

The logo for nytheatre.com features the text "nytheatre.com" in a bold, yellow, sans-serif font with a black outline. The text is set against a blue, trapezoidal background that tapers to the right, with a white, jagged, torn-paper-like edge on the right side.The logo for indietheater.org consists of the text "indietheater.org" in a white, sans-serif font. The text is positioned on a red, horizontal banner that has a white, jagged, torn-paper-like edge on its top edge.

# No Niggers, No Jews, No Dogs

## VENUE

**Spoon Theatre**

## OPENED

July 12, 2008

## CLOSES

July 27, 2008

## PERFORMANCES

Wed - Sun at 8pm

## TICKETS

\$18

866-811-4111

**[Order tickets online](#)**

## CAST

Jack Aaron, Dana Jones, Aaliyah Miller, Pamela O. Mitchell, Patrick Mitchell, Russell Waldman

## AUTHOR

John Henry Redwood

## DIRECTOR

Stephanie Barton-Farcas

## PRODUCING COMPANY

Nicu's Spoon

Nicu's Spoon presents a revival of John Henry Redwood's drama *No Niggers, No Jews, No Dogs*. This description is from the press release: "*No Niggers, No Jews, No Dogs* is the story of a black family in the South living under the rigors of racism. Rawl Cheeks is a loving family man devoted to his wife Mattie and children Joyce and Matoka. The Cheeks are a close-knit church going family struggling to make ends meet. In order to supplement their income they allow Yaveni Aarosohn, a sociologist, to do research on their

family. Yaveni, a Jew, is gathering material, comparing the trials and tribulations faced by the blacks under racism with that of the suffering of the Jews under racism, both in Europe and in America."

---

### **nytheatre.com review**

**Natasha Yannacanedo** · July 12, 2008

In John Henry Redwood's *No Niggers, No Jews, No Dogs, the Cheeks*, an African American family, struggle to survive in racist North Carolina during the last century. A Jewish man, Yaveni Aaronson, provides the family with money as he claims that he is doing research on African Americans. The play's provocative title refers to a sign that Yaveni saw in a town where he once resided—at a time when he denied his Jewish heritage and lived as a "goy." Through the anti-Semitism Yaveni experiences and the violence and racism the Cheeks endure, we see the parallels of their suffering. When one of the characters is raped, we see how they must respond to this act of violence and how an unlikely friendship is forged between the Cheeks and Yaveni.

By far, the strongest aspect of this production is the performance of Patrick Mitchell. He plays the father, Rawl Cheeks. Mitchell is a grounded and powerful presence onstage. In places where the play lacks energy, he breathes vibrant life into the work.

Aaliyah Miller is fabulous as his spunky and intelligent older daughter, Joyce. Skai Konyha is adorable as her chatty younger sister, Makota. Mattie, the mother, played by Pamela O. Mitchell, definitely has some powerful moments on stage. However, she seemed to fumble her lines in some places and needs to have more confidence in her ability to drive the play forward. Russell Waldman, in the role of Yaveni, starts off a bit weak but becomes more grounded and emotionally connected as the play goes on.

Aunt Cora, played by Dana Jones, does not speak for the majority of the play because of her harrowing past; she only hums. Jones has an amazing, soulful voice. Unfortunately, we only hear her really sing once. In the brief moments we do hear her speak, her acting is very powerful. Although Jones is wonderful in this role, she is far too young for the part and I was a bit confused by the casting.

For the most part, S. Barton-Farcas's direction is strong. Her staging is beautiful; she really knows how to create a dynamic picture on stage. I disagreed with one choice she made about having her actors mime certain

props. One particular instance that bothered me was the miming of the drinking of water; it came across as fake and was unnecessary because they could have easily used real water.

Gabrielle Montgomery's simple set of a wooden porch conveys the poverty and the feeling of the time.

*No Niggers, No Jews, No Dogs* is an interesting play dealing with the difficult subjects of rape, anti-Semitism, and racism. Nicu's Spoon should be applauded for once again producing meaningful and intriguing work. Their willingness to take risks is needed in today's theatre.