Globe.

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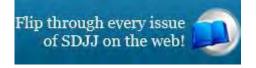


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What's Goin' On: No June Gloom

on the Arts Scene

by Eileen Sondak | June 2012, Popular Stories from SDJJ | Post your comment »



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By Eileen Sondak

There's no June gloom hovering over the local entertainment scene. The Old Globe is ready to launch its summer season on the Festival Stage with a three-play repertory. Broadway-San Diego is bringing back Broadway's biggest blockbuster, "Wicked." The La Jolla Playhouse is putting the finishing touches on the West Coast premiere of "Blood and Gifts." Symphony Pops is tuning up for summer. The Lamb's will unveil a new musical, and the La Jolla Symphony and Chorus features Steven Schick conducting a world premiere.

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Broadway-San Diego has to send "The Addams Family" packing after its June 3 performance at the Civic Theatre, but coming June 20 is "Wicked," another family-friendly musical that has garnered 35 major awards. This story of the Wicked Witch of the West (well before Dorothy showed up in the Land of Oz) is clever and wickedly entertaining. This must-see musical will remain at the Civic through July 15.

The La Jolla Playhouse will present "Blood and Gifts" June 12-July 8. This spy story takes place during the Soviet Afghan War in the 1980s and offers a slice of historical fiction laced with black humor. The Playhouse also continues to show off "Hands on a Hardbody," a new musical by Pulitzer Prize-winner Doug Wright. This Playhouse-commissioned work is about a publicity stunt that turns into a battle of wills. "Hands on a Hardbody" runs through June 10 at the Mandell Weiss Theatre.

The Old Globe will get its Shakespeare Festival ready for the summer June 3, when the outdoor Festival Stage features three plays in rotation through Sept. 30. The Bard's "As You Like It," one of his most beloved comedies, will alternate with "Richard III," a portrait of one of the most diabolical villains in all of literature. The only non-Shakespeare play on tap is "Inherit the Wind," the powerful courtroom drama that pits two great lawyers against each other in a case loosely based on the real-life Scopes Monkey Trial.

The Globe's production of "Nobody Loves You," a musical comedy directed by Michelle Tattenbaum, remains ensconced at the White Theatre through June 17. The funny and irreverent show is about the search for real love on the set of a reality TV show. Meanwhile, the Globe's Main Stage is still delivering the goods with "The Scottsboro Boys," a daring musical with music and lyrics by Kander and Ebb, and direction and choreography by Susan Stroman. This shocker, based on the notorious case of nine unjustly accused African American men in the 1930s, will close June 10.

The Lamb's will take audiences on an exotic voyage to a South Seas island in its new musical titled "Joe vs. The Volcano." The show focuses on a young man who rediscovers life and learns about love on this adventure. The musical opens June 8 and will continue at the troupe's Coronado home through July 29. Fans of "MixTape" will be pleased to know that long-running show will continue through July 8 at the Lamb's downtown theater in the Horton Grand.

Cygnet Theatre's "Dirty Blonde" is still going strong at the Old Town Theatre. The play centers around an aspiring actress who admires Mae West. She shares that devotion with a film librarian, and together they find self-confidence and romance. The show (set to run through June 17) features musical numbers and flashbacks into the life of the "Red Hot Mama."

The San Diego Symphony will kick off the Summer Pops Season June 23, with its Tux 'n' Tennies Gala. This year, it will be a tribute to the Beatles. June 29-July 1 is "Star Spangled Pops," with Marvin Hamlisch on the podium and a spectacular display of fireworks in the air.

The San Diego Mainly Mozart Festival starts the month June 1-2 with Ida Levin and Marie Berard on violin, as the group performs works by Verdi, Brahms, Mozart and others at the Neurosciences Institute. June 6, the orchestra returns to the Balboa Theatre for a program that includes Tchaikovsky and Haydn, followed on June 9 by James Ehnes on violin, performing Schubert, Bach and others. Mainly Mozart will perform June 10 in Rancho Santa Fe. The series continues June 12, 14 and 16 with works for harp, oboe and piano. Cellist Lynn Harrell and pianist Anne-Marie McDermott will perform works by Beethoven June 22-23 at the Neurosciences Institute.

The La Jolla Symphony will feature Maestro Steven Schick conducting The Russian Composer, a brand new piece by Igor Korneitchouk. Also on the program, set for June 9-10, are works by Barber and Stravinsky. Pianist Aleck Karis is guest artist.

North Coast Repertory Theatre is celebrating the genius of Harold Pinter with "Two by Pinter: 'The Lover'

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CULTURE MONSTER

ALL ARTS, ALL THE TIME

Ahmanson's 2012-13 season includes 'Seminar,' Beatles musical





Recommend









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By David Ng
May 30, 2012 | 9:27 a.m.

The 2012-13 season at the Ahmanson Theatre will feature Theresa Rebeck's "Seminar," starring Jeff Goldblum, and the U.S. premiere of "Backbeat," the new musical about the origin of The Beatles, based on the 1994 movie.

As previously announced, the theater also will present the touring productions of "Anything Goes" and "End of the Rainbow," starring Tracie Bennett as Judy Garland. The season will also include the musical "The Scottsboro Boys."

In all, the Ahmanson will offer a total of five productions for the regular season, the same as the current season.

"Seminar" (Oct. 10 to Nov. 18) will open the season in the production directed by Sam Gold that recently ran on Broadway. Goldblum plays a famous author who leads a writing seminar. The Broadway production opened with Alan Rickman in the lead role, with Goldblum taking over the role in April.

The tour of "Anything Goes (Nov. 27 to Jan. 6) will star Rachel York in the role of Reno Sweeney. The current Broadway revival from the Roundabout Theatre Co. opened in 2011 with Sutton Foster.

"Backbeat" (Jan. 16 to Feb. 24) will run at the Ahmanson prior to an expected New York debut, though no dates have been set for a Broadway transfer. The musical focuses on Stuart Sutcliffe, the so-called "fifth" Beatle who died in 1962. The show ran in Glasgow, Scotland, and in London recently, and is scheduled to open in Toronto in July.

The musical is based on the 1994 movie of the same name, starring Stephen Dorff as Sutcliffe. The stage version is directed by David Leveaux and co-written by Iain Softley, who directed the movie.

The season will follow with "End of the Rainbow" (March 12 to April 21); the return of the musical "Fela!" (April 25 to May 5), which will be a sixth bonus option for subscribers; and "The Scottsboro Boys" (May 21 to June 30, 2013).

"The Scottsboro Boys" is currently playing at the Old Globe in San Diego through June 10.

RELATED:

Theater review: 'Follies' at the Ahmanson Theatre

'End of the Rainbow' with Tracie Bennett opens U.S. tour in L.A.

Ahmanson Theatre's 2011-12 season to include 'War Horse' and new 'Funny Girl' revival

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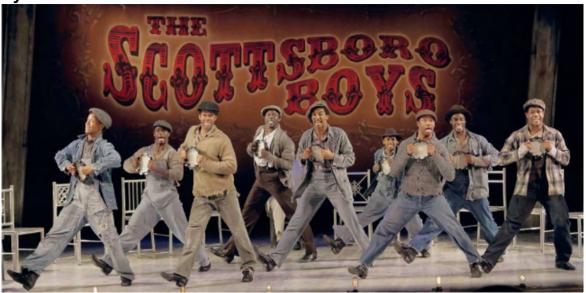
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HOME ABOUT

The Last Minstrel Show?

Telling the tragic tale of *The Scottsboro Boys* with happygo-lucky minstrelsy may show audacity, but it lacks empathy By Marshall Jones III



The cast of The Scottsboro Boys, directed and choreographed by Susan Stroman on Broadway (photo by Paul Kolnik)

"In Islamic cultures, they worship the Prophet Muhammad."

That simple utterance amounted to only about three seconds out of a two-hour musical—*Holiday Jubilee*, a festive December production at Crossroads Theatre Company in New Brunswick, N.J., that celebrated the holiday spirit in different cultures around the world—but the statement was not correct. A Muslim colleague divulged this fact to me at the conclusion of the show's run. In Islamic cultures, of course, only Allah is worshiped; the Prophet Muhammad is the messenger.

I was the producer of *Holiday Jubilee*. Since the show paid homage to multiculturalism, we tried to be scrupulously accurate in our representations of the cultures depicted. But we did not have a Muslim serving in any position on our creative team, and we overlooked this simple and obvious error.

That incident reminded me why it's so vitally important to have the appropriate representation when creating artistic works that deal with cultures, societies and/or ethnicities other than your own. If you're unable to have those "others" in the room, the sensitivity quotient of your creative team needs to be particularly high. As someone who has devoted his career to issues of diversity and inclusion, this is a truth I know all too well. (I've served as the president of the Tony-winning Alliance for Inclusion in the Arts, chair of the Radio City Diversity Committee for the Rockettes, and on the board of the American Conference on Diversity.)

The classic instruction to young authors in Playwriting 101 is simple and clear: Write what you know. Following that premise, you, as the storyteller, possess an innate understanding of your story; further research is unnecessary because the truth is deep inside of you.

But after a writer has thoroughly explored "what I know" territory, the creative desire to broach new ideas and subject matters might naturally arise. What serves as inspiration for these new subjects? And if they are sensitive or controversial subjects, yet outside a writer's cultural scope, should he or she have free rein to deal with them in a work of art?

The Gershwins come to mind. What was their creative impulse to write the opera *Porgy and Bess*, now on

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Broadway in a dramatically revised version? Reportedly, in 1926 George Gershwin read DuBose Heyward's best-selling novel *Porgy*. As a white southerner, Heyward wrote several novels about the experiences of blacks in South Carolina, and he was largely credited with portraying black Americans with a sympathetic point of view and an attention to the details of their lives.

When the Gershwins shifted the medium from the novel to the three-dimensional musical stage, the result proved controversial, particularly in its time. Indeed, the historical debates about the racial implications of *Porgy and Bess* continue even today (and seem to be the impetus for a number of the changes writer Suzan-Lori Parks and director Diane Paulus have made for the new version).

I can't help but wonder what a novel, play or opera written by a gifted citizen of South Carolina's fictional Catfish Row would look like. Of course, we'll never know—it's an unfortunate blemish on the history of the United States that the artistic talents of so many Americans were never fully realized due to the weight of oppression and racial stratification. The world today is a very different place than it was in the 1920s; after thousands of lives were sacrificed and millions marched to demand equal rights and racial equality, outlets for stories about black culture are now abundant—TV cable networks, radio stations, book publishers, magazines, websites and, of course, a few theatre companies.

Still, the wounds inflicted by racism run deep, and I'd venture to say that even with a black family residing in the White House, centuries of emotional scars caused by racism have yet to fully heal. The disconcerting residue of centuries of bigotry, racist superiority and white privilege is hiding in plain sight in our cities, our schools and our prisons.

When the new musical *The Scottsboro Boys*, with a score by John Kander and the late Fred Ebb, opened on Broadway in the fall of 2010, my inbox was flooded with e-mails from colleagues expressing their opinions about the show (for theatre folk, opinions are never in short supply). I was quite curious about it, because notices from the previous Off-Broadway run at the Vineyard Theatre had said that the show's use of minstrelsy to retell an appalling bit of history—nine black teenagers were scurrilously accused of rape in 1931, and imprisoned and tried without resolution for well over a decade—was deft, and that the result was an excellent production.

I attended a preview at the Lyceum Theatre and was impressed with the sheer craftsmanship of the show: the staging, the choreography, the acting, singing and dancing. Having worked with director/choreographer Susan Stroman more than a decade ago on the holiday favorite *A Christmas Carol* at Madison Square Garden, I was keenly aware of her talents.

But I was not impressed by the show's use of minstrelsy to communicate the story, and found myself agreeing with Charles Isherwood's *New York Times* review. He wrote: "I'm not sure it's possible to honor the experience of the men it portrays while turning their suffering into a colorful sideshow." For one thing, the clever show-within-a-show device used in prior Kander and Ebb musicals (*Cabaret*, *Chicago* and others) seemed anachronistic here—the minstrel show as a theatrical genre was long dead by the 1930s. What's more, I didn't see the point of reopening the many wounds this particular format created in its day. In short, I was offended. What made it more painful for me was watching several gifted black male actors performing in a show whose style

and method—if not its message—I found abhorrent. As a theatre producer and a black man, I know all too well how difficult it is to find suitable material for black actors, let alone then trying to find an audience for that material. So it was extremely interesting to read comments by David Thompson, who wrote the book for *Scottsboro Boys*, discussing an irony he noticed early on:

The very first day of the very first reading, ironically, was the day after Obama was elected, that Wednesday morning. Here you are, you're sitting with a group of black men in a rehearsal studio and they're reading the script. It was as if there had been a seismic shift in the world. For a moment we thought, is this piece relevant anymore? Have we discovered we're on the other side of the conversation?

No, I don't think we're on the other side of the conversation. For me, the more important, more truly "seismic" shift would have come if the color of the people behind the scenes had been different. In this case, only the performers in *The Scottsboro Boys* were black. If any of the core storytelling creative team had been black, or if some of the producers were black, or if there had been an increased level of sensitivity among those holding the show's reins, I believe *The Scottsboro Boys* would have been a fundamentally different show than the one I saw. A week after I saw it, I felt compelled to write and express these thoughts to Susan Stroman. She was very respectful and appreciative of my feelings, and expressed the hope that her show would increase conversations about race. I wrote back that it was my hope, by the same token, that her show could also "evolve into a teachable moment about the state of racism, as well as about the importance of members of a culture or race telling their own stories." (Stroman, it should be noted, is restaging the musical for engagements this spring and summer at San Diego's Old Globe and San Francisco's American Conservatory Theater. Another production ran in January and February at Philadelphia Theatre Company, with Stroman's direction "recreated" by Jeff Whiting.)

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I also shared with Stroman a story from a colleague—a cousin of the Tony-winning performer, movie star, recording artist and gifted dancer and performer Gregory Hines—that had been e-mailed to me:

Back in the '70s, Gregory was down and out and needed a payday. He was cast in *The Last Minstrel Show* Off Broadway. I went to see him in his dressing room. Gregory, who was nearly always ebullient, seemed depressed. I asked him what was wrong. He shook his head and all he said was, "I hope this is the last minstrel show." I fully understood his motives. Got to stop. It's making me queasy.

Obviously, that show wasn't the last of minstrelsy.

The controversy around *The Scottsboro Boys* hasn't been about the message itself—the plight of these young men, who become emblems of the multitudes of black Americans afflicted by injustice—but rather in how the message was being delivered. With all due respect to the creators of *The Scottsboro Boys*, the use of minstrelsy as a storytelling device ultimately demonstrates a lack of empathy with the tragic events the show depicts. And the choice of minstrelsy only highlights the question of who gets to tell whose story, and how. The answer has always been, of course, that the dominant culture imposes its will on the minority. The dominant culture always has the audacity to claim whatever it wants, whether it's someone else's stories, or their land, or even their bodies. Racial injustice and struggle are deeply woven into the history of America; more Americans (some 620,000, it's estimated) died in the Civil War—a war essentially about race—than in World Wars I and II, Korea and Vietnam combined. One must face this history and all its subtexts to comprehend why watching the story of the Scottsboro Boys told as a minstrel show can be so offensive.

Blackface minstrelsy was the first distinctly American theatrical form, taking shape around 1840. White performers donned blackface and performed comic skits and variety acts, portraying black people in a derogatory and lampooning fashion as lazy, happy-go-lucky buffoons.

By 1848 and for several decades afterward, the blackface minstrel show was the lens through which whites saw black life interpreted. Though they certainly must have understood some of the comic exaggeration involved in these shows, whites effectively saw the racist stereotypes in minstrel shows as realistic depictions of everyday black life. Those gross exaggerations were not so comic for the blacks being depicted, as they continued to survive under extremely adverse and oppressive circumstances.

After the Civil War, the popularity of whites-only minstrelsy declined. Some enterprising blacks took up the baton, establishing their own minstrel-show companies in which they served as producers and performers. These entrepreneurial minstrel shows generally possessed stronger religious themes and included high-stepping brass bands. Many colored audiences felt delight in seeing their brothers perform, while educated blacks generally had a disdain for the form, whether the performers were white or black.

As black-operated minstrel shows began to be accepted by the black community in the post–Civil War era, this form of entertainment might have helped in the journey toward healing the wounds of racism. But with the advent of motion pictures, images of whites in blackface reached even wider audiences, in such films as 1915's *Birth of a Nation* (originally titled *The Clansman*) and the first popular talkie, Al Jolson's *The Jazz Singer* in 1927.

Subsequently, the format had a lamentable screen revival, with such legendary white performers as Bing Crosby, Fred Astaire, Mickey Rooney and even Shirley Temple immortalized on film in blackface. These major stars—perhaps unwittingly—took part in deriding an entire race, while black performers could only get roles playing servants or chauffeurs. Viewing these films today can help us to imagine, at more than a century-and-a-half's distance, what it was like to sit through a live performance of a blackface minstrel show in 1850.

So is my point that you have to be a member of a certain ethnic group in order to tell that group's story? Not necessarily. Storytelling requires a certain amount of audacity, even when a writer or a performer feels intimate with the material. If one takes that audacity further by electing to tell another culture's story, one must be ultrasensitive to its particulars in a meaningful and empathetic way.

For a fine example of empathetic sensitivity merged with superior craftsmanship, look no further than the plays of Athol Fugard, the white South African playwright now being honored with a season of plays at New York's Signature Theatre. While writing his share of multifaceted white characters, Fugard also manages to capture the complexities of black South Africans—to put a human face on the citizens of his country who suffered under the oppressive boot of apartheid.

So, yes, I believe you can successfully create artistic works about a culture or race other than your own. But to embark on that endeavor is a bold decision that should be coupled with an enormous degree of empathetic compassion.

Marshall Jones III is the producing artistic director of Crossroads Theatre Company, an associate professor of theatre arts at the Mason Gross School of the Arts at Rutgers University, and a TCG board member.

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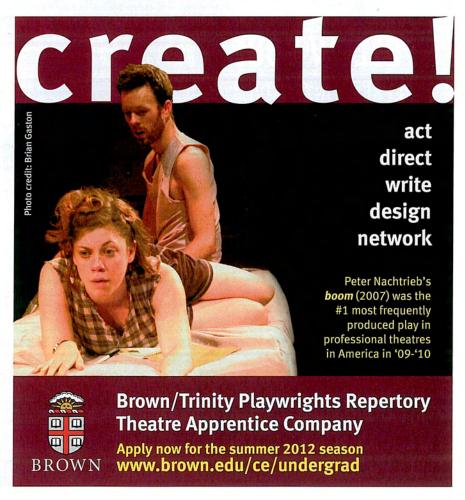
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From left, James T. Lane, Derrick Cobey, Julius Thomas III, Josua Henry (standing), Josh Breckenridge, Kendrick Jones and Rodney Hicks in *The Scottsboro Boys* on Broadway.

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first distinctly American theatrical form, taking shape around 1840. White performers donned blackface and performed comic skits and variety acts, portraying black people in a derogatory and lampooning fashion as lazy, happy-go-lucky buffoons.

By 1848 and for several decades afterward, the blackface minstrel show was the lens through which whites saw black life interpreted. Though they certainly must have understood some of the comic exaggeration involved in these shows, whites effectively saw the racist stereotypes in minstrel shows as realistic depictions of everyday black life. Those gross exaggerations were not so comic for the blacks being depicted, as they continued to survive under extremely adverse and oppressive circumstances.

After the Civil War, the popularity of whites-only minstrelsy declined. Some enterprising blacks took up the baton, establishing their own minstrel-show companies in which they served as producers and performers. These entrepreneurial minstrel shows generally possessed stronger religious themes and included high-stepping brass bands. Many colored audiences felt delight in seeing their brothers perform, while educated blacks generally had a disdain for the form, whether the performers were white or black.

As black-operated minstrel shows began to be accepted by the black community in the post–Civil War era, this form of entertainment might have helped in the journey toward healing the wounds of racism. But with the advent of motion pictures, images of whites in blackface reached even wider audiences, in such films as 1915's Birth of a Nation (originally titled The Clansman) and the first popular talkie, Al-Jolson's The Jazz Singer in 1927. Subsequently, the format had a lamentable screen revival, with such legendary white performers as Bing Crosby, Fred Astaire, Mickey Rooney and even Shirley Temple immortalized on film in blackface.

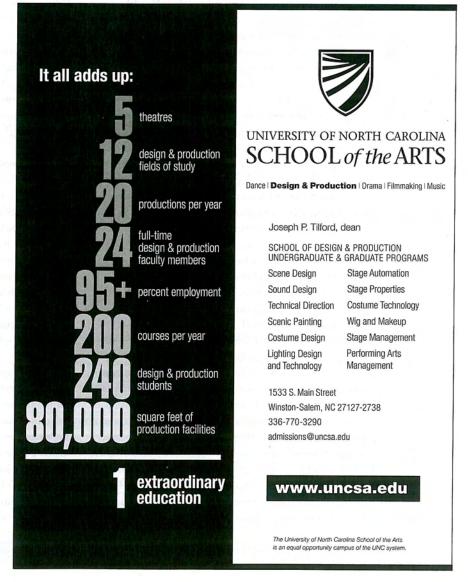
These major stars—perhaps unwittingly—took part in deriding an entire race, while black performers could only get roles playing servants or chauffeurs. Viewing these films today can help us to imagine, at more than a century-and-a-half's distance, what it was like to sit through a live performance of a blackface minstrel show in 1850.

So is my point that you have to be a member of a certain ethnic group in order to tell that group's story? Not necessarily. Storytelling requires a certain amount of audacity, even when a writer or a performer feels intimate with the material. If one takes that audacity further by electing to tell another culture's story, one must be ultrasensitive to its particulars in a meaningful and empathetic way.

For a fine example of empathetic sensitivity merged with superior craftsmanship, look no further than the plays of Athol Fugard, the white South African playwright now being honored with a season of plays at New York's Signature Theatre. While writing his share of multifaceted white characters, Fugard also manages to capture the complexities of black South Africans—to put a human face on the citizens of his country who suffered under the oppressive boot of apartheid.

So, yes, I believe you can successfully create artistic works about a culture or race other than your own. But to embark on that endeavor is a bold decision that should be coupled with an enormous degree of empathetic compassion.

Marshall Jones III is the producing artistic director of Crossroads Theatre Company, an associate professor of theatre arts at the Mason Gross School of the Arts at Rutgers University, and a TCG board member.





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Page 1 of 3



EXPLORING

Balboa Park







Left to right: the graceful architecture of the House of Hospitality; a bonobo at play at the San Diego Zoo (located inside the park); the Old Globe Theatre.

Art, music and performance bloom year-round.

Spanning 1,200 acres of lush, beautifully landscaped terrain, Balboa Park is known as San Diego's "crown jewel," offering a variety of outdoor recreation options for kids and adults alike, not to mention a verdant respite from the bustle of the city's increasingly metropolitan pace. The park is also the seat of San Diego's thriving cultural scene.

Nestled between palm trees and botanical gardens, ornate Spanish Colonial buildings house many of the park's museums and art exhibits. Several of the buildings were constructed as part of two world fairs: the Panama-California Exposition in 1915–16, and the California-Pacific International Exposition in 1935–36.

It can take more than one day to see and enjoy each museum, garden and attraction. The **Visitors Center** (619.239.0512) in the House of Hospitality offers a Passport to Balboa Park, allowing admission to any of the park's museums for one week. (Keep in mind some museums are closed on Mondays.) Deluxe packages include passes to the neighboring **San Diego Zoo**. Or go high-tech and let the park's iPhone app be your guide.

ARTS & CULTURE

Performing arts abound in the park. The **Old Globe Theatre** routinely presents top talent in world-renowned productions; spring features include *A Room With a View* (March 2-April 8), a musical adaptation of the novel that inspired the Oscar-winning film, and *The Scotts-boro Boys* (April 29-June 10), directed by five-time Tony-winner Susan Stroman. See p. 56 for more theater listings.

Elsewhere in the park, the **Marie Hitchcock Puppet Theatre** presents whimsical puppet shows, while **Spreckels Organ Pavilion** houses the world's largest outdoor pipe organ, with some 4,500 pipes. Free concerts are offered Sundays at 2 pm.

The park is also home to groups celebrating culture. The **House of Pacific Relations**International Cottages promotes the heritage of countries around the world by hosting open houses and weekend festivals. Neighboring **WorldBeat Center** uses art, music, dance and education to celebrate African and indigenous cultures, while **Centro Cultural de la**Raza is a multidisciplinary center dedicated to the preservation of Chicano/Latino culture.

The park has a vast array of institutions celebrating the visual arts, past and present. Known for its presentation of eclectic traveling exhibitions, the **San Diego Museum of Art** also has a trove of Renaissance and Baroque works, plus a large Asian collection; exhibitions of modern French paintings and Buddhist cave sculptures are on view this season.



RAMONA

The state's official outdoor play based on Helen Hunt Jackson's 1884 novel, chronicling the story of the many struggles of early California. Ramona Bowl Amphitheatre, 27400 Ramona Bowl Road, Hemet. \$29-\$34. (951-658-3111. ramonabowl.com.

THE BARBER OF SEVILLE

Barber by day, matchmaker by night, Figaro puts his wiles to work as he aids the count in wooing the beautiful Rosina. This riotous musical comedy is one of the most popular in the operatic repertoire. San Diego Opera, Civic Theatre, Third Ave. and B St., downtown San Diego. Also April 24, 27 & 29. \$50-plus. 619-533-7000. sdopera.com.

TUESDAY, APRIL 24

TICKLED PINK

Dreaming of a dancing career on Broadway, Mindy Solomon moves to New York, but events soon force her to rethink her grand plan. The play is an insider's viewpoint of the world of stand-up comedy, and a touching tale of love, loss, female friendship and forgiveness. The Laguna Playhouse, Moulton Theatre, 606 Laguna Canyon Road, Laguna Beach. Through May 20. \$30-\$45. (949) 497-2787. lagunaplayhouse.com.

FRIDAY, APRIL 27

HANDS ON A HARDBODY

When an auto dealership in Longview, Texas launches an endurance contest, ten economically strapped strangers embark on a journey that puts their hearts, minds and bodies to the test. The contestant who keeps at least one hand on a brand-new hardbody truck the longest gets to drive it off the lot. La Jolla Playhouse, UCSD Campus, Mandell Weiss Theatre., 2910 La Jolla Village Dr., La Jolla. Through June 10. \$30-\$60. (858) 550-1010. lajollaplayhouse.org.

RHONE-STYLE BLENDS WINE TASTING

Wines from France's Rhone Valley can be blends of Grenache, Syrah, Mourvedre and a variety of other grapes. Sample seven Rhonestyle blends from France and California. Bacchus Wine Bar and Market, 647 G St., San Diego. Also April 28. \$20. (619) 236-0005. bacchuswinemarket.com.

UPLAND LEMON FESTIVAL

A three-day salute to all things lemon. Lemon pie-eating contest, Lemon Idol competition, a carnival, Western area featuring "Gunsmoke" TV show tribute, live entertainment, arts

and crafts, rides and a kids' fair. Downtown Upland. Through April 29. (909) 931-4399. uplandlemonfestival.com.

SATURDAY, APRIL 28

A SURPRISE MUSICAL

A musical about high school in the 1950s. OnStage Playhouse, 291 Third Ave., Chula Vista. Through May 26. \$14-\$16. (619) 422-7787. onstageplayhouse.org.

SUNDAY, APRIL 29

THE SCOTTSBORO BOYS



Based on the notorious "Scottsboro" case of the 1930s, this inspiring and shocking story tells of the nine unjustly accused African American men whose lives would eventually spark the Civil Rights Movement. The Old Globe Theatre, 1363 Old Globe Way, Donald and Darlene Shiley Stage, Balboa Park, San Diego. Through June 10. \$39-plus. (619) 234-5623. theoldglobe.org.

MAY

THURSDAY, MAY 3

CIRQUE DE LA SYMPHONIE

A fusion of two art forms as aerial fliers, acrobats, contortionists, dancers, jugglers and strongmen perform to classical masterpieces and memorable contemporary music. Segerstrom Center for the Arts, Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. Through May 5. \$25-\$185. (714) 556-2787. scfta.org.

JEKYLL & HYDE, THE MUSICAL

Based on Robert Louis Stevenson's classic story about a brilliant doctor whose experiments with the human personality create a murderous counterpart. McCallum Theatre, 73000 Fred Waring Dr., Palm Desert. Through May 6 \$25-\$35. (760) 340-2787. mccallumtheatre.com.

SUNDAY, MAY 6

CLASSICS AT THE MERC

Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. \$11. (866) 653-8696. temeculatheater.org.

TUESDAY, MAY 8

NEW YORK PHILHARMONIC

Alan Gilbert, conductor; Yefim Bronfman, piano. Segerstrom Center for the Arts, Renée and Henry Segerstrom Concert Hall, 600 Town

Center Dr., Costa Mesa. \$50-\$350. (714) 556-2787. scfta.org.

WEDNESDAY, MAY 9

NOBODY LOVES YOU

When Jeff, a young grad student, joins a reality television show to try and win back his ex, he unexpectedly meets a girl who might be the love of his life. But when seduced by the adulation of his fans, Jeff must decide what is more important - fame or love? The Old Globe Theatre, 1363 Old Globe Way, Sheryl and Harvey White Theatre, Balboa Park, San Diego. Through June 17. \$29-plus. (619) 234-5623. theoldglobe.org.

EXHIBITIONS

INNER VISIONS: WOMEN ARTISTS OF CALIFORNIA

The Irvine Museum, 18881 Von Karman Ave., Ground Fl., Irvine. Tues.-Sat. Through June 7. \$5. (949) 476-2565. irvinemuseum.org.

ENDS OF THE EARTH: FROM POLAR BEARS TO PENGUINS

Discover the unique nature of the Earth's polar regions, the science undertaken there, and how these regions are indicators of climate change on Earth. Relive polar expeditions though the eyes of great explorers, learn about the formation and size of icebergs and conduct experiments. San Diego Natural History Museum, 1788 El Prado, Balboa Park, San Diego. Through April 15. \$14-\$16. (619) 232-3821. sdnhm.org.

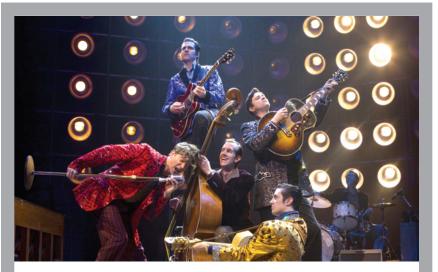
SAN DIEGO'S CRAFT REVOLUTION

This original exhibition documents a fascinating, inspiring and overlooked chapter of San Diego's recent past: the important contribution of San Diego craftsmen from the post-war period beginning in the 1940s up through the 1970s. San Diego's Craft Revolution - From Post-War Modern to California Design will explore the progression from sleek modernism to unconventional handmade objects of use such as furniture, doors, jewelry and ceramics. Over 60 artists will be featured in the show, including Rhoda Lopez, Jack Hopkins, Kay Whitcomb and James Hubbell. Mingei International Museum, 1439 El Prado, Balboa Park, San Diego, Through April 15. \$8. (619) 239-0003. mingei.org.

EYES OF A NATION

A Century of American Photography. A look at the rich history of American photography by artists working in the 1870s-1970s. The exhibit explores the aesthetic growth of photography as it developed into an art form, while presenting the unique power of the medium to document and inform visitors with compelling images. Museum of Photographic Arts, Balboa Park, 1649 El Prado, San Diego. Through May 13. \$6-\$8. (619) 238-7559. mopa.org.

Get the Word Out. E-mail your announcements to Claire Fadden, cfadden@ lifeafter50.com. Include a brief description, location, date, time, cost, phone and website. Submission does not guarantee publication. Deadline for the May issue is April 1.



TUESDAY, APRIL 24

MILLION DOLLAR QUARTET

Inspired by the true story of the famed recording session where Sam Phillips, the "Father of Rock 'n' Roll," brought together icons Elvis Presley, Johnny Cash, Jerry Lee Lewis and Carl Perkins for one unforgettable night. "Million Dollar Quartet" brings that legendary session to life with an irresistible tale of broken promises, secrets, betrayal and celebrations. The show features an eclectic score of rock, gospel, R&B and country hits including; "Blue Suede Shoes," "Fever," "Sixteen Tons," "Who Do You Love?," "Great Balls of Fire," "Matchbox," "Folsom Prison Blues," "Whole Lotta Shakin' Goin' On" and "Hound Dog." Segerstrom Hall Segerstrom Center for the Arts, Samueli Theater, 600 Town Center Dr., Costa Mesa. Through May 6. \$20-\$83. (714) 556-2787. scfta.org.

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Wednesday, Apr 25, 2012

Racial tension 'round the campfire in 'Brownie Points'

A review of Lamb's Players Theatre tops our coverage of plays in local production By David L. Coddon



Karson St. John - Photo by Ken Jacques

What could be more wholesome than a moms-and-daughters Girl Scout getaway in the mountains? Campfires. Sing-alongs. S'mores. If that's what you're expecting out of Janece Shaffer's one-act Brownie Points, now on stage at Lamb's Players Theatre in Coronado, hold on to your merit badges.

The story of Scout moms Allison (Karson St. John), Deidre (Monique Gaffney), Sue (Cynthia Gerber), Nicole (Kaja Amado Dunn) and Jamie (Erika Beth Phillips) camping out with their unseen daughters (they're inside a cabin) in the North

Georgia Mountains begins innocently enough. Everything is good-natured chaos, as is typical of trips like these, and the mothers' chief anxiety is focused on the girls in their charge having a good time. But when the two African-American moms, Deidre and Nicole, discover that bossy Allison has assigned them kitchen duties for the duration of the weekend, all hell (or heck, lest any of the impressionable daughters be listening) breaks out. The tone of Shaffer's play, directed for Lamb's by Deborah Gilmour Smyth, shifts from carefree to tense, and the volume is ratcheted up to the level of talking heads on a cable "news" show.

The fuse is lit when Deidre calls Allison a racist, and we don't find out until much later that more than the kitchen assignment had something to do with the accusation. The noisy confrontation and resulting chasm between these two women, with the other three mothers in varied degrees of exasperation, makes Brownie Points anything but a group bonding experience. Or so we think. The last scene, unwinding at 2 in the morning, long after the

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25

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Wednesdays through S out the Art Garden, part play with giant musical performances by the cir 59 other things to do





1 of 5 4/25/2012 11:46 AM Scouts are asleep, brings all the moms, even the combatants, peacefully together again—so much so that the Carpenters' saccharine "Close to You" finds its way into the proceedings.

There is much baring of soul and conscience in Brownie Points, and, to some degree, the comic relief ceases to relieve. Once we know Deidre's story of what happened on her way up to the mountains, the rest just doesn't seem funny, or much fun, anymore. That could well be playwright Shaffer's point. If so, a closure more powerful than the one delivered is called for. The Carpenters don't cut it.

Brownie Points runs through May 27 at Lamb's Players Theatre in Coronado. Write to davidc@sdcitybeat.com and editor@sdcitybeat.com.

Opening

Grease: You know the story: Boy meets girl. Boy gets girl. Boy pretends not to like girl. Girl pretends to be slutty to get boy back. Singing. Dancing. The '50s. Opens April 27 at OnStage Playhouse in Chula Vista. onstageplayhouse.org

Hands on a Hardbody: A musical based on a documentary? Yep. This Playhouse-commissioned play is about 10 contestants trying to win a truck in a battle of endurance, with music by Amanda Green and Phish frontman Trey Anastasio. Opens April 27 at La Jolla Playhouse. lajollaplayhouse.org

The Scottsboro Boys: The Scottsboro Boys were nine black kids charged with raping two white girls in Alabama in 1931, and their case was representative of racism in the criminal-justice system. The Scottsboro Boys is a musical based on their story. Opens April 29 at the Old Globe in Balboa Park. oldglobe.org

Now Playing

Baldwin New Play Festival: Four new plays written by students at UCSD's School of Theatre and Dance. Through 28 in the Mandell Weiss Forum and Theodore and Adele Shank theatres at UCSD. theatre.ucsd.edu

A Man, His Wife, and His Hat: On the surface, UCSD MFA candidate Lauren Yee's absurdist tale is about a retired hat maker in search of his missing chapeau and his missing wife. Beneath the surface is a non-linear world inhabited by a talking wall, a Cheetos-eating golem and two generations of lovers in philosophical and spiritual crisis. It's all likely to tickle your funny bone even as it tries your patience. Through April 29 at Moxie Theatre in Rolando. moxietheatre.com

New Play Festival: Plays by Young Writers and Lifestages Reflections: For the first time, winning plays in a statewide playwriting contest for teens are staged in rotation with plays written by folks 55 and older. There are eight plays in all. Through April 29 at the Lyceum Space at Horton Plaza. lyceumevents.org

This: There's a cable-TV-sitcom lightness about Melissa James Gibson's one-act play, which finds pushing-40-somethings in glib (and occasionally desperate) midlife crisis—so much so that the ultimate excoriating of death seems too big a gesture given the action that preceded it. Still, a spot-on cast highlighted by Courtney Corey and Andrew Ableson (insecurity personified, and with the funniest lines throughout) keeps it all entertaining. Through April 29 at North Coast Repertory Theatre in Solana Beach. northcoastrep.org

The Musical Comedy Murders of 1940: Song, dance and murder break out in this show written by John Bishop. Through May 6 at Coronado Playhouse. coronadoplayhouse.com

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Lamb's Players Theatre Coronado



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2 of 5 4/25/2012 11:46 AM "Passengers" ---- Presented by Mt. San Jacinto College. A dark comedy with stories that range from touching to hilarious; 2 p.m.; Mt. San Jacinto College ---- Menifee Valley Campus, 28237 La Piedra Road, Menifee; \$10; 951-672-6752, msjc.edu.

"The Scottsboro Boys" ---- The Old Globe presents the West Coast premiere of John Kander, Fred Ebb and David Thompson's Tony-nominated musical that uses a minstrel-show format to tell the true story of the notorious case of nine black men wrongly accused of rape in 1931 Alabama; 7 p.m. through June 10; showtimes, 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; The Old Globe, Balboa Park, San Diego; tickets start at \$39; theoldglobe.org or 619-234-5623.

"Ramona" ---- Now in its 89th year, this outdoor extravaganza at Hemet's Ramona Bowl features more than 400 actors, singers, dancers and riders on horseback re-enacting the interracial love story of Ramona and her sheep-shearing Indian lover, Alessandro, from Helen Hunt Jackson's 1884 novel "Ramona"; 3:30 p.m. (also May 5); Ramona Bowl Ampitheather, Hemet; (gates open at 1 p.m. for pre-show picnics and entertainment); \$34-\$49; 800-645-4465 or ramonabowl.com. \$34-\$49; 800-645-4465 or ramonabowl.com.

Classics at the Merc ---- Featuring the Kensington Trio; 3 p.m.; Old Town Temecula Community Theater, 42051 Main St., Temecula; \$11 adults, \$5 students; 866-653-8696, temeculatheater.org.

Mindi Abair and Friends ---- Featuring Jeff Golub and David Pack. Part of the Thornton Champagne Jazz Series. Abair is thrilled to be out on stage, especially since her longtime friend Golub is with her. "He and I have such a natural feel on stage that we always just riff off each other," she said in a story in last Thursday's Preview section. "I love to just sit and watch him play. I get lost in it. Every note he plays is just pure emotion"; 4 p.m.; Thornton Winery, 32575 Rancho California Road, Temecula; 951-699-0099, thorntonwine.com/jazz.html.

MONDAY, April 30

Symphony Orchestra Concert ---- The Mt. San Jacinto College Symphony Orchestra will play an Albinoni Oboe Concerto, Egmont overture by Beethoven, "Summertime" by Gershwin, selections from "Cats," a Duke Ellington medley and the Little Fugue in G minor by Bach; 7 p.m.; San Jacinto Campus Theatre, 1499 N. State St., San Jacinto; 951-487-3790.

WEDNESDAY, May 2

"Coppelia" ---- Presented by Academy of Ballet Arts. Beautiful costumes and very talented young dancers in Academy of Ballet Arts' production of "Coppelia," a funny, lighthearted story about a boy, a girl, a beautiful doll, a mysterious magician, and a serious case of mistaken identity; 7 p.m. (also Thursday); Old Town Temecula Community Theater, 42051 Main St., Temecula; \$15-\$22; 866-653-8696, temeculatheater.org.

Water Wonders Art Competition Reception ---- Elsinore Valley Municipal Water District (EVMWD)

4/30/2012 11:47 AM

VOLUME 13 ISSUE 5

May 2012

DOWNTOWN NEWS

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24 San Diego Downtown News | May 2012

Lively Arts

Charlene Baldridge

If it's May, it must be a musical by Kander & Ebb. You've got two choices, "Chicago" at the Civic Theatre and "The Scottsboro Boys" at The Old Globe.

The Old Globe

The Old Globe presents two musicals this month, in the Old Globe Theatre Kander & Ebbs' historically based, recent Broadway show, "The Scottsboro Boys," and in the White Theatre, the world premiere of Gabe Alter and Itamar Moses' "Nobody Loves You" – a bona fide original musical comedy. Old Globe Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, \$29 and up, theoldglobe.org or 619-234-5623.

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Rhapsodic!

Posted: April 27th, 2012 | Arts & Entertainment, The Lively Arts | No Comments

Lively Arts | Charlene Baldridge

View the

If it's May, it must be a musical by Kander & Ebb. You've got two choices, "Chicago" at the Civic Theatre and "The Scottsboro Boys" at The Old Globe.

Copley Symphony Hall

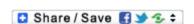
San Diego Symphony closes its season May 4-6 with pianist Jon Kimura Parker and the orchestra, under the baton of Jahja Ling, devoting themselves to rhapsodies, foremost George Gershwin's famed "Rhapsody in Blue," then Enesco's Rumanian Rhapsody, Alfven's Swedish Rhapsody and Rachmaninoff's familiar Rhapsody on a Theme of Paganini. 8 p.m. Thursday and Saturday; 2 p.m. Sunday; \$20-\$96, 7th & B Street, sandiegosymphony.org or 619-235-0804.

Civic Theatre

Broadway San Diego presents supermodel Christie Brinkley as Roxie Hart in Kander & Ebb's "Chicago," a killer musical about tough female convicts. Tuesday, June 8 through Sunday, June 13, Civic Theatre, 3rd and B Street, \$25-\$110, broadwaysd.com or 619-570-1100.

The Old Globe

The Old Globe presents two musicals this month, in the Old Globe Theatre Kander & Ebbs' historically based, recent Broadway show, "The Scottsboro Boys," and in the White Theatre, the world premiere of Gabe Alter and Itamar Moses' "Nobody Loves You" – a bona fide original musical comedy. Old Globe Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, \$29 and up, theoldglobe.org or 619-234-5623.



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1 of 3 4/30/2012 5:24 PM



Client Name: Old Globe Theatre
Publication Name: LGBT Weekly
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Circulation: 50,000

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Article Size: 19 sq inch Ad Value: \$182.31

Page 1 of 1

tuesday, may 1

The Scottsboro Boys

This daring and wildly entertaining new musical explores a pivotal moment in American history with arresting originality, innovative staging and a breathtaking score. Based on the notorious "Scottsboro" case of the 1930s, this inspiring and shocking story tells of the nine unjustly accused African American men whose lives would eventually spark the civil rights movement.

Old Globe Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way in Balboa Park, 7 p.m., tickets from \$39, 619-234-5623, theoldglobe.org.



(L to R) Jeremy Gumbs, Rodney Hicks, Josh Breckenridge, Derrick Cobey, Kendrick Jones, Julius Thomas III, Joshua Henry, Christian Dante White and James T. Lane in *The Scottsboro Boys*





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Page 1 of 1

ARTS & ENTERTAINMENT

SUNDAY, APRIL 29



"THE SCOTTSBORO BOYS" — The Old Globe presents the West Coast premiere of John Kander, Fred Ebb and David Thompson's Tony-nominated musical that uses a minstrel-show format to tell the true story of the notorious case of nine black men wrongly accused of rape in 1931 Alabama; previews start at 7 p.m. and run through May 4; opens May 5 and runs through June 10; showtimes, 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; The Old Globe, Balboa Park, San Diego; tickets start at \$39; theoldglobe. org or 619-234-5623.



Hot Topics SEAU: SOCIAL MEDIA REACTION SEAU: O'SIDE HIGH REACTION AIRPORT EXPANSION SEAU SUICIDE OCEANS

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Preview calendar: Theater and auditions for May 3-9

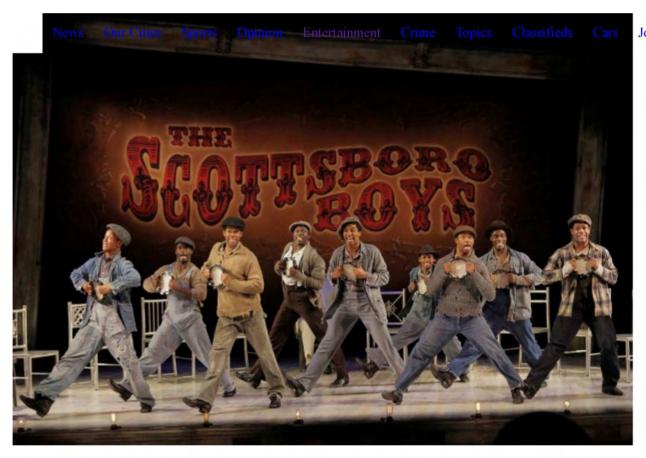




Join the



1 of 16 5/3/2012 5:27 PM



On May 5, The Old Globe opens the West Coast premiere of John Kander and Fred Ebb's Tony-nominated musical "The Scottsboro Boys," a minstrel-style satire about the real-life miscarriage of justice involving a group of nine black teens wrongfully accused of raping a white woman in 1931 Georgia. For tickets, visit theoldglobe.org or call 619-239-5623. Courtesy of Paul Kolnik

13 hours ago · North County Times

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THEATER

"A5678" ---- Welk Resorts Theatre presents a world premiere revival of Barbara Epstein's show-within-a-show about a troupe of young musical theater actors getting ready backstage for their big opening-night performance; opens May 24 and runs through June 10; showtimes, 1 and 8 p.m. Wednesdays and Thursdays; 1 p.m. Saturdays; 6:30 p.m. Sundays; Welk Resorts Theatre, Welk Resorts San Diego, 8860 Lawrence Welk Drive, Escondido; \$38-\$47, show only; \$51-\$63, show and buffet lunch or dinner; welktheatresandiego.com or 760-749-3448.

Balboa Park Puppet Theatre ---- Upcoming: Millie Patterson's Weaver's Tales' "Three Little Pigs," May 3-6, 9-13; Big Joe Productions' "Goldilocks and the Three Little Bunnies," May 16-20; "Two Frog Stories and a Spider Song," May 23-28; showtimes, 10 and 11:30 a.m. Wednesdays-Fridays; 11 a.m., 1 and 2:30 p.m. Saturdays and Sundays; Marie Hitchcock Puppet Theater, Balboa Park, San Diego; \$5, general; \$4, seniors, military; balboaparkpuppets.com or 619-544-9203.

"Beauty and the Beast Jr." ---- Star Repertory Theatre's Kids Theatre Academy presents Alan Menken and Howard Ashman's Disney musical adaptation of the fairy tale; 7 p.m. May 31 and June

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Laughing Tree Productions presents this musical Jobs cer dinner cruise aboard the William D. Evans sternwheeler on San Diego Bay; tickets include hors d'oeuvres, three-course dinner, wedding cake, champagne toast and interactive wedding-themed show; 6:40-9:30 p.m. May 3, June 7 and every Thursday from June through August; Bahia Resort Hotel, San Diego; \$55, general; \$35, children (ages 5-12); onceuponaweddingthemusical.com or 858-539-8771,

"The Pride" ---- Diversionary Theatre presents Alexi Kaye Campbell's time-shifting drama about two love-triangle relationships 50 years apart; 8 p.m. May 3-5; 2 and 7 p.m. May 6; Diversionary Theatre, 4545 Park Blvd., San Diego; \$31-\$33, general; \$20, previews; diversionary.org or 619-220-0097.

"Ramona Outdoor Play" ---- In its 89th year, this outdoor extravaganza at Hemet's Ramona Bowl features more than 400 actors, singers, dancers and riders on horseback re-enacting the interracial love story of Ramona and her sheep-shearing Indian lover, Alessandro, from Helen Hunt Jackson's 1884 novel "Ramona" 3:30 p.m. May 5; Hemet Bowl (gates open at 1 p.m. for pre-show picnics and entertainment); \$34-\$49; 800-645-4465 or ramonabowl.com.

"Real Women Have Curves" ---- MiraCosta College Theatre presents Josefina Lopez's comedy about five full-figured Mexican-American women seamstresses racing to meet an impossible production deadline to save their garment factory; 7:30 p.m. May 3, 4, 5; 2 p.m.May 5, 6; MiraCosta College Theatre, 1 Barnard Drive, Oceanside; \$12, general; \$10, seniors; \$8, students; 760-795-6815.

"Respect: A Musical Journey of Women" ---- National touring production of this musical stage adaptation of Dorothy Marcic's book that follows the lives of five women through more than 50 Top 40 songs of the 20th century, from Gershwin to Gloria Gaynor; 2 and 7 p.m. Wednesdays; 8 p.m. Thursdays and Fridays; 2 and 8 p.m. Saturdays; 2 p.m. Sundays; through June 24; Lyceum Theatre, 79 Horton Plaza, San Diego; \$42-\$57; lyceumevents.org or 619-544-1000.

"Roxy the Recycling Robin and the Mystery of the Missing Trees" ---- Oceanside Theatre Company's Youth Academy presents a theatrical adaptation of Vista author/playwright Winifred Meiser's ecology and Earth Day-themed children's story, featuring students from Garrison Elementary School; 2 p.m. May 5; Brooks Theater, 217 N. Coast Highway, Oceanside; free; 760-643-9495.

"The Scottsboro Boys" ---- The Old Globe presents the West Coast premiere of John Kander, Fred Ebb and David Thompson's controversial Tony-nominated musical that uses a minstrel show format to tell the true story about a notorious case when nine black men were wrongly accused of rape in 1931 Alabama; previews, May 3 and 4; opens at 8 p.m. May 5 and runs through June 10; showtimes, 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; The Old Globe, Balboa Park, San Diego; tickets start at \$39; theoldglobe.org or 619-234-5623.

"Stepping Out" --- Welk Resorts Theatre presents this tap-dancing British comedy about a group

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FOR THE 50+ GENERATION

MAY 2012

VOLUME 14 ISSUE 5

Musical Theater "The Scottsboro Boys"

Friday, May 25

This daring and wildly entertaining new musical, directed by five-time Tony Award-winner Susan Stroman, explores a pivotal moment in American history with arresting originality, innovative staging and a breathtaking score. 8 p.m. Old Globe Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way, San Diego. (619) 23-GLOBE (234-5623)

CALENDAR

Orange County/San Diego/Inland Empire

MAY 2012



SATURDAY, MAY 12

THE TOUCH OF THE ORACLE

This exhibit features three monumental site-specific installations — "Golden Rain," "Joshua D's Wall" and "The Dilemma." These artworks provide an opportunity to experience the work of Michael Petry, an installation-based conceptual artist who draws inspiration from art history, mythology and contemporary culture. While Petry is not traditionally associated with the studio glass movement, his creative sensibilities are stimulated by the medium of glass in monumental works. Palm Springs Art Museum, McCormick Gallery, 101 Museum Dr., Palm Springs. Through July 29. \$11-\$13. (760) 322-4800. psmuseum.org.

ENTERTAINMENT

THURSDAY, MAY 10

TOTEM

Cirque du Soleil performers trace the fascinating journey of the human species from its original amphibian state to its ultimate desire to fly. Characters evolve on stage evoking a giant turtle, the symbol of origin for many ancient civilizations. Inspired by many founding myths, the story unfolds through visual and acrobatic language, the evolutionary progress of species. A cast of 53 artists from 18 countries includes a hoops dancer, roller skaters, acrobats, unicyclers and a juggler of luminous orbs. Through May 13. \$49-\$149. Under the Grand Chapiteau, Del Mar Fairgrounds, 2260 Jimmy Durante Blvd., Del Mar. cirquedusoleil.com.

CHICAGO

This tale of greed, murder, corruption and show biz is filled with hit songs like "All That Jazz," "Cell Block Tango" and "Razzle Dazzle. Christie Brinkley makes her highly anticipated Broadway tour debut reprising her killer role as Roxie Hart. San Diego Civic Theatre, Third and B St., 1100 Third Ave., downtown San



Diego. Through May 13. Prices vary. (619) 570-1100. broadwaysd.com.

THE FLOWER FIELDS AT CARLSBAD RANCH

Giant Tecolote Ranunculus flowers bloom, transforming the rolling hills of North San Diego County into a spectacular and coordinated display of natural color and beauty. Explore 50-acres including the oneacre Orchid Showcase and the 4,000 sq. ft. Paul Ecke Jr. Family Barn designed to recall even more of a ranch setting. The Flower Fields at Carlsbad Ranch, Paseo Del Norte, Carlsbad. Through May 13. \$10-\$11. (760) 431-0352. theflowerfields.com.

STEPPING OUT

In this raucously funny musical, eight tap students present a huge tap extravaganza that they have worked on for eight weeks while developing their skills and overcoming their inhibitions. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Dates vary through May 20. \$44-\$47. (888) 802-7469. welktheatre.com.

FRIDAY, MAY 11

A CHORUS LINE

Based on the true stories of Broadway dancers taped in two all-night sessions. The musical features "What I Did for Love" and "One." Plummer Auditorium, 201 E. Chapman Ave., Fullerton. Thurs.-Sun. through May 27. \$22-\$56. (714) 589-2770. 3dtshows.com.

SENSE AND SENSIBILITY

The death of Mr. Dashwood leaves his second wife and three daughters in dire financial circumstances. The lack of fortune affects the marriage ability of both practical Elinor and romantic Marianne. Can love find a way to transcend class, status and reputation or will hardship thwart a happy ending for both the sister who is "all sense" and the one who is "all sensibility?" LifeHouse Theater, 1135 N. Church St., Redlands. \$14-\$18. Weekends through May 13. (909) 335-3037 ext. 21. lifehousetheater.com.

TICKLED PINK

Dreaming of a dancing career on Broadway, Mindy Solomon moves to New York, but events soon force her to rethink her grand plan. The play is an insider's viewpoint of the world of stand-up comedy, and a touching tale of love, loss, female friendship and forgiveness. The Laguna Playhouse, Moulton Theatre, 606 Laguna Canyon Road, Laguna Beach. Through May 20. \$30-\$45. (949) 497-2787. lagunaplayhouse.com.

OREGON BALLET THEATRE

The classically based repertory ballet company will dance the works of George Balanchine, William Forsythe, Lar Lubovitch, Christopher Wheeldon, Trey McIntyre, Jerome Robbins, and Christopher Stowell. Old Town Temecula Community Theater, 42051 Main St., Temecula. Weekends through May 12. \$20-\$25. (866) 653-8696. temeculatheater.org.

SATURDAY, MAY 12

MACHIAVELLI

When the dangerous de Medicis take control of Florence in 1524, Machiavelli does all he can do to circumvent the vain Guliano de Medici and his war-mongering nephew

Lorenzo. Put into exile, Machiavelli finds inspiration to write The Prince, and becomes the prototype of modern power politics, keeping his friends close and his enemies closer. Riverside Community Players, 4026 14th St., Riverside. Through May 27. \$15-\$18. (951) 369-1200. riversidecommunityplayers. com.

NOBODY LOVES YOU

When Jeff, a young grad student, joins a reality television show to try and win back his ex, he unexpectedly meets a girl who might be the love of his life. But when seduced by the adulation of his fans, Jeff must decide what is more important – fame or love? The Old Globe Theatre, 1363 Old Globe Way, Sheryl and Harvey White Theatre, Balboa Park, San Diego. Through June 17. \$29-plus. (619) 234-5623. theoldglobe.org.

NATURESCAPE-IN-A-BOX WORKSHOP

NatureScapes are yards and landscapes that provide healthy habitat for birds, butterflies and other wildlife. Nature-friendly landscaping helps conserve water, reduce pollution runoff and may even save time and money on maintenance. Includes composting workshop. South Bay Botanical Garden's Composting Site, Southwestern College, 900 Otay Lakes Rd. Chula Vista. Free to Chula Vista residents. Reservations (619) 409-3893.

SUNDAY, MAY 13

HANDS ON A HARDBODY

When an auto dealership in Longview, Texas, launches an endurance contest, ten economically strapped strangers embark on a journey that puts their hearts, minds and bodies to the test. The contestant who keeps at least one hand on a brand-new hardbody truck the longest gets to drive it off the lot. La Jolla Playhouse, UCSD Campus, Mandell Weiss Theatre., 2910 La Jolla Village Dr., La Jolla. Through June 10. \$30-\$60. (858) 550-1010. lajollaplayhouse.org.

THE SCOTTSBORO BOYS

Based on the notorious "Scottsboro" case of the 1930s, this inspiring and shocking story tells of the nine unjustly accused African American men whose lives would eventually spark the Civil Rights Movement. The Old Globe Theatre, 1363 Old Globe Way, Donald and Darlene Shiley Stage, Balboa Park, San Diego. Through June 10. \$39-plus. (619) 234-5623. theoldglobe.org.

RESPECT: A MUSICAL JOURNEY OF WOMEN

Through the lyrics of Top 40 songs, "Respect" tells the story of women in the 20th century. The popular, high-energy musical combines excerpts from 60 songs with women's personal stories of struggle from codependent to independent and from being the property of their husbands to presidents of corporations. The Lyceum Theatre, 79 Horton

44 LIFE AFTER 50 MAY 2012

VOLUME 41 / NUMBER 19 DIEGO MAY 10, 2012

THEATER

THEATER LISTINGS

The Scottsboro Boys
The Old Globe Theatre presents the 12-Tony-nominated musical - lyrics and music by John Kander and Fred Ebb - about unjust

rape charges against young African-American men in 1930 Alabama. Susan Stroman directed. OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS AND FRIDAYS, 2PM AND 8PM SATURDAYS, 2PM AND 7PM SUNDAYS, 7PM TUESDAYS AND WEDNESDAYS, THROUGH JUNE 10.



The Old Globe stages 12-time Tony nominee Scottsboro Boys through June 30.



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SAN DIEGO MAGAZINE / MAY 2012 / THINGS TO DO: MAY 22 - 26



Things to Do: May 22 - 26

The Beach Boys, Hugh Laurie and more!



tweet







May 22:

You know him as Dr. House, but on stage at the Belly Up, he's Hugh Laurie. Watch him bring down the "house" (ouch) by singing the blues. \$50 and up.

May 23:

See the Old Globe's Scottsboro Boys, with music and lyrics by Kander and Ebb - and choreography by Susan Stroman!

May 25:

The quintessential California band, the Beach Boys, reunite for their 50th anniversary, bringing "Good Vibrations" to the Cricket Wireless Amphitheatre. \$45.50 and up.

May 26:

At the Tijuana Estuary in Imperial Beach, a free guided Nature Walk introduces guests to all the wildlife that abounds in the South Bay.

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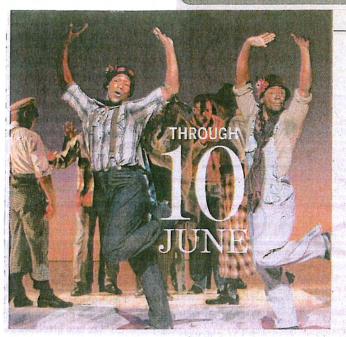
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U-T SAN DIEGO | SUNDAY • MAY 13, 2012

SPOTLIGHT



"The Scottsboro Boys"

Old Globe Theatre

7 p.m. Tuesdays-Wednesdays (plus 2 p.m. May 30); 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays (no matinee June 2). Donald and Darlene Shiley Stage, 1363.Old Globe Way, Balboa Park. \$39-\$103 (subject to change); (619) 234-5623 or theoldglobe.org.

The adventurous and unsettling musical about a real-life legal travesty from the 1930s uses conventions of the old minstrel shows to drive home themes of racial prejudice. "Scottsboro" had a short, rocky run on Broadway, but at the Globe, the show's excellent cast and original director-choreographer Susan Stroman give new life to this worthy work.

JAMES HEBERT • U-T



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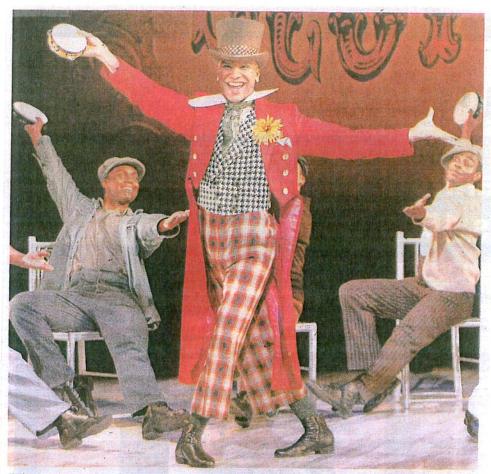


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Jared Joseph as Mr. Bones (center) with Shavey Brown as Willie Roberson and Clifton Duncan as Haywood Patterson in "The Scottsboro Boys" at the Old Globe. HENRY DIROCCO

PLAYBILL

Critic's Choice

"The Scottsboro Boys": This daring, unsettling and deeply affecting musical — the last by the great team of Kander and Ebb ("Cabaret," "Chicago") — re-imagines a real-life legal travesty visited on nine black youths in 1930s Alabama. The beautifully acted show (directed and choreographed expertly by Broadway's Susan Stroman) subverts old minstrel-show conventions to demonstrate how festering prejudice enabled an appalling injustice—one that eventually inspired the civil-rights movement. (Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through June 10. (619) 234-5623, theoldglobe.org. Tickets start at \$39.

self-serious (though humor-laced) examination of complex social issues. The play, in its Southern California premiere, earns points of its own for grappling with delicate matters of race, class and the agonizing choices women often face over careers and motherhood. Still, the way those issues cause friction among the story's quintet of diverse Southern moms (gathered for their daughters' Scout campout) can border on the contrived at times. And while the actors have an intuitive feel for the piece's humor, there's a sense they're compensating for the play's artifice by straining for a dramatic pitch that isn't in the script. (Hebert) Lamb's Players Theatre, 1142 Orange Ave., Coronado. Through May 27. (619) 437-6000, lambsplayers.org. \$26-\$60.

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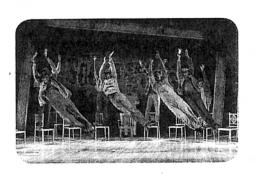


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CALENDAR SAN DIEGO

SAN DIEGO **NOW**

JUNE 1-14, 2012



FRIDAY 06/01 - 06/10

THE SCOTTSBORO BOYS - DATES & TIMES VARY

At the Old Globe. This daring and wildly entertaining new musical, directed by five-time Tony Award winner Susan Stroman, explores a pivotal moment in American history with arresting originality, innovative staging and a breathtaking score. Based on the notorious "Scottsboro" case of the 1930s, this inspiring and shocking story tells of the nine unjustly accused African American men whose lives would eventually spark the Civil Rights Movement. 619.234.5623 / oldglobe.org

FRIDAY 06/01 - 06/17

NOBODY LOVES YOU DATES & TIMES VARY

At the Old Globe. A funny and irreverent World Premiere musical romantic comedy! Filled with

tuneful pop songs, Nobody Loves You takes audiences on a hilarious behind-the-scenes ride through reality television and into real life. When Jeff, a philosophy grad student, joins a dating show to win back his ex, he breaks all the rules and tries to blow the game wide open – until he meets Jenny. In a world where every kiss is staged for the cameras, can two people find a real connection?

619.234.5623 / oldglobe.org

WEEKLY ENTERTAINMENT GUIDE

U-T | AN EDITION OF U-T SAN DIEGO MAY 31-JUNE 6, 2012

PLAYBILL

Critic's Choice

"Nobody Loves You": This worldpremiere musical set in the world of reality TV gets a lot of good laughs out of its clueless characters and gleefully over-the-top songs. The romantic comedy by playwright Itamar Moses ("The Four of Us," "Back Back Back") and composer Gaby Alter ("Band Geeks!") may plink at some easy targets and conclude without a whole lot of consequence, but the trip it takes to the most ridiculous fringes of reality-land still can be a blast to witness. (Hebert) Sheryl & Harvey White Theatre, 1362 Old Globe Way. Balboa Park. Through June 17. (619) 234-5623, theoldglobe.org. Tickets start at \$29.

"The Scottsboro Boys": This daring, unsettling and deeply affecting musical — the last by the great team of Kander and Ebb ("Cabaret," "Chicago") - re-imagines a real-life legal travesty visited on nine black youths in 1930s Alabama. The beautifully acted show (directed and choreographed expertly by Broadway's Susan Stroman) subverts old minstrel-show conventions to demonstrate how festering prejudice enabled an appalling injustice—one that eventually inspired the civil-rights movement. (Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through June 10. (619) 234-5623, theoldglobe.org. Tickets start at \$39.



The world-premiere musical "Nobody Loves You" runs through June 17 at the Old Globe Theatre. HENRY DIROCCO

WHAT'S GOIN' No June Gloom on the Arts Scene

by eileen sondak • nsondak@gmail.com

There's no June gloom hovering over the local entertainment scene. The Old Globe is ready to launch its summer season on the Festival Stage with a three-play repertory. Broadway-San Diego is bringing back Broadway's biggest blockbuster, "Wicked." The La Jolla Playhouse is putting the finishing touches on the West Coast premiere of "Blood and Gifts." Symphony Pops is tuning up for summer. The Lamb's will unveil a new musical, and the La Jolla Symphony and Chorus features Steven Schick conducting a world

Broadway-San Diego has to send "The Addams Family" packing after its June 3 performance at the Civic Theatre, but coming June 20 is "Wicked," another family-friendly musical that has garnered 35 major awards. This story of the Wicked Witch of the West (well before Dorothy showed up in the Land of Oz) is clever and wickedly entertaining. This must-see musical will remain at the Civic through July 15.

The La Jolla Playhouse will present "Blood and Gifts" June 12-July 8. This spy story takes place during the Soviet Afghan War in the 1980s and offers a slice of historical fiction laced with black humor. The Playhouse also continues to show off "Hands on a Hardbody," a new musical by Pulitzer Prize-winner Doug Wright. This Playhouse-commissioned work is about a publicity stunt

The La Jolla Playhouse will present "Blood and Gifts" June 12-July 8. This spy story takes place during the Soviet Afghan War in the 1980s and offers a slice of historical fiction laced with black humor. The Playhouse also continues to show off "Hands on a Hardbody," a new musical by Pulitzer Prize-winner Doug Wright.



that turns into a battle of wills. "Hands on a Hardbody" runs through June 10 at the Mandell Weiss Theatre.

The Old Globe will begin its Shakespeare Festival June 3, when the outdoor Festival Stage features three plays in rotation through Sept. 30. The Bard's "As You Like It," one of his most beloved comedies, will alternate with "Richard III," a portrait of one of the most diabolical villains in all of literature. The only non-Shakespeare play on tap is "Inherit the Wind," the powerful courtroom drama that pits two great lawyers against each other in a case loosely based on the real-life Scopes Monkey Trial.

The Globe's production of "Nobody Loves You," a musical comedy directed by Michelle Tattenbaum, remains ensconced at the White Theatre through June 17. The funny and irreverent show is about the search for real love on the set of a reality TV show. Meanwhile, the Globe's Main Stage is still delivering the goods with "The Scottsboro Boys," a daring musical with music and lyrics by Kander and Ebb, and direction and choreography by Susan Stroman. This shocker, based on the notorious case of nine unjustly accused African American men in the 1930s, will close June 10.

The Lamb's will take audiences on an exotic voyage to a South Seas island in its new musical titled "Joe vs. The Volcano." The show focuses on a young man who rediscovers life and learns about love on this adventure. The musical opens June 8 and will continue at the troupe's Coronado home through July 29. Fans of "MixTape" will be pleased to know that long-running show will continue through July 8 at the Lamb's downtown theater in the Horton Grand.

Cygnet Theatre's "Dirty Blonde" is still going strong at the Old Town Theatre. The play centers around an aspiring actress who admires Mae West. She shares that devotion with a film librarian, and together they find self-confidence and romance. The show (set to run through June 17) features musical numbers and flashbacks into the life of the "Red Hot Mama."

The San Diego Symphony will kick off the Summer Pops Season June 23, with its Tux 'n' Tennies Gala. This year, it will be a tribute to the



Beatles. June 29-July 1 is "Star Spangled Pops," with Marvin Hamlisch on the podium and a spectacular display of fireworks in the air.

The San Diego Mainly Mozart Festival starts the month June 1-2 with Ida Levin and Marie Berard on violin, as the group performs works by Verdi, Brahms, Mozart and others at the Neurosciences Institute. June 6, the orchestra returns to the Balboa Theatre for a program that includes Tchaikovsky and Haydn, followed on June 9 by James Ehnes on violin, performing Schubert, Bach and others. Mainly Mozart will perform June 10 in Rancho Santa Fe. The series continues June 12, 14 and 16 with works for harp, oboe and piano. Cellist Lynn Harrell and pianist Anne-Marie McDermott will perform works by Beethoven June 22-23 at the Neurosciences Institute.

The La Jolla Symphony will feature Maestro Steven Schick conducting The Russian Composer, a brand new piece by Igor Korneitchouk. Also on the program, set for June 9-10, are works by Barber and Stravinsky. Pianist Aleck Karis is guest artist.

The North Coast Repertory Theatre is celebrating the genius of Harold Pinter with "Two by Pinter: 'The Lover' and 'The Dumb Waiter.'" The pair of plays, directed by David Ellenstein, will remain at the troupe's Solana Beach home through June 17. These are two of the early one-acts by this master playwright, and they represent a rare treat for theater-goers.

San Diego Repertory Theatre's Lyceum Theatre continues to offer "Respect: A Musical Journey of Women." The revue examines 20th century women through 40 songs and will remain on stage until June 24.

Christian Community Theatre will show off some of San Diego's most talented seniors in its "Senior Follies" show June 21-24 at the Lincoln Performing Arts Center.

San Diego Musical Theatre will feature the critically acclaimed "Rent" at the North Park Theatre June 22-July 8.

Moonlight's summer season at the Moonlight Amphitheatre opens June 27 with "Legally Blonde." The musical will remain in Vista through July 14. ❖





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Performing Arts

③ FEATURES **④** HIGHLIGHTS **④** PROGRAM **●** INFORMATION



The Scottsboro Boys スコッツボロ ボーイズ

公民権運動に火をつけた 1931 年の事件 重厚な素材をコミカルなバラエティに

母&母 1931 年にアラバマ州で起きた「スコッツボロ 事件」を素材にしたミュージカル。貨物列車の中で 白人襲撃事件が発生。白人男性が列車の外に突き 落とされ、2人の白人女性がレイプされたという。列 車に乗っていた13歳~20歳の黒人9人を容疑者と して逮捕。医学的根拠も乏しいまま、全員白人の陪審 員により、最年少の黒人を除く8人に死刑が宣告される。 素材は重厚だが、ステージは陽気でコミカル。黒人が白

● THE GLOBE THEATRES (Old Globe Theatre), 1363 Old Globe Way, Balboa Park / ☎ 619-239-2255 (T)。 期間 — 4/29 (日) ~ 6/10 (日)。 チケット — \$39 ~ \$103 (一般)。 www.oldglobe.org

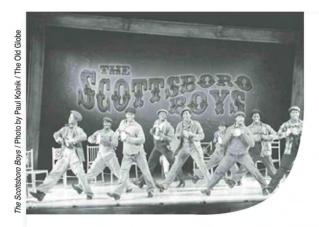


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Publishing Date: April 16, 2012
Circulation: 10,150

Page Number: 32

Article Size: 18 sq inch Ad Value: \$329.57

Page 1 of 1



The Scottsboro Boys スコッツボロ ボーイズ

黒人青少年の不当裁判を素材にしたミュージカル

- ●&⑪ 1931 年にアラバマ州で起きた「スコッツボロ事件」を素材にしたミュージカル。貨物列車の中で白人襲撃事件が発生。白人男性が列車の外に突き落とされ、2人の白人女性がレイブされたという。列車に乗っていた13歳~20歳の黒人9人を容疑者として逮捕。医学的根拠も乏しいまま、全員白人の陪審員により、最年少の黒人を除く8人に死刑が宣告される。素材は重厚だが、ステージは陽気でコミカル。黒人が白人に扮する「ミンストレル・ショー」に注目。
- lackbox THE GLOBE THEATRES (Old Globe Theatre), 1363 Old Globe Way, Balboa Park / lackbox 619-239-2255 (T)期間—4/29 (日) \sim 6/10 (日)。 チケット—\$39 \sim \$103 (一般)。 www.oldglobe.org