DEATH AND THE KING'S HORSEMAN
BY WOLE SOYINKA
NOBEL PRIZE LAUREATE

November 13–16, 21–23, 2008
Thursday – Saturday, 8 pm
Sunday, 2 pm
Nelda K. Balch Playhouse
Kalamazoo College

GUEST ARTISTS
Von H. Washington
LEAD ACTOR
Femi Euba
DIRECTOR
Omofolabo Ajayi-Soyinka
CHOREOGRAPHER
Adebisi Adeleke
MASTER DRUMMER

All performances handicapped accessible. ALDs available upon request.
On behalf of our faculty, staff, guest artists and especially students, welcome to the 45th season of Festival Playhouse of Kalamazoo College! Our season not only recognizes the 175th anniversary of the college and the 50th anniversary of its Study Abroad program, but it also entertains and educates with a unique combination of plays.

In the Fall term, The Festival Playhouse Guest Artist Diversity Series, comprises our “International and Places” components with Soyinka’s DEATH AND THE KING’S HORSEMAN. This is the first time the play has ever been produced in Kalamazoo and only the second production of the play in the state of Michigan. Combining Yoruba drumming and dance as well as elegant poetry of language, the play exemplifies Soyinka’s unique style of classical tragedy and African performance traditions. We are fortunate to have such esteemed guest artists working on this play in addition to our talented students. Playing the lead role is WMU Professor of Theatre Dr. Von Washington, Sr. It is directed by Dr. Femi Euba, choreographed by Dr. Omofolabo Ajayi-Soyinka, and scored by Master Drummer Adbisi Adeleke. In addition, we welcome the playwright himself; Nobel Laureate for Literature, Nigerian humanist, and crusader for justice and human rights, Professor Wole Soyinka, who will visit the campus Nov. 14-15, to meet with students and the public, and attend a performance of his award-winning play.

The Winter term will see our THIRD STUDENT PLAYWRITING FESTIVAL (Learning), all original plays by our students - two evenings of fully staged 10-minute plays, four performances of staged readings of one-act plays, and one-solo performance piece – fourteen different plays by in all by eleven different authors, all performed over five nights! We bring them to the stage as the highest gift we can ever offer to an audience: brand new work from the young artists of the future of our theatre.

Finally in Spring (Memories), Jon Reeves directs RETURN TO FORBIDDEN PLANET by Bob Carlton, “Shakespeare’s Forgotten Rock n’ Roll Masterpiece,” and winner of an Olivier Award for Best Musical, which combines rock n’ roll hits from the 1950s and 60s, spoofs the greatest works of Shakespeare, and is loosely based the 1950s sci-fi film FORBIDDEN PLANET. Robby the Robot meets Dr. Prospero!

And in each term, our SENIOR PERFORMANCE SERIES continues the great tradition of our “best and brightest” creating their own theatre.

Thank you for choosing the theatre tonight!

Ed Menta
Professor & Director of Theatre
DIRECTORS STATEMENT: ELESIN'S RITE OF PASSAGE

This production attempts to come to terms with the playwright's vision of Elesin Oba, the central focus of the play, as the human vehicle that links the three worlds of existence in the Yoruba psyche—those of the living, the dead, and the unborn. By so doing, we come upon the ritual structure that helps us to understand and dramatize the monumental nature of Elesin's ritual process and its consequences vis-à-vis his responsibilities to his community. These responsibilities, after all, have to do with his objective need to pit himself as sacrifice for the survival of his community's belief system, in which objective he fails, thus rendering an efficacy (or outcome) of tragic consequences. It is this interrelated ritual connection between the tragic figure and the community that distinguishes an African (Yoruba) tragedy from its Western equivalent. For DEATH AND THE KING'S HORSEMAN is a human tragedy, and Elesin as the tragic hero ranks among his classical peers, as one who ordinarily possesses admirable and honorable qualities but limited by, both hubristic, an error in judgment (Classical Greek) and a compelling human failing or weakness (Shakespearean), from which results catastrophic consequences. Furthermore, Elesin, like his tragic colleagues, must ultimately take full responsibilities for his action. However, in Yoruba terms, and by the nature of communal ritual, Elesin's rupture affects not only him but also his whole community.

Thus Elesin's ritual process expresses complex, physical/emotional as well as liminal/metaphysical transcendent states of being. The playwright attempts to connect these vital states with the extended metaphor of "passage," variously employed through the play—from an ordinary path from one location to another, through seminal and reproductive conduits, to what Soyinka elsewhere calls the "chthonic realm," that amorphous, transitional channel that links the Yoruba universe of existences. It is a ritual passage imbued with all the elements of ritual—songs, dances, drumming, incantatory power of the word, etc., in short, all that should make Elesin's journey through the "abyss of transition" less hazardous, and surmountable. My directorial challenge, therefore, is to infuse a cast of non-Yoruba actors with the demands posed by both playwright and play. It is a challenge I consider worth the effort in a world that calls for cross-cultural understanding.

Femi Euba
Director

EXPERIENCING DEATH AND THE KING'S HORSEMAN
BY NOBEL LAUREATE WOLE SOYINKA

The playwright uses a historical incident grounded in the tradition of the Yoruba people to dramatize the moral responsibility of the power incumbent for safeguarding the common good and for upholding societal and human dignity.

The play focuses on the tragic consequences of the failure of the will, in the custodian of the tradition, to go through with an act that is crucial to sustaining the existential integrity of the communal life of people irrespective of place or era.

In order to sustain the communal order guaranteed by Yoruba world view, which accepts as real and tangible an inter-connectedness of the realms of the ancestors, the living and the unborn, tradition calls upon Elesin Oba, the King's Horseman, to undertake self-immolation, as part of the ritual to repose the soul of the deceased king. The will of Elesin Oba breaks down as a result of distractions that are hedonistic, materialistic and self-promotional. He does not go through with the act at the appointed cosmic, mystical moment, leaving tradition in chaos.

Swollen by his own sense of mystic transcendence conferred on him by his approaching transition Elesin Oba knows that the living dare not deny him anything. First, he asks for and is adorned with the most highly valued and costliest of garbs. Then, he goes on to violate the moral sinews that hold the community together by asking for, and proceeding to take as bride and consummate a beautiful young woman already betrothed to the son of no less a person than the custodian of the ritual order of motherhood, Iyaloja. With his hollow pomposity, and oblivious to his already vitiated regard for tradition, he plays into the disruptive hands of the alien colonial administrators, who conspicuously display an obtuse lack of understanding of the Yoruba tradition; worse, they consider any rituals integral to the Yoruba tradition barbaric, even when these rituals are tangibly less obscene and much less irrational than those that attend and sustain the British tradition and the British colonial practices.
Reflecting on the critical, mystical moment of his expected self-immolation, Elesin Oba regains a lucid awareness of the tragic dislocation of the mooring of the communal life, caused by the failure of his will. devoid of moral integrity, meaning, and human dignity.

He then blames his failure of the will on the young maiden he violated, on the alien “bull-in-the-China-shop” in sight, and on the community, represented by the market women, who, in deference to his presumed soon-to-be ancestral status, have acceded to his hedonistic demands.

Rather than extend the tragedy of Elesin Oba’s failure of the will to his son Olunde, whose death his father has thus robbed of meaning, or to the possible desolation of the life awaiting the unborn child of the young maiden, it is both plausible and charitable to see Olunde’s self-immolation as a call on the youth to expiate the depravity and wantonness of their seniors with a kind of sacrifice that will rescue future generations from an existence

Dr. Olasope Oyelaran
Dramaturg
PRODUCTION STAFF

Technical Director Jon Reeves
Costumer Elaine Kauffman
Production Stage Manager Terry Cangelosi
Assistant Stage Manager Cait Sherman
Assistant Stage Manager Andrea Gonzalez
Set Construction Hutch Pimentel
First Hand Scene Shop Crew
First Hand Kelsey Hahn, Stephanie DeHart
Master Electrician Andrew Dombos
Light Board Operator Nolan Racich
Sound Board Operator Richard Moore
Special Effects Lynn Mormino
Wardrobe Crew Mouse Courtois, Steven Croop, Rebecca Dennis, Sam Grobbel, Hannah Holmes-Robbins, Noah Klugman, Chole Page, Kathryn Rother, Rosanna Stewart

Dramaturg Olasope Oyelaran
House Manager Clif Ballard
Public Relations Michelle Swonder-Connolly

The use of any recording device is strictly prohibited. Please disconnect watch timers. Switch cellular phone and beepers to silence during the performance.

Patrons who leave their seat during the performance will be re-seated at the discretion of the house manager.

DEATH AND THE KING’S HORSEMAN is produced by special arrangement with Susan J. Steiger
DEATH AND THE KING'S HORSEMAN

Scene One
A market in its closing stage, early Evening.

Scene Two
The verandah of the District.
Officer's bungalow, early Evening.

Scene Three
The market, Evening.

10-minute intermission

Scene Four
A Masque in the Great Hall of the residency, later that Evening.

Scene Five
A cell, sometime after Midnight.

ABOUT THE PLAYWRIGHT

Wole Soyinka was born on 13 July 1934 at Abeokuta, near Ibadan in western Nigeria. After preparatory university studies in 1954 at Government College in Ibadan, he continued at the University of Leeds, where, later, in 1973, he took his doctorate. During the six years spent in England, he was a dramaturgist at the Royal Court Theatre in London 1958-1959. In 1960, he was awarded a Rockefeller bursary and returned to Nigeria to study African drama. At the same time, he taught drama and literature at various universities in Ibadan, Lagos, and Ife, where, since 1975, he has been professor of comparative literature. In 1960, he founded the theatre group, "The 1960 Masks" and in 1964, the "Orisun Theatre Company", in which he has produced his own plays and taken part as actor. He has periodically been visiting professor at the universities of Cambridge, Sheffield, and Yale.

During the civil war in Nigeria, Soyinka appealed in an article for cease-fire. For this he was arrested in 1967, accused of conspiring with the Biafra rebels, and was held as a political prisoner for 22 months until 1969. Soyinka has published about 20 works: drama, novels and poetry. He writes in English and his literary language is marked by great scope and richness of words.

As dramatist, Soyinka has been influenced by, among others, the Irish writer, J.M. Synge, but links up with the traditional popular African theatre with its combination of dance, music, and action. He bases his writing on the mythology of his own tribe-the Yoruba-with Ogun, the god of iron and war, at the centre. He wrote his first plays during his time in London, THE SWAMP DWELLERS and THE LION AND THE JEWEL (a light comedy), which were performed at Ibadan in 1958 and 1959 and were published in 1963. Later, satirical comedies are THE TRIAL OF BROTHER JERO (performed in 1960, publ. 1963) with its sequel, JERO'S METAMORPHOSIS (performed 1974, publ. 1973), A DANCE OF THE FORESTS (performed 1960, publ.1963), KONGI'S HARVEST (performed...

Soyinka has written two novels, THE INTERPRETERS (1965), narratively, a complicated work which has been compared to Joyce's and Faulkner's, in which six Nigerian intellectuals discuss and interpret their African experiences, and SEASON OF ANOMY (1973) which is based on the writer's thoughts during his imprisonment and confronts the Orpheus and Euridice myth with the mythology of the Yoruba. Purely autobiographical are THE MAN DIED: PRISON NOTES (1972) and the ac-count of his childhood, AKÉ (1981), in which the parents' warmth and interest in their son are prominent. Literary essays are collected in, among others, MYTH, LITERATURE AND THE AFRICAN WORLD (1975).

Soyinka's poems, which show a close connection to his plays, are collected in IDANRE, AND OTHER POEMS (1967), POEMS FROM PRISON (1969), A SHUTTLE IN THE CRYPT (1972) the long poem OGUN ABIBIMAN (1976) and MANDEL'S EARTH AND OTHER POEMS (1988).

In 1986, Wole Soyinka was awarded the Nobel Prize for literature. In 1997, he was charged with treason by the Nigerian military regime and tried in absentia, but in 1998 he returned to Nigeria. Soyinka continues to be a leading activist for human rights causes all over the world.


ABOUT THE GUEST ARTISTS

Dr. Femi Euba, Director
Professor of Theatre and English at Louisiana State University, Dr. Femi Euba is a practicing playwright, director, actor, and scholar. He received an MFA in Playwriting and Dramatic Literature, and an MA in African-American Studies from Yale University, and a doctorate in English Literature from the University of Ife in Nigeria. He has acted and directed professionally in Nigeria, London, and the United States. His plays include the award-winning THE GULF; THE EYE OF GABRIEL and several radio plays for the BBC Radio. He has published several books, including ARCHETYPES, IMPRECATORS, AND VICTIMS OF FATE: ORIGINS AND DEVELOPMENTS OF SATIRE IN BLACK DRAMA, POETICS OF THE CREATIVE PROCESS: ORGANIC PRACTICUM TO PLAYWRITING, and his debut novel, CAMWOOD AT CROSSROADS. A recipient of the LSU Alumni Association Faculty Excellence Award and the LSU Distinguished Faculty Award, he has often worked with the 1986 Nobel Laureate for Literature, Wole Soyinka.

Dr. Omofolabo Ajayi-Soyinka, Choreographer
Omofolabo Ajayi-Soyinka, associate professor of theater and film and women's studies at the University of Kansas, is a scholar, creative artist, and political activist and author of YORUBA DANCE: THE SEMIOTICS OF MOVEMENT AND BODY ATTITUDE IN A NIGERIAN CULTURE. Dr. Ajayi-Soyinka completed her PhD at the University of Nigeria at Ife, and her Masters at Leeds University in England. Her academic work focuses on women's writings and gender issues in African literary theory and criticism, gender aesthetics in the African and diasporic revolutionary theaters, and cultural paradigms in national and gender identities. Her creative and artistic works spans playwriting, poetry, short story, stage performance and direction, and choreography. Dr. Ajayi-Soyinka belongs to a number of academic, human and civil rights organizations. She was inducted to the Women's Hall of Fame, University of Kansas, in recognition of her leadership qualities, and for contributions in scholarly and creative works.
ABOUT THE COMPANY

REBECCA AGBROUCHE (Market Woman) Rebecca is a senior Chemistry major. This is her first production for Festival Playhouse.

JACOB ARNETT (H.R.H. The Prince) Jacob is a first-year prospective Math & Music Double Major/Theatre Arts Minor. His most recent theatre experience includes playing the roles of Frankie Valli and Tommy DeVito in JERSEY BOYS in an individual events competition in the spring through Michigan Interscholastic Forensic Association. He is very appreciative of the professional artists who worked to make this show a success.

CLIF BALLARD (Assistant Producer, House Manager) Clif is a senior Theatre Arts and Economics double major. He has previously stage managed several productions, including ANGELS IN AMERICA Last spring. He would like to thank Ed and Michelle for keeping him around and Jon and Laurel for excellent pep talks.

CALDER BURGAM (Constable) Calder is a first-year student interested in political science and theater. He is thrilled to be a part of such an amazing project and hopes you all enjoy the show.

MIKE CHENOWETH (Aide de Camp) Mike is a first-year prospective Theatre Arts/English major. He was a member of the Improv Comedy Troupe at Pioneer high school. It is an honor to be granted this once-in-a-lifetime opportunity. Thank you very much!

KUDZANAI CHINYAMUNZORE (Market Woman) Kudzanai is a visiting international student from Zimbabwe. She acted in high school, but not at tertiary level. She is excited about the play!
AARON COLEMAN (Praise Singer) Aaron is a senior Psychology major and Anthropology/Sociology minor. Aaron is also a spoken word artist. He is sincerely thankful for the opportunity to work on DEATH AND THE KING’S HORSEMAN.

ANDREW DOMBOS (Light Board Op) Andrew is a senior Religion/Theatre Arts double major. He would like to thank ETC lighting and Lanny Potts.

TONITTA FISHER (Market Woman) Tonitta is a senior Psychology Major. This is her first college theatre production. Her thanks goes out to her family, friends, Todd Espeland, and especially Zaide Pixley for their unconditional effort and support during her college career.

EMILY FRASER (Market Woman) Emily was last seen on the Main Stage playing Autumn in PHENOM-ENON OF DECLINE and Cathryn in GYPSY TONGUES for the first STUDENT PLAYWRITING FESTIVAL, and before that as Mary in the 2004 production of HAIR. She would like to thank her fiancé Rob, Meristem Co-op, her parents, and the directors, cast and crew for their love and support throughout.

ANDREA GONZALEZ (Market Woman, Young Girl, Assistant Stage Manager) Andrea is a sophomore studying Theatre Arts and Women’s Studies. This is her fourth show for Festival Playhouse

ANTHONY J. HAMILTON (Joseph, Mask) Anthony is a first-year Education Major at WMU. He was last seen as Gabriel in SHENANDOAH at the Barn Theater. He would like to thank Dr. Washington for presenting this opportunity.

BEN HARPE (Simon Pilking) Ben is a senior Theatre Arts major. His recent acting credits include Tim in SUBUR- BIA and Archibald Craven in THE SECRET GARDEN. Later this school year, he’ll be directing Tom Stoppard’s REAL INSPECTOR HOUND. Ben would like to thank his cute girlfriend.

JERROD HOWLETT (Olunde) Jerrod is a senior Computer Science major/ Business and Computational Math minor. He also plays for the Kalamazoo College Varsity Tennis Team, and is a member of the K College Premium Orange a Capella choir.

LAUREN JANNETTE (Running Crew) Lauren is a first-year prospective International and Area Studies major. She has participated in many shows at Walled Lake Central such as WEST SIDE STORY, OUR TOWN, and HELLO DOLLY. She would like to thank her family for keeping up with her all these years.

ELAINE KAUFFMAN (Costume Design) Elaine has a BS degree from Western Michigan University in Fashion Design, including design classes at the American College of London, England. After taking a job in college managing the costume shop for the WMU Theatre Department, she began an unexpected career in costume design that led to working for almost every theatre in Kalamazoo and several others in the Midwest including a company that did national touring productions of Broadway musicals. She has costumed over 200 shows in the last 14 years with a few of her favorites being CHICAGO, GIGI, A MIDSUMMER NIGHT’S DREAM, HAMLET and JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT.

She has begun a clothing design business with a growing clientele in the area creating everything from custom-made kilts to wedding dresses. She will always have a great love for the theatre and is enjoying teaching and working with students here at K.

DIA KIRBY (The Bride) Dia is a senior Political Science/French double major. She has participated in the Black Student Organization’s CAT variety show performances for the last few years here on campus. She is happy to be doing a play this year and appreciates the support of friends, family, and D’Angelo.

CAROLYN KOEBEL (Second Drummer) Carolyn is the Coordinator of International Percussion at K College. She also performs regularly with Dunuya Drum and Dance, Fonn Mor, Blue Dahlia and Brothers Kalamazov. She would like to thank Adebisi for sharing these traditions.

SARAH LUDWINKSI (Young Girl) Sarah is a senior Theatre Arts Major. She directed scenes from STOP KISS and 4.48 PSYCHOSIS last Spring. She will be directing SISTER MARY IG-NATIUS EXPLAINS IT ALL FOR YOU in the Winter for her SIP.

NASEEM MAZLOOM (Jane Pilkings) Naseem is a senior Theatre Arts major, Biology minor and Environmental Studies concentrator. She played the role of Pakesa in SUBUR- BIA and Polonius in the all-female cast production of HAMLET last year. Her most recent endeavor was spent working on her SIP under the advisement of the illustrious Jon Reeves. She is thrilled to have the opportunity to work on such a unique production at Kalamazoo College. Thanks and enjoy!

GRACE MCGOOLEY (Young Girl, Scene Shop) Grace is a sophomore Theatre Arts/Psychology major. Her K theatre experience includes AN-
GELS IN AMERICA and HAMLET. She’s so happy to have to opportunity to participate in a show of this magnitude.

ADRIENNE MERRILD (Market Woman, Resident’s Wife) Adrienne is a First-year student with an undecided major. This is her first show for Festival Playhouse.

KEITH MORENO (Constable) Keith is a first-year undecided major. He has participated in multiple plays before he came to K. He would like to thank his parents for letting him make the right decision, and his family and brother for all their support.

OLIVERLISKI MURPHY JR. (Amusa) Oliverliski is a senior Theatre Major at WMU. He was last seen as Tamba in REMNANTS FROM SENEGAL, and Franklin in NORTH STAR at WMU. It has been a pleasure to be a part of this production and he looks forward to what may lay ahead.

CHLOE PAGE (Follow Spot Op) Chloe is a first-year with an undecided major. Chloe has acted as Charlotte Lucas in PRIDE AND PREJUDICE and has been a light board op at East Grand Rapids high school. She would like to thank her parents for giving her the next four years.

HUTCHEON PIMENTEL (Assistant Stage Manager) Hutch is a first-year prospective Theatre Arts major. He has worked backstage and onstage throughout Kentucky, and abroad at the International Edinburgh Fringe Festival. He would like to thank his family, friends and mentors for helping him along the way.

JON REEVES (Technical Director) Jon has called Kalamazoo home since 1989 when the Kalamazoo Civic Theatre hired him to be their new Youth Theatre Technical Director. Since that time, Jon has designed or built shows for many area theatres including The Whole Art, Wellspring/Cori Terry & Dancers, The API Theatre, the Barn Theatre, the Knockabout Theatre and many local high schools. When he’s not building a show, Jon can often be found making theatrical weapons and teaching actors how to fight with them. Jon also works as a sculpture artist. His main medium is steel. The studio is named Dragon Tattoo Productions, and after you meet Jon in the flesh, the name makes perfect sense. Visit him at the Park Trades Building.

ALEXANDRA REYNOLDS (Asst. Designer) Alex was the ASM for last winter’s WELL, and worked as stage crew for ANGELS IN AMERICA. She would like to thank Jon for everything he has done, and the Theatre Department for all their work.

SHARON RUSEELL (Iyaloja) Sharon gained much of her performing experience in Chicago, Illinois. Her repertoire includes stage, video, radio and host productions with artists such as Ruby Dee, Della Reese and Mr. T. She has performed locally and regionally with, Chicago Radio, Inc, Sankofa Theatre Troop, WMU’s University Theatre, WMUK radio, Washington Productions, Inc., the Kalamazoo Symphony, the Black Arts and Cultural Center, the Kalamazoo Civic Theatre and All Ears Theatre. Sharon has a degree in theatre, from Loyola University and Master of Arts degree in communication from the University of Illinois.

CAIT SHERMAN (Market Woman, Assistant Stage Manager, Dance Consultant) Cait is a senior Theatre Arts/Spanish Literature double major. She has worked previously on many other shows. Thank you to Ed and the guest artists for this opportunity.

ELIZABETH TERREL (Dialect Coach) Elizabeth is the Director of Voice & Movement at Western Michigan University. She holds an MFA in Acting from Northern Illinois University and a BA in Theatre Performance at San Diego State University School of Theatre Television and Film. She performs professionally in theatre, musical theatre, cabaret, film, and voice recordings. Elizabeth is an Associate Teacher of Fitzmaurice Voice-work, the owner and primary trainer for Authentic Voice Design, the creator of Terrel Core Training for Professional Voice Users, and a voice and movement trainer for the Gately-Poole Acting Studios. She has been a member of Voice and Speak Teachers of America since 2004 where she serves on the VASTA Diversity Committee and has published articles in the Voice and Speech Review. She is an Associate Editor at Large for IDEA (the International Dialects of English Archive). Elizabeth is also a certified Quantum Energetics Structured Therapy practitioner with a background in movement studies for health and performance.

CAITLYN VANDERGELDEN (Young Girl) Caitlyn is a first-year prospective Biology major. Her most recent theatre experience includes acting as Anne Frank in the DIARY OF ANNE FRANK at her high school in spring 2008. She’s very excited to be acting in this play.

KAITLYN WALTER (Crew) Kaitlyn is a senior Classics Major. She has participated in many Festival Playhouse Productions.
SPECIAL THANKS ON THIS PRODUCTION

We gratefully acknowledge the support of:
The Dorothy U. Dalton Foundation
The Irving S. Gilmore Foundation
The Michigan Council for Arts and Cultural Affairs

We also deeply thank the following programs at Kalamazoo College:
The Provost's Office
The Music Department
The Center for International Programs
The Office of College Advancement
The Black Student Organization
The Sarah Woolley Knight Fund
The First Year Experience Program
The African Studies Program
The Mary Jane Underwood Stryker Institute for Service-Learning

And the following individuals:
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Karen Joshua-Wathel
Teresa Newmarch
Olasope Oyelaran
Jeff Palmer
Caity Paynich
Zaide Pixley
Amy Smith
Les Tung
James Van Sweden

As well as all of our friends in the Greater Kalamazoo Community:
Sid Ellis and the Black Arts & Cultural Center
Jeanne Baraka-Lombe & Ujima Enterprises, Inc.
Jeff Harkins, Valerie Miller, and Education for the Arts
Laura and Peter Livingstone-McNelis and Henderson Castle
Dr. Joan Herrington, Elizabeth Terrel, Dr. Von Washington, Sr. and all the
folks at Western Michigan University Theatre
The Bead Shop for allowing us to borrow African beaded necklaces

SPECIAL EVENTS FEATURING PROFESSOR SOYinka

We are honored to have Nobel Laureate Professor Wole Soyinka as our guest
on the Kalamazoo College campus. You are invited to two special events
featuring Professor Soyinka:

PRE-SHOW BOOKSIGNING: Professor Soyinka will attend the Friday
November 14 performance and at 7pm (one hour before the show) and will be
available to sign books in the lobby of the Nelda K. Balch Playhouse.

A DIALOGUE WITH NOBEL LAUREATE WOLE SOYINKA: At 2pm,
Saturday, Nov 15, we encourage all who attend Friday night's performance for
a Q & A about the play with Professor Soyinka in the Playhouse. This event is
free, but please arrive by 1:30pm to insure the best chance of seating, i.e., “first
come, first served.”

farmers alley theatre
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A Few Good Men
10/18/08 - 11/8/08

A Grand Night for Singing
12/5/08 - 12/20/08

Escanaba in Love
2/6/09 - 2/21/09

Jane Eyre
4/3/09 - 4/18/09

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6/12/09 - 6/27/09

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The Kennedy Center American College Theatre Festival XLI

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This production is entered in the Kennedy Center American College Theatre Festival (KCACTF). The aims of this national theatre education program are to identify and promote quality in college-level theatre productions. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships grants and awards for actors, playwrights, designers, stage managers and critics at both the regional and national levels.

A faculty colleague attends those productions that are entered on the Associate level. This includes a response session with the company following the performance. The director will be provided with a written response to the work, a copy of which will be forwarded to the regional chair. The response may be accompanied by nominations for awards, including the Irene Ryan Acting Scholarship Auditions. An associate production is not eligible for tour to the festival, though the institution is eligible for all other awards.

Last year more than 1,200 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theatre department is sharing in the KCACTF goals to recognize, reward and celebrate the exemplary work produced in college and university theatres across the nation.

Festival Playhouse is a proud member of Theatre Kalamazoo!

WILLY WONKA, Nov. 21 - Dec. 13
Farmers Alley
A GRAND NIGHT FOR SINGING, Dec. 5-20
Miller Auditorium
AIN'T MISBEHAVIN', Dec. 6
University Theatre (WMU)
WEST SIDE STORY, Nov. 13-15, 20-23
Whole Art Theatre
THREE PENNY OPERA, Nov. 13 - Dec. 20

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