

Four Rivers Charter Public School's
Ninth Grade *presents...*



Four Rivers Public Charter School
248 Colrain Rd., Greenfield, MA 01301
413-775-4577



Directed by
Disa Pratt

Written by Reginald Rose

June 5 and 6, 7:30 pm
at the Guiding Star Grange
Chapman Street, Greenfield, MA

Dedication



The Four Rivers Charter Public School ninth grade class dedicates this production of *Twelve Angry Jurors* to all those who have fallen victim to an unfair trial.

Proceeds from the production will go to the **Franklin County Bar Association, Bar Advocates for Children**. The Bar Advocates for Children program provides consultations, education and representation for about 50 people under 18 each year. Referrals are based on need. This program ensures that young people who otherwise may not have the opportunity can receive a fair trial. The Bar Advocates for Children is a worthy and appropriate recipient for the proceeds of our justice expedition.

SPECIAL THANKS!

Ms. Newman and the 9th Grade would like to thank the following people for helping to make the drama and justice expedition a success: Attorney Ed Berlin, Terri DeGraffe, Susan Durkee, Bryan Harvey, Judge Herbert Hodos Jean Johnson, Judge Jaques LeRoy, Victoria Palmer, Jessica Otis, Disa Pratt, Attorney David Roulston, Harlan Smith, Andy Stenson, Steve Winters and all the parents and volunteers who helped with the millions of details involved!

MORE on last page...

Welcome to our show!

Welcome to
the Four Rivers Charter Public
School Ninth Grade
production of
Twelve Angry Jurors
DIRECTED BY DISA PRATT
Original television script written as *Twelve
Angry Men*, by Reginald

We have spent many long hours to perfect this play, chosen in response to our social studies research into systems of justice and our English studies of drama. Thus with collaboration between parent Disa Pratt and humanities teacher Lily Newman, our expedition led us to produce the play ourselves. This seemingly timeless story addresses questions of equity in trials, one of the essential questions in our justice investigation of this expedition.



We hope you enjoy the show!

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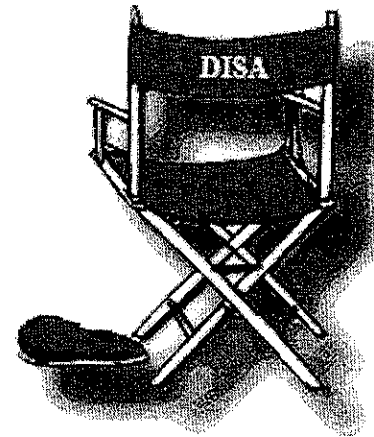
Leonard Peltier, 13



Encore, 15



From The Director...



As a Four Rivers Charter Public School parent, director **Disa Pratt** is thrilled to bring her acting and directing experience to the students for this 9th grade drama and justice (*Beyond Drama*) expedition production.

In her words...

“Twelve Angry Jurors was a hugely ambitious project for the ninth graders, and I am incredibly proud of the job that each and every one of them has done. For many of them it is their very first acting experience, and it has been wonderful watching them grow in their roles.”



Twelve Angry Jurors

A Summary

Originally *Twelve Angry Men* was written by Reginald Rose. It is being performed tonight by the Four Rivers Charter Public School, directed by Disa Pratt, in an adaptation called *Twelve Angry Jurors*. We changed the "men" to "jurors" to include both men and women.

The play is about a teenage boy accused of murdering his own father. In ninety degree heat, a divided jury must determine his fate. Here begins a vigorous debate revealing age-old stereotypes and the inequities of the trial. One particular juror strives to tip the scales of justice. Will she be able to change the minds of the eleven other jurors?

Watch closely for the details of this grueling debate, as tempers flair and are pushed to the limit, climaxing with an unexpected twist.

Performance Outline

Acts One and Two:

In the beginning of the play, jurors reveal the idiosyncrasies of the case, their characters, and take preliminary votes.

Intermission:

Please take advantage of all of the wonderful refreshments provided by the Four Rivers Charter Public School. Proceeds will benefit the Franklin County Bar Association in support of justice. Take a trip to the bathroom or step outside for a quick breath of

Act Three:

Finally, in the concluding act of this play, jurors rehash evidence and make a new and surprising conclusion.

The Man Behind the Play

By Rebecca

One of the greatest television playwrights of all time was Reginald Rose (1920 - 2002) who wrote *Twelve Angry Men/Jurors*. Born in New York City, he incorporated diverse ideas into the plays, teleplays and shows that he wrote. Some of these include *Dear Friends*, *The Defenders*, *Thunder on Sycamore Street*, and *Crimes in the Streets*.

Herein, he tackled controver-



sial and varied social issues. In *Thunder on Sycamore Street*, an African American man played one of the central characters. Studio One forced Rose to change the man's role to an ex-convict. This type of censorship prevented him from touching the most sensitive areas of American social life. Despite this, he still distinct and compelling characters and stories.

Over many years in the business, Rose won several awards: four Emmys in 1954, 1962, 1963, and 1968; the Academy Award; Mystery Writers of Edgar Allen Poe Award; and the Berlin Film Festival Golden Berlin Bear Award in 1957. He was also awarded the Writers Guild of America Award in 1960 and Writers Guild of America Laurel Award in 1958 and 1987. Even after death, the legacy of his work lives on, and in addition to our production, watch for a new film version of *Twelve Angry Men* coming soon.

Cast and Crew

Directed by.....	Disa
Stage Manager.....	KC
Guard.....	Bobby Falco
Foreperson.....	Mandi
Juror #2.....	Scarlett
Juror #3.....	Emma
Juror #4.....	Emily Ma
Juror #5.....	Dominic
Juror #6.....	George
Juror #7.....	Rachel
Juror #8.....	Sarah Brown
Juror #9.....	James
Juror #10.....	Kyle
Juror #11.....	Alyssa
Juror #12.....	Evan

Committee

Public Relations	Play Bill	Editors	Set Design
Sara	Mandi	Kendra	Kyle
Morgan	Bobby	Goerge	Scarlett
Rachel	JR	Wes	Kate
Dominic	Ed	Kyle	Caitlin
Ashlei	Becka	Sarah	Evan
Eli	Eli	Rachel	Alyssa
Jesse	Emma	KC	Sean
Hannah	Max		James
	Emily		

C A S T B I O S



Disa started acting at age 13, competed several times in the Massachusetts High School Drama Festivals, and continued acting at college in Boston. She also attended the Academy of Dramatic Arts in Pasadena, CA and acted for several years in Los Angeles. Last year, Disa directed the first play production at Four Rivers Charter Public School, a one act play called *Story Theater*. Disa is very grateful for the assistance of Jessica Osit, who provided assistance and co-direction on several rehearsals.



James, Juror 9, was born in Northampton, MA but moved to Greenfield, about three years ago. This is the first play he has acted in. He really enjoys acting and it's never stressful for him. The type of music he likes is heavy and classical rock. He really likes movies, especially Japanese animation, comedy, horror, and sword-fighting action movies.

Alyssa, Juror 11, is 15 years old and lives in Greenfield, MA. She has two brothers and some pets. Her best friend is Allissa Greenough. Alyssa was in a musical called *Joseph and the Amazing Technicolored Dream Coat* during the summer before she entered 7th grade. She likes to play guitar and draw cartoons.



Evan, Juror 12, is 14 years old. He lives in Greenfield, MA and his hobbies include drawing original comics, sketching stuff, listening to music, and writing songs. He has been in two other plays. One was *Story Theater*, also directed by Disa Pratt when he was in 8th grade. The other was *Alphabet Clowns* when he was in 4th grade and he played the lead role.

Scarlett, Juror 2, is 15 years old and lives in Greenfield, Massachusetts. She has participated in many school plays in the past. Scarlett enjoys playing soccer, snowboarding, listening to music, and watching movies. Scarlett also loves white rice, hugging trees and collecting rocks of all types. At least that's what Alyssa says.



Amanda Foreperson, is 15 years old and a freshman in high school. She loves creating her own dances to songs and enjoys working with computers and new programs. Amanda has a cat named Skillet who is named after a band she likes. This is her first serious play. "Go all other actors!" says Amanda.

Dominic, Juror 5, is 15 years old and lives in Greenfield, MA. Playing a role in *12 Angry Jurors* is not his first acting experience. Dominic participated in multiple plays when he was a younger child. Acting is kind of a hobby for him, and most recently he took up soccer as well. Dominic hopes you enjoy the show!



Emma, Juror 3, is 15 years old and this is her first year at Four Rivers Public Charter School in Greenfield, MA. In 8th grade she acted in seven short plays as well as writing, directing, and casting her own play. She enjoys all aspects of theater, reading, watching movies, listening to music, and writing.



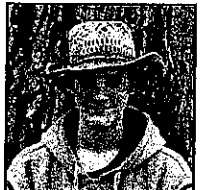
Rachel, Juror 7, loves musicals. However, she thinks *12 Angry Jurors* is pretty cool too. She loves acting, dancing, hanging out with her friends, and playing guitar (which she can play six songs on now!). Rachel also wishes she could sing. "Enjoy the show!" - Rachel Becker

Emily, Juror 4, is 15 and has been in several productions, mostly at her church. Emily lives in Greenfield, MA with her parents and two siblings. She enjoys school for mostly the social aspect *wink* *wink* and English and social studies. She enjoys reading, friends and photos of musicians.



Kyle, Juror 10, is 14 years old. This is his second year at Four Rivers and he lives in Greenfield, MA. He likes biking, playing guitar, writing, drawing, and petting small furry animals. In his free time Kyle watches funny movies and plays tricks on his dog like pretending to throw a ball but not really throwing it. Last year he also acted in *Story Theater*.

George, Juror 6, is 14 years old and he lives in Greenfield, Massachusetts. He used to have a fluff of hair on his head. He likes games and is told he is funny. The last time he acted was in 3rd or 4th grade in a production of *Snow White and the Seven Pieces of Pie* and his cheek got all slimy!



Sarah, Juror 8, loves her part because she basically is her character anyway. *12 Angry Jurors* is her first real play and she is super duper excited. She would like to thank everyone who spent endless hours helping her memorize her lines. She spends her days dreaming of meadows and sheep. I will be able to be on a real jury in four years!

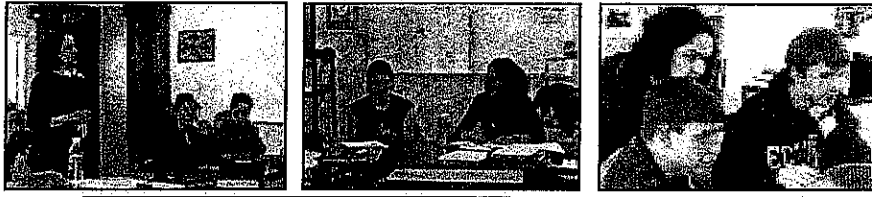


Bobby Falco-Killoran, Guard, is 15 years old. This is Bobby's first year at Four Rivers in Greenfield, MA. He lives in Orange, MA and his interests include playing guitar, being outdoors, hanging with friends, and staying active. This is his fourth try at acting in a play. Bobby performed in *Annie Jr.*, *Fiddler on the Roof*, and *Three Wise Men*.



Writing Workshop

For three weeks of February, the Four Rivers 9th grade participated in a creative writing course led by Natalie Harris. During this time, students cranked out writing exercises to the point of blistered fingers. It was tough but we learned how to broadly expand the simplest of ideas with creativity and according to specific guidelines. The focus was on active voice, detailed, thoughtful and relevant descriptions that bring characters life, enhancing our understanding of them. We also worked on careful revisions. These activities led to a piece involving a character from Twelve Angry Jurors, where a juror's connection to a particular object reveals elements of his or her character.



The Knife of Juror Number Three
By Max

Juror number three carries a knife in his pocket. It is never on display. It is hidden, and he doesn't take it out often. The knife is small and fits easily in his palm. He has had it for many years and keeps it for his own "reasons." Because of the knife, he doesn't take the airplane anywhere. He fears it will be taken from him, regardless of the guarantee that he'll get it back after the flight. Normally he is not sentimental about anything. He takes most things for granted, and what he throws away is almost proportionate to what he acquires.

He frequently practices thrusts and slashes with the knife when he is alone. He holds the knife in such high regard because it saved him in his youth. The attackers' knife he left, for he felt that since it had proven the lesser in the fight, his knife was the greater of the two.

Juror number three believes that knives are instruments of anger and are only used as tools of death. Because of this belief, he only uses his knife for such purposes. He makes the mistake of forgetting that the knife does not kill; it is the person wielding it. He thinks that since it is a killing device, it must only be used in that way. He does not think of any productive uses for it, and is corrupted by its stereotype.

His stereotypical opinion is partly due to the neighborhood he grew up in, where he was frequently subject to violence and crime. He obtained the knife in a nearby store when he was in his early teens. In return for the knife, he gave the store an emptier shelf. He blames the knife for his anger and sees it as the source of his chaotic nature. The truth is, Juror number three is seeing his own reflection in the blade as he polishes himself for hours on end.

The Note
By Kyle

I left my son a note reminding him to make himself at home. I walked out the front door, making my way to the courthouse for the seventh trial day of an obviously guilty eighteen-year-old. Two blocks north and one block east—I was in the courtroom. After another hour of proceedings, it was time to put the kid to death. All the jurors walked into the jury room sure of the kid's guilt, ready to send him to the chair.

For the first few minutes we milled around the room aimlessly, getting to know our fellow decision-makers. There was one man, number four, who seemed like the guy to know. He didn't have much to say when I told him about my son and his picture, which I always carry in my pocket. I've never understood his silence. There are so many people that just don't care about your kids.

Once the foreman was ready, we got underway. It was an outrage early in the decision. There were bleeding hearts all around me, bleeding all over the room with emotional blocks to the case. It was one of the "Oh, he's poor and should be pitied" groups. Those sort of people disgust me with emotions that only cloud their minds. He was guilty and I told them so. Ignoring my blunt, realistic statements, they continued with the emotional crap. They went on about how he was too young and had been hit so many times. It disgusted me.

I was so angry I spit out the story of my son and our fight. He had run from a fight, and how ashamed I was! I told them how I hit him until he was no longer afraid

of my fist. Then, in my rage, I recalled the fight we had when he hit me. Those kids today, they're good for nothing scoundrels!

From that point on it all went downhill for me. Each and every jury member was swayed one by one until I was the only outraged man left standing for what was right. This kid had to be punished. He had killed his father; all the evidence proved that. And he was a good-for-nothing rogue! They all just looked at me. That's when I took out the picture of my son again. They all saw it. Kids, they're good for nothing! They just tear your heart out! That's what I told them.

But then it hit me like a ton of bricks. Kids aren't good for nothing. I am. It wasn't my son's fault, what happened between us. I treated him terribly and he broke under my blows. This boy did not kill his father. I had killed my son and blamed it on him. It was my own conscience on trial. I broke down.

Later, after the judge heard our verdict and we all left the courthouse, I went home. I sat in my armchair staring at the picture with its taped tear. I realized for the first time how attached I was to it. It was the only tie I had with my son since our last fight. I needed it or I would've lost him forever. The smiles on our faces reminded me that we had something once. I never would have seen that if it weren't for the jury and my anger. I felt so ashamed of my actions. This picture would never leave my side.

In this moment I gave up drinking and smoking. I no longer had any reason to drown my anger and fear. The torn edges and jovial faces in the picture saw my tears that night. When I was done pouring out my years of anger onto taped up faces, the ink had run off the picture and onto the floor. Then I picked up the phone, prepared to fix the part of my life that only the tape on this picture had kept together for so long.

Good Old Memories
By Kendra

Oh those long warm summer days lost in childhood; how I miss them. How I miss playing simple games of street hockey, baseball, football, and others. How I miss swimming in the gangs' secret waterhole, though all know of it. Today would've been the perfect afternoon for such childish activities, but instead I was stuck in a courthouse with jury duty. It was quite a compelling case. I hope the boy is released.

Instinctively my hand creeps to my left pant pocket, my fingers blindly seeking out that beloved possession. They strike gold and I grip the smooth plastic tightly, pulling it out into the fading light.

Looking at it now I know it appears as nothing special. It's just a simple lanyard which I made at summer camp one year. I worked all week on that key chain. All week. I faintly remember almost giving up and retiring into the swimming pool. How refreshing that cool water had sounded as my comrades splashed in the pool. I grew weak, but knowing what lay ahead I continued on in determination.

My teacher was so proud, as was I, when I flaunted my finished piece. That day I beamed with happiness; nothing in the world could bring me down. Nothing. From that day onward I've never left a project unfinished. Oh summer camp, good times. Good times I miss with a wistful pain but never again will I experience such bliss.

It's sad really; my little woven bundle is fading. The colors which create its intricate detail are not as vibrant as they used to be, the deep sea blue, the earthy orange, and the night black. They've all faded, just as I have over these many years. Still, both of us carry glorious memories of time passed--memories we shall never forget. Never.

WHAM! Suddenly a youthful boy clips my body with his bicycle. He almost knocks me to the ground but I manage to retain my balance. Once I steady myself, a realization strikes me. I dropped my lanyard. Hastily I bend down to retrieve it, only I feel I cannot get to it. I feel constricted but reach blindly for my treasure. Everyone around me has increased speed, yet I have slowed.

With my awkwardly hesitant dip towards the walkway, I feel almost completely in control and insanely out of control at the same time. It's as if someone else had a remote and I was the toy. I am powerless. I cannot direct my own forced movement or my stuttered breath. All feels strange and unreal. I can do nothing to cease this recent madness. Nothing. It is like my controller mocks my old age, mocking the fact I lost my lustful youth years ago. Just mocking. It is all a mock-infested joke.

At last I clench my lanyard into a tight ball within my fist. However, as clumsy as I am, I again drop my precious jewel. All I can do is watch it fall in bewildered amusement. It's as if I want it to drop, but then I do not. I do not actually want to see my gleaming gem upon that dirt-infested ground...do I?

As it falls I listen attentively, waiting for the sound it will make upon hitting the Earth. I hear a faint tap...tap. It sounds hollow. Brittle. It sounds as if it were going to break. The ancient key chain probably will break soon from age. I wonder if I too will soon break--I am just as ancient and maybe a little more.

I am just a frail old man with a youthful lanyard past its golden years, although I shall treasure it just the same. May we decompose in a pile of wrinkled flesh and gooey plastic! May we hold dear our darling memories forever still! May we live on in time as time lived on in us so we may be remembered still after time has ceased for both of us.

In-Depth Investigation:

For this in-depth investigation, we researched the Cold War to gain insight into how culture and politics in the 1950's influenced and appears in our play, *Twelve Angry Jurors*. Students chose a topic of interest, ranging from culture and media to McCarthyism, war tensions and territory. We compiled this information in booths, making connections to *Twelve Angry Jurors*.

At the movies news updates were shown before the picture started

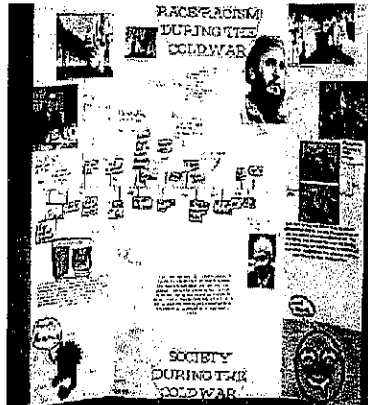
Major news during cold war: Civil Rights Movement, JFK assassination in 1963, Castro taking over Cuba

Most TV shows (Leave it to Beaver, Father Knows Best) showed the "perfect family" and had no mention of the cold war

Men were considered the stronger sex, while women were expected to be good mothers



Booth by Bobby Falco-Killoran



Booth By Ed Douville and JR Harvey

Senator Joseph McCarthy began communist witch hunts circa 1950

Under his influence, McCarthyism was against religious freedom, and thought communism was evil

Joseph McCarthy ended many Hollywood careers with communist accusations

Edward Murrow exposed McCarthyism as insane in the TV show See it Now

Cold War Info Fair

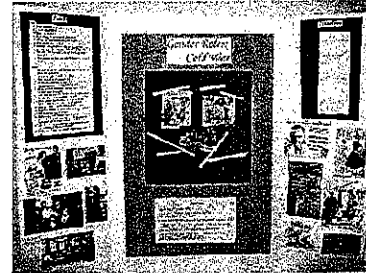
Many people were still running around looking for glue, frantically trying to put together the pieces of their booths as the deadline crashed down on us, but we successfully held an information fair for the entire class to learn about what others researched. It was an educational experience that gave us insight into possible motives behind the emotions and actions of the jurors in the play.



Booth by Rachel Palmer



Booth by James Woodbury



Booth by Autumn Johnson

First Peanuts strip: 1950

TV quiz shows found to have pre-determined results: 1959

Birth of Rock-n-Roll with Elvis and other popular musicians like Johnny Cash and Buddy Holly

First atomic bomb launched: 1954

Segregation ruled illegal: 1954, but many continued to suffer from racism

Mass influx of immigrants from Latin-America often forced into poor neighborhoods and low-paying jobs

US paranoid about everything communist, Soviet Union also close minded to outside influence

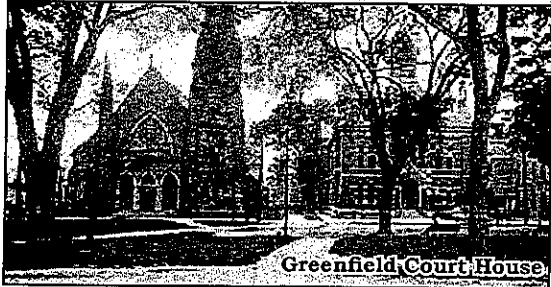
Both US and Soviet Union tried to influence 3rd world countries to adapt their style of government

Franklin Delano Roosevelt US president 1933-1945

Eisenhower elected in 1953

JFK presidency: 1961-1963

Investigation: Fair Trials



Greenfield Court House

In-Depth Investigation: Justice Case Studies.

Our main focus was to answer the investigation's essential question "What constitutes a fair trial?" This investigation started out with another seemingly painstaking project, with two lawyers as guests for informative interviews. During our first conversation we were awoken by a rousing test. The first statements made by attorney Ed Berlin were that the system would never arrest someone who was not guilty and therefore no one even deserves a trial. We were all in disbelief. It turned out to be a test to get us thinking, and Sarah Brown-Anson made the call when she said, "I think you're lying." The information we gained

"Sarah Brown-Anson made the call when she said, 'I think you're lying.'"

from these lawyers informed our case studies, for which we voted to research Leonard Peltier, Sacco and Vanzetti, Michael Ross, and OJ Simpson. We examined the details of these cases and wrote persuasive essays about the equity, or lack thereof, in the trials. For the third step of the justice investigation we visited the Greenfield courthouse. We spoke to two judges, who even delayed a trial to educate us. We then witnessed part of the trial which everyone found gripping. One student said "It was better than TV!" and all are hoping to return for a full trial someday. We were fascinated by the lawyers' powers of persuasion which reveal the drama of the courtroom. This investigation was a much enjoyed, worth-while learning experience.

Lawyer Ed Berlin



Attorney Edward F. Berlin lives in Greenfield Massachusetts. He was born in Camden, New Jersey. He attended Harvard University and graduated in 1972. Mr. Berlin created and maintained the first full-time Public Defender's Office in Franklin County. He also managed Franklin County District Attorney's Office and is chief of Western Massachusetts Attorney General's Office. He enjoys watching, playing and coaching all sports. He also enjoys teaching law and young lawyers or students who want to become lawyers. Mr. Berlin has a private practice at The Law Firm of Edward F. Berlin, PC in Greenfield.

Judge Hodos

The honorable Judge Herbert H. Hodos was born in Cambridge, MA and grew up in nearby Somerville. He has lived in Greenfield for the last thirty nine years. He worked in private practice from 1966 to 1993. He became the judge of Greenfield District Court in 1993. Judge Hodos is an avid tennis player and is a sports enthusiast.

David Roulston

David Roulston currently practices in Greenfield, MA.

Judge Leroy

The honorable Judge Jacques C. LeRoy was born in Port-au-Prince, Haiti. He currently lives in Longmeadow, MA. Judge LeRoy presides over The Springfield District Court. He has been working there since 1994. Prior to that, Judge LeRoy served as an Administrative Judge for the Industrial Accident Board from 1988-94, and as Assistant Secretary of Consumer Affairs and Business Regulation from 1978-83 when he also practiced law privately at a Boston law firm. Judge LeRoy is a distinguished professor of Legal Ethics at Bay-path College. In his free time he plays tennis and golf, but often finds himself turning the pages of a book.

A Case of Personal Vengeance? Leonard Peltier Case Study By Caitlin Meehan

Leonard Peltier grew up on the Pine Ridge Lakota Indian Reservation in South Dakota. Government violence towards the natives was nothing new to these people. On June 26, 1975 there was a shootout between two F.B.I. agents and about thirty Native Americans who were AIM supporters. The two agents were killed by shots to the head at close range. Charges were brought against Leonard Peltier and two of his friends. The charges against Peltier's friends were dropped and they were key witnesses for the prosecution in the case against Peltier. A review of the case facts reveals that due process was not carried out properly in the murder trial of Peltier. Many witnesses for the prosecution have confessed to giving false testimony because they were bullied by the F.B.I. Also, important documents and information were withheld from the defense attorney, evidence was concealed and withheld from the jury, extraction proceedings were not carried out lawfully, the F.B.I. misconduct was not mentioned in the trial proceedings, and Peltier continues to be subjected to inhuman conditions in jail.

Myrtle Poor Bear, a Native American woman, was one of the prosecution's main witnesses. She gave a statement saying at the time of the shootout she and Peltier were romantically involved. She also said she witnessed the murders from close range. None of this was true. Indeed she did not even know Peltier, and later confessed that she made the statements because she had been threatened by the F.B.I. and changed her testimony to support the government. Now there is no actual witness for the murders of the two agents and all previous witnesses confess that they were threatened by the F.B.I. These threats shaped their testimony.

During the trial itself the defense attorney did not receive all the evidence against Peltier. This information included ballistic reports that would have proven Peltier's innocence. The jury never even heard about this. There is only circumstantial evidence linking Peltier to the scene of the murders. During the trial, the F.B.I.'s misconduct regarding witnesses was not mentioned. Not only did they threaten people so testimonies would reflect Peltier's guilt, they did not follow procedure while extracting weapons involved in the shooting, and according to news reports they are after personal vengeance instead of the truth.

This trial was carried out illegally and government officials clearly overstepped their bounds. Peltier did not receive a fair trial. Due process in this case was not carried out properly. All witnesses should have had their testimony recorded, all interrogators should have been filmed, all documents and evidence should have been given to the defense attorney and to the jury, and all F.B.I. agents involved in harassing witnesses should have been publicly and properly reprimanded. Personal vengeance should not be the reason a man is behind bars.

The Sacco-Vanzetti Case By Sarah Brown-Anson

The case of Nicola Sacco and Bartolomeo Vanzetti, completed in July of 1921 is an infamous and historical case. Both men were convicted of murder and executed. The inequity of the verdict and sentencing is widely known. I believe that justice was not done.

Police were searching for the killers of a paymaster and his guard in South Braintree, MA. They set a trap for the killers and waited. Soon two men fell into their trap: Bartolomeo Vanzetti and Nicola Sacco. Although these two were not suspects for the case, they lied to police about guns they had with them and where they were on the day of the murder. Sacco and Vanzetti were also well-known anarchists and protestors. They were both charged with murder of the guard and paymaster. Vanzetti was also charged with an attempted robbery of a bank in Bridgewater, MA.

The prosecution, led by district attorney Fredrick Katzmann, argued the men's guilt by using testimonies from seven eyewitnesses. They said Sacco was not at work on the day of the Braintree murders, and that a hat similar to his was found at the scene of the crime. They claimed Vanzetti's gun was the one the guard was carrying, and that he had lied to the police.

The defense, led by liberal lawyer Fred H. Moore, said the men were innocent and only on trial because of their political beliefs. There were several eye witnesses to support both Sacco and Vanzetti's claims that they were elsewhere on the day of the murder.

Presiding over the case was Judge Webster Thayer. He was clearly biased against the Italians. In a statement he said, "Did you see what I did with those anarchist bastards the other day?"

The jury (which had no Italians on it) found both Sacco and Vanzetti guilty of murder. Sentencing was put off until later. On November 16, 1925, Celestino F. Medeiros, a gang member in jail for murder, confessed to Sacco and Vanzetti's crimes. In spite of this Judge Thayer refused to hear their case again, saying his confession was inconsistent and unreliable.

Nicola Sacco and Bartolomeo Vanzetti were executed on August 23, 1927. And although the case is a sad one, we can learn much about fairness in trials from it. First of all, the presiding judge must be fair and impartial. I am convinced that if the trial was under a different judge, the outcome would have been different. Also, a fair trial must allow appeals and re-trials. None of these requirements were fulfilled in the Sacco-Vanzetti case.

Although we may never know for sure whether they were guilty or not, Sacco and Vanzetti clearly did not receive a fair trial.

**The Bridge of San Luis Rey by
Thornton Wilder**
Directed by Gerrit White
Review by Rachel Becker



Thornton Wilder

"Perhaps an accident, perhaps an intention?" a missionary asks when a bridge in Peru collapses and five people die in *The Bridge of San Luis Rey*. This play, performed at the Academy at Charlemont, was an original adaptation

from the novel and explores love, death and fate. Set in Peru around 1714, each of the acts details the life of a person who died in the bridge's collapse. In Act I, Corin Marsh is Marquesa de Montemayor, a monument in literature. The Marquesa profound love for her daughter is not returned. This lonely woman and her maid Pepita die in the tragedy. Esteban, acted by Nicholas Vogt, is depressed after his twin brother Manuel dies. On his way to the sea for a new start, the bridge collapses with him on it. The last to die are Uncle Pio, acted by Foster Ranney and a boy he tutors. Uncle Pio is wise and devotes his life to celebrated actress Camila the Perichole.

The set was amazingly simple and never shifted or altered during the performance. Five colorful spirals circled together into a small center stage, symbolizing the characters' intertwining fates. The audience, seated around and above it, could see the action from all sides, as if one were looking down on someone else's life. Slow periods in the plot gave us the opportunity to admire this highlight.

Actor Foster Ranney as Uncle Pio was impressively realistic. Alexander Bianchi as the Archbishop of Lima put his whole self into the acting. However, some did not, which, along with frequent long monologues written by the actors, lessened the pull of the story. With more expression and a shortened script, the actors and story would've been gripping.

The Bridge of San Luis Rey was an original production. Peruvian drum and flute music between acts enhanced the drama and with the beautiful set, brought the production to life. Despite the length of the play, students at the Academy at Charlemont did a great job performing Thornton's classic story.

Tomorrow by Thomas Meehan
Directed by Lisa Di Maria
Review by Kate Johnson

Imagine a group of hearing impaired students performing the classic musical *Annie*. This entertaining new version called *Tomorrow*, had a whole different feeling. Director Lisa DiMaria led an impressive performance in which Clarke School for the Deaf could really show off their acting talents.

Annie is about eleven-year-old orphan Annie. She lives in an all-girls orphanage with the crude Miss Hannigan. Annie is convinced her parents will rescue her someday. Then, when billionaire Oliver Warbucks tries to adopt her, Miss Hannigan makes it extremely difficult.

Setup for this production was not typical, as many audience and most cast members were hearing impaired. Two large screens on either side of the stage showed subtitles and a clear view of the action. A giant locket like the one Annie always wore hung artistically behind the stage.

"They were not afraid to show what they could do... including wild dances by Miss Hannigan."

The strongest element of the production was the enthusiasm and triumph displayed by most of the characters. The talented actors were not afraid to show what they could do in front of a large audience, including wild dances by Miss Hannigan. Many also did an excellent job lip singing. Tiffany Gundler as *Annie* sang without background vocals amazingly well, stirring emotion in the audience. However, she wasn't as enthusiastic in her acting as others, which was a downfall because of her importance.

It was often difficult to view the actors due to seating on a gym floor with no incline, and actors' key body language and expressions were missed, decreasing the drama. This, along with the sometimes necessary subtitles, took away from the performance, causing the focus of the audience to drift.

Overall, the play was a much enjoyed success. Although the seating was not ideal, the performance brought enthusiasm and interest from the crowd. The students did an excellent job with a musical performance and their hearing challenges. They made the original musical unique with their individual touch.

Julius Caesar by William Shakespeare
Directed by Kevin Coleman
Review by Autumn Johnson

Murder, scandal, affection and betrayal mark the famous Shakespearean play, *Julius Caesar*. Caesar was a great leader of Rome whose senate turned against him and murdered him. They were jealous that he would become king and feared many would lose their freedom.

"Actors had us cheering and booing based on the events of the story."

Only six actors portrayed the story and its many characters, and did an excellent job. They brought the story to life in a compelling way that gripped a variety of audiences.



The set was excellent, showing the era with convincing simplicity. The stage was large and jutted out into the audience, and was visible from every seat. This unique approach made the play that much more enjoyable.

With at least twice as many characters as actors, the plot was confusing at times. Costumes helped tremendously. The speeches were often long monologues and it was easy to lose track of the details. Without microphones, if actors were turned away from you it made it hard to hear, which added to the problem of the long speeches.

The play really came to life when actors pulled the audience into the performance and had us cheering and booing based on the story's events. This especially got the attention of younger audience members who had fun with their part.

Kevin Coleman and his six talented actors did a great job with *Julius Caesar*. The play was educational and a great way to experience Shakespeare's classic.

Chamber Theatre: Encore
Directed by Patrissha Sankus
Review by Rachel Palmer

Chamber Theatre's *Encore*, a series of five 20-minute plays each based on a classic short story, was performed at Symphony Hall in Springfield. The series captured our attention with funny, bold characters and a set and special effects that heightened the drama.

Poe's *"The Tell Tale Heart"* opened the show. An old man's caretaker fears the elder's eye. He can't even look at the old man without terror, so the young man brutally murders him. The murderer is then haunted by the dead man's heartbeat and this sound plagues him until he confesses all in a frenzy.

Then, in *"The Legend of Sleepy Hollow,"* protagonist Icabod Crane falls in love with beautiful Katrina. Yet there is competition from the crass Brom Bones. Katrina runs off unexpectedly with Brom after his wild tale of defeating the Headless Horseman. Sad and dejected, Icabod is haunted on his way home by this same rider and never seen again.

Next came *"The Monkey's Paw,"* an eerie tale of a family's 3 wishes from a magic monkey's paw. They wish for £200 to pay the mortgage. A man soon arrives with news of their son's death in a machine accident and they receive £200 for compensation. When the grief-stricken wife wishes his life back, they realize his body is mangled. What will their last wish be?

The fourth play, *"The Necklace,"* is of a poor couple. The man's wealthy employer invites them to a ball, but the wife has nothing to wear. Her friend lends her a beautiful diamond necklace. When it disappears, the wife frantically buys an identical one for 36,000 francs, gives it to Fluciar and spends 10 years suffering in debt. The story ends with a cruel, ironic twist.

Finally, in Twain's *"The Celebrated Jumping Frog of Calaveras County,"* a man convinced his frog is the best jumper bets on it. He foolishly leaves his frog alone with his opponent. When he returns, the bet is fixed against him.

Special effects captured the audience's attention. Beating drums, (or was it the dead man's heart?) echoed in our ears. Lightning cracked and mysterious music made shivers rise along our spines. Lights and shadows emphasized characters' feelings. The light and sound set the mood for each story and was definitely the highlight of the show.

Mad Scramble For the Finish



So Many Thanks

The 9th Grade would like to thank **DISA PRATT** for her amazing director's skills, her patience and her enthusiasm. And thanks also go out to **Ms. Lily Newman** for all of her hard work and dedication!

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