



Western Michigan University
ScholarWorks at WMU

Honors Theses

Lee Honors College

5-2006

An Analysis of Hip-Hop Theatre: From Roots to Performance

Jessica Dee Bocade
Western Michigan University

Follow this and additional works at: https://scholarworks.wmich.edu/honors_theses



Part of the Theatre and Performance Studies Commons

Recommended Citation

Bocade, Jessica Dee, "An Analysis of Hip-Hop Theatre: From Roots to Performance" (2006). *Honors Theses*. 2010.

https://scholarworks.wmich.edu/honors_theses/2010

This Honors Thesis-Open Access is brought to you for free and open access by the Lee Honors College at ScholarWorks at WMU. It has been accepted for inclusion in Honors Theses by an authorized administrator of ScholarWorks at WMU. For more information, please contact wmu-scholarworks@wmich.edu.





THE CARL AND WINIFRED LEE HONORS COLLEGE

CERTIFICATE OF ORAL DEFENSE OF HONORS THESIS

Jessica Dee Bocade, having been admitted to the Carl and Winifred Lee Honors College in Fall 2002, successfully presented the Lee Honors College Thesis on May 10, 2006.

The title of the paper is:

"An Analysis of Hip-Hop Theatre: From Roots to Performance"

A handwritten signature in black ink, appearing to read 'Joan Herrington', written over a horizontal line.

Dr. Joan Herrington, Theatre

A handwritten signature in blue ink, appearing to read 'Mark Liermann', written over a horizontal line.

Mr. Mark Liermann, Theatre

A handwritten signature in blue ink, appearing to read 'Steve Feffer', written over a horizontal line.

Dr. Steve Feffer, English

AN ANALYSIS OF HIP-HOP THEATRE: FROM ROOTS TO PERFORMANCE

Hip Hop theatre has the potential to be an extremely useful art form with the ability to bring younger audiences back to the realm of live theatre. However, several challenges have prevented it from becoming such a powerful influence in the theatrical world. These problems continue to stifle the potential power of hip-hop theatre to reach a greater audience, as well as the ability to be seen in the theatrical world as a legitimate, effective, and stable genre of theatre - not just a “fad.”

In its current state, hip-hop seems more of a hodgepodge of ideas than a clearly defined form. In fact, hip-hop theatre’s numerous definitions account for a substantial problem that hinders its potential. There seems to be relative agreement that hip-hop theatre, at least the early and most recognized forms of it, contain four major elements: MC’ing (rapping), DJ’ing (turntablism), B’boying (break dancing), and Graffiti (any visual stimulus that does not include actor movement) (Uno). These can be broken down into more primitive and simplistic theatrical forms: vocals, music, movement, and visuals. Although these are widely used elements within the genre, problems arise when the definition of *what* hip-hop theatre is differs drastically among hip-hop pioneers, innovators, artists, and critics. Hip-hop writer Eisa Davis examines the elements of hip-hop works and how they have come to be representative of hip-hop. “Each artist recreates the genre as s/he creates individual pieces... Hip-Hop theatre artists are pushing the envelope and creating culture instead of just riding it (Davis).” When interviewed by playwright Charles Mee, Will Power states, “For me, hip hop is all about flipping it... [You] take something and keep the essence and quality and feel of it, but you make it something different (Mee 28).” Roberta Uno, founder of the New WORLD Theatre says, “Hip-hop reflects and reinterprets the world around it; it incorporates legacies and the next thing on the horizon...” Although most of these definitions could mesh together, some artists are seen as ‘purists,’ and stating that the only shows that are

'legitimate' hip-hop theatre are those that live by the four elements. Other artists in the field claim that sticking to those four elements in writing, devising and creating pieces feels limiting and does not represent the true nature of hip-hop theatre, which is to use any unconventional for necessary to communicate the story. Eisa Davis further emphasizes, "There is no agreement on what hip-hop theatre is." So, why is a definition of hip-hop theatre important in its use as a theatrical genre or movement?

All of these contrasting definitions pose a large problem with hip-hop theatre. How can artists communicate to audiences if what they are trying to communicate is not defined? This was a problem I encountered during my work with Will Power on the *Hip Hop Creation*, part of Western Michigan University Theatre's 2005-2006 Season. Seven other cast members and I worked together with Will to devise the show. Will gave us a definition for hip-hop theatre, stating that it was "another way of telling a story in an unconventional form." From that, we built a show using rap, rhyme, poetry, song, dance/ritualistic movement, etc. Although it was called *the Hip Hop Creation*, many audience members claimed it was not a hip-hop show, and that it lacked the essential nature of hip-hop (more about audience expectation will be discussed later). From this conflict, and from the conflicting definitions of so many artists, it is apparent that defining hip-hop theatre is inherently problematic. The more people attempt to define what hip-hop theatre is, one of two outcomes is inevitable: the definition (and thus the art form) will become ridiculously vague or become so strict that it limits artistic boundaries. Jorge Ignacio Cortinas, author and writer at the New York Theatre Workshop, aptly states:

"The more hip-hop theatre looks and sounds like hip-hop, the more it risks missing hip-hop's fundamental lesson - that art shows up everywhere, and (any of) the artistic canons of the dispossessed can be as powerful and affecting as what elite culture has to offer."

Although a vague definition may be necessary in order for the genre to survive, perhaps a change of perspective is also needed. Danny Hoch emphasizes "...the consistent challenge has

been to define not what hip-hop means as a culture, but what hip-hop means as art - to make the case that hip-hop is art." The challenge may lie not in defining *what* it is but *that* it is; hip-hop is already an existing and important form that is slowly drawing younger generations back into the world of the theatre, and nurturing the stage back to life.

Unfortunately, a clear (or vague) definition does not mark the end of hip-hop's challenges. In order to raise the stage of American theatre back to life, hip-hop theatre must break the boundaries that have been set upon it; they are boundaries of age, ethnicity, culture, etc. and they have already started to diffuse hip-hop's potential as an art form. The roots of hip-hop have always harvested debate; performers, critics and scholars frequently differ on which writers, DJs or MCs began hip-hop theatre. The general consensus is that it began as early as the 1960s or 1970s, but as Eisa Davis recognizes the writing of Amiri Baraka (*Dutchman*) and Ntozake Shange, scholar Derrick P. Alridge pinpoints hip-hop's origin specifically to the South Bronx. While some attribute the hip-hop theatre movement to African-Americans responding to the Civil Rights Movement, as a search for identity and the development of a new 'culture,' others claim it has been a predominately Latino and Latin-American art form. However, there is still no middle ground; one artist states "The notion that hip-hop is solely an African-American art form is preposterous (Hoch)," while another retorts, "... [Hip-hop theatre is an] African-American cultural phenomenon (Cortinas)." So can there be a middle ground with two extremely strong cultures competing for the prime spot? Does there need to be a prime spot? Is there a chance that by combining elements of each culture, you are making a stronger culture overall, which in turn can lead to a more varied, flexible, and interesting art form? Furthermore, where is the room for other cultures, or people of other ethnicities? Am I limited in my capabilities as a hip-hop theatre artist because I am a Caucasian female?

In order to be effective, hip-hop must be willing incorporate all cultures, all ethnicities, etc. Now this is not to say that all hip-hop art would be forced into a generic wash, but it would act as an art form that people could express themselves as individuals with the aid of their cultural background, etc. This would also let people of different cultures come together and experience what different cultures have to offer in terms of theatre, a literal “sampling” of cultures to further communicate a story. Sampling is a critical element in hip-hop theatre: taking a bit of text, song, movement, etc. and adding your own element to make it your own. Some artists joke that it is “stealing,” but the majority of hip-hop artists agree that it is a way of showing respect (to that which you sampled from). Although some would see this as an ‘abomination’ to the art form, my belief is that by making its poly-cultural roots stronger, hip-hop will not only be able to relate to a larger audience, but increase respect and understanding between cultures. Hip-hop theatre has the power to be immensely more effective if other cultures are allowed a voice, making a truly diverse art form.

Hip-hop theatre’s effectiveness has also been measured by its ability (or inability) to bridge generational and societal gaps. Uno states, “... Linking with the next generation is not fostered in this society and often takes us outside of our comfort zone.” Does hip-hop have the power to act as a universal art form, something that everyone can learn from and enjoy? Danny Hoch mentions that hip-hop theatre is more universal because:

“Hip-hop’s origins are multifaceted, politically conflicting, consistently debated and highly complicated, because we are still living through many of the same conditions that caused its birth... Militarized political movements, the digital age, an exploding prison population, epidemics of crack, guns and AIDS, etc.”

Hip-hop theatre’s importance in society stems from its universality; it has provided many opportunities for performers and has given recent generations:

“A cultural and art form that provides a space for artistic innovation, democratic participation and incisive social analysis... Hip-hop as an art form has given voice to individualized expression and community narratives (Uno.)”

The creators of Universes, a hip-hop theatre performance group, also offer valuable insight in regards to hip-hop as a universal art form:

“We do not “age out” audiences, because we communicate best through a combination of inherited and reinvented voices. We create work with an audience-development sensibility, where drastically different persons can sit side by side and share similar experiences, receiving a coded piece of themselves in the process (Chasten et al.).”

Why, despite all the positive opportunities and feedback, does hip-hop theatre continue to struggle as an art form? Why does there continue to be a negative stigma about it? This presents another challenge, perhaps the biggest obstacle that hip-hop theatre has yet to overcome: balancing the artist’s intent with the audience’s expectation.

In her article, “Found In Translation...” Eisa Davis provides a barebones history of hip-hop theatre by decade, recognizing influential performers within each of the four elements of hip-hop as well as theatre works and writing that have had a clear hand in the development of hip-hop. The timeline begins in the 1970s with pieces such as *The Revolution Will Not Be Televised* by Gil Scott-Heron, and spans to the present day with a clear growth in theatrical pieces by solo performers and hip-hop theatre groups (Ben Snyder, Will Power, Chadwick Boseman, Aya de Leon; Full Circle, Universes, Def Poetry Jam, etc.). However, it is curious that when you ask the average college student (or younger) what hip-hop is, they will list off rappers such as Outkast, Jay-Z, Kanye West, 50 Cent and others. This is problematic because for the audiences that hip-hop theatre is attempting to reach, the line between hip-hop as a theatrical form and hip-hop as a musical genre is not drawn. The generations that hip-hop attempt to draw base their knowledge of hip-hop solely on the mass media. Danny Hoch said this about the reality of hip-hop versus the media’s portrayal of hip-hop as an art form:

“Hip-hop art, when it is bad, is often embraced by the mainstream as the entirety of the talent and voice of the hip-hop generation. When it is good, outsiders and insiders alike misunderstand it for reasons of politics and fear (Hoch).”

I found the same conflict while performing in the *Hip Hop Creation*. Beginning the process I had heard nothing of hip-hop theatre previous to this process, so my expectations were based on popular media; I was terrified by the thought of having to rap and break dance on stage. However, working with Will proved to me that hip-hop theatre was not only very different from hip-hop music, but it wasn't all about rap and graffiti - it was about communication, about finding different ways to tell a story. Will Power emphasized this by saying,

“I don't feel like there are any new stories. There are new characters, but the stories are really about the same issues human beings have always been struggling with... if you can't make the connections to why it's important now, then it's not interesting (Mee 29-30).”

Audience expectation had an immense impact during the *Hip Hop Creation*. In our writing, we focused on the “curses” of ourselves, our parents and our ancestors that shaped who we became as people. However, we dealt with very basic curses, because they were the curses that not only shaped us but haunted us as well (I'm too giving/ I suppress my emotions/ I'm codependent); we believed that by exposing our strongest curses/fears, we would better connect to the audience. We also experimented with the idea of choice: did we, as individuals, have the power to fight against these curses? Or were we destined to repeat the mistakes and suffer the same shortcomings of our lineage? The unanimous feeling that the show created and illuminated - that we all have those curses chasing and plaguing us - became an immensely powerful force that helped us connect with the audience in a stronger way. By revealing our curses, the thoughts and fears that plagued us as people (or characters, although the majority of our characters were strongly based in ourselves) we opened a door that let the audience see us as flawed, challenged, and most importantly *human*.

Although there was some very positive audience feedback, and many communicated that they definitely “got the message of the show”, several audience members were confused, unimpressed and even angry. As the Teaching Assistant for a class that was required to see the show, many found it mundane and uninteresting, because it is not what they were

expecting. They expected a show filled with rap, break dancing, “popping and locking (a dance term),” and other elements the mass media portrays as “acceptable hip-hop.” Now although our show perhaps took more basic forms of the four hip-hop theatre elements, many still did not understand the show: what it was about, what the message was, etc. This provides the largest challenge to hip-hop theatre artists, and it is the element that is heavily based upon other challenges of hip-hop. Many people want to know what they’ll be seeing in the theatre, but that is a key element of hip-hop- not to surprise, but to show “that art shows up everywhere,” even in something unexpected. Hoch, once again vies for the universality, flexibility, and openness of hip-hop theatre:

“It is a huge misconception that hip-hop theatre means doing a rap-music version of *A Midsummer Night’s Dream*. Or that hip-hop theatre must have rap in it, or any one of the hip-hop elements for that matter.”

“We all know that other true innovations in art have elicited similar polarized response and controversy (Uno).” Hip-hop theatre truly has the potential to reach any audience, but first expectations regarding what hip-hop theatre is must be broken. How is that to be done? More media involvement by theatre artists, outreach programs, theatre education, more funding for the arts, as well as hip-hop theatre being seen as “edutainment”- entertainment meshed with education. Other challenges will be met as they come, but if audiences are not encouraged to have open minds when they enter the theatre, to accept what comes to them and take from it what they will, then hip-hop theatre will fade as an effective art form along with the American theatre as a whole. The ephemeral nature of theatre adds to its allure, but it can’t be saved if it withers to nothing.

Bibliography:

Alridge, Derrick P. and James B. Stewart. "Introduction: Hip Hop in history: past, present and future." *The Journal of African American History* 90.3 (Summer 2005). Acquired online through the Western Michigan University Infotrac Database.

Cortinas, Jorge Ignacio. "Are we dancing to our own beat? How hip-hop theatre conforms to categories - including race; the second part in a series on the convergence of hip-hop and theatre." *American Theatre* 21.5 (May-June 2004). Acquired online through the Western Michigan University Infotrac Database.

Davis, Eisa. "Found in translation: hip-hop theatre fuses the thought and the word, the rhythm and the rhyme, the old and the new; A series on the convergence of hip-hop and theatre." *American Theatre* 21.6 (July-August 2004). Acquired online through the Western Michigan University Infotrac Database.

Hip Hop Creation: Shards of the Rubicon. By Will Power and Cast. Dir. Will Power. Gilmore Theatre Complex, Multiform Theatre, Kalamazoo, Michigan. Rehearsal and Performance February 24th- April 2nd

Hoch, Danny. "Here we go, Yo ... a manifesto for a new hip-hop arts movement: The final installment in a series on the convergence of hip-hop and theatre." *American Theatre* 21.10 (Dec. 2004). Acquired online through the Western Michigan University Infotrac Database.

Mee, Charles L. "Hip-Hop Visions of an Ancient World." *American Theatre* 23.3 (March 2006). Theatre Communications Group; New York, New York.

Uno, Roberta. "Hip-hop culture confronts the theatre and asks, "where to go, beyond the borders of outreach and audience development?" The first part in a series on the convergence of hip-hop and theatre." *American Theatre* 21.4 (April 2004). Acquired online through the Western Michigan University Infotrac Database.

HIP HOP CREATION

BY WILL POWER
AND CAST

NO BLING. JUST THE REAL THING.

THE UNIVERSITY THEATRE



WESTERN MICHIGAN UNIVERSITY

MARCH	23-25	8:00 p.m.
	30-31	8:00 p.m.
APRIL	1	8:00 p.m.
	2	2:00 p.m.

Certified Financial Planning



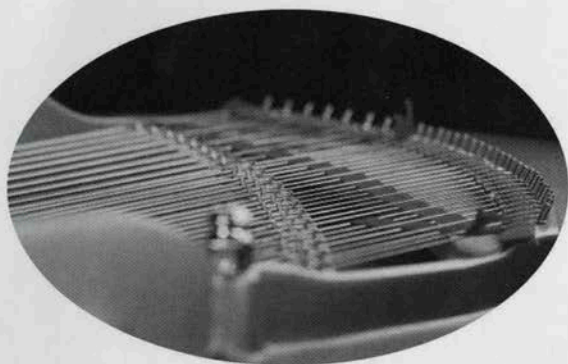
Specializing in...

- Retirement Planning and Lump Sum Rollovers
- Mutual Funds Stocks Bonds*
- Financial Evaluations • Tax Planning
- Estate Planning
- Self-employed and Small Business Pension Plans

R.B. **WISER**
ASSOCIATES
FINANCIAL PLANNING

OSJ BRANCH OFFICE: 6100 STADIUM DRIVE, KALAMAZOO, MICHIGAN 49009
(269) 372-1430, 1-800-292-1472

*SECURITIES AND ADVISORY SERVICES OFFERED THROUGH INTERSECURITIES, INC., member NASD; SIPC AND REGISTERED INVESTMENT ADVISOR



COMMUNITY

We love where we live.

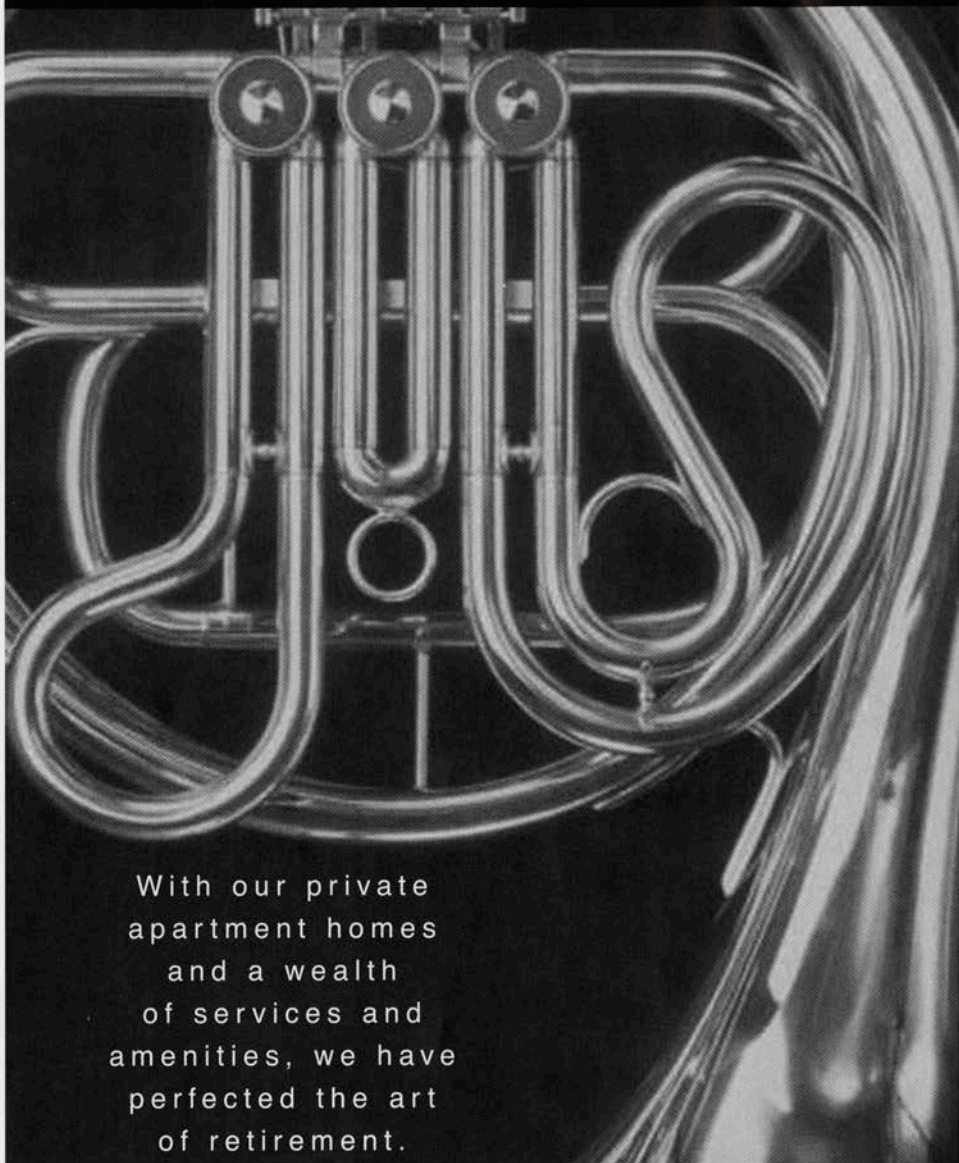
We're Pfizer. We dedicate ourselves to humanity's quest for longer, healthier, happier lives through innovation in pharmaceutical, consumer and animal health products.



Life is our life's work.

www.pfizer.com

The Perfect Encore For Your Unique Style of Living



With our private
apartment homes
and a wealth
of services and
amenities, we have
perfected the art
of retirement.



1400 North Drake Road
Kalamazoo, Michigan 49006
(269) 381-0560
www.friendshipvillagemi.com

Managed by  Life Care Services LLC

38706





Allegis
Credit UnionSM

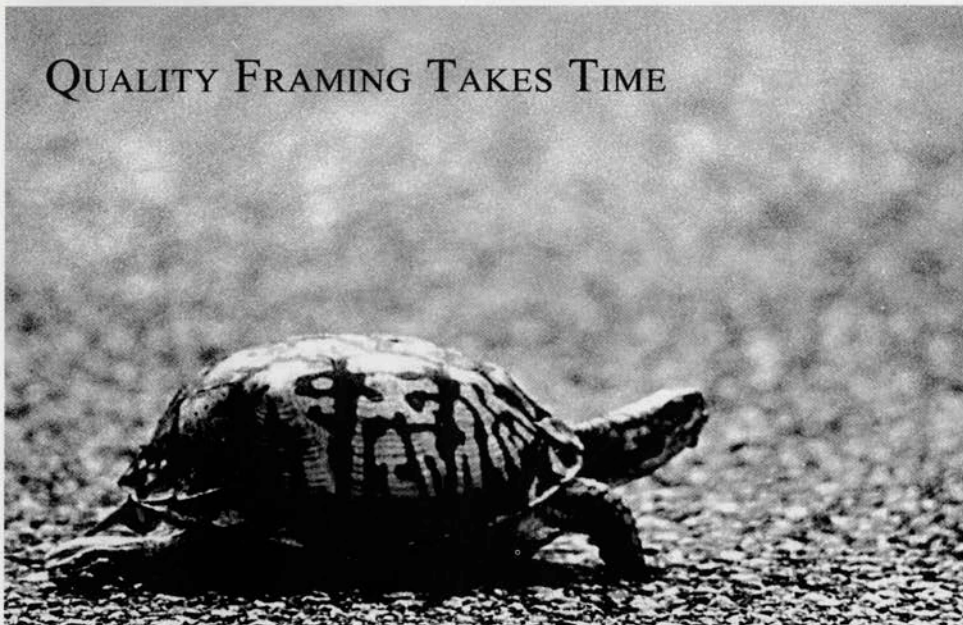
A Lot More

Service • Convenience • Friendly

*Visit us at www.allegiscu.com or call 372.4455
to learn more about the many benefits of membership!*

All deposits federally insured by National Credit Union Administration.

QUALITY FRAMING TAKES TIME



THE FRAMEMAKER ~ 120 N. CHURCH ST. ~ KALAMAZOO, MICHIGAN ~ 345-6566



Comedies. Dramas. Musicals.
By The University Theatre

Luxury. Performance. Utility.
By Harvey



FAMILY OWNED & OPERATED SINCE 1966

HARVEY AUTOMOTIVE

28TH STREET SOUTH EAST ♦ GRAND RAPIDS ♦ MICHIGAN

1-800-552-2339 OR 1-800-551-5398

CALL US - WE'LL COME TO YOU!

harveyautomotive.com

HUMMER LIKE NOTHING ELSE.™



ultima

h a i r s a l o n

hans-joachim taege

1604 west main street

269-343-7515

NOTHING SAYS, "I'M SMART," MORE SUCCINCTLY.



The Kalamazoo Public Library card—It could be the difference between having interesting things to say and, well, not.

Get it. Use it. @ your library

THE GILMORE

April 22 – May 6, 2006



**CLASSICAL. COOL.
AND ALL KEYBOARD.**

The Gilmore has brought you Ax, Brubeck, Cliburn, Connick Jr., Corea, Graffman, Krall and 400 other blockbuster pianists over the past seven Festivals.

This time it's Upshaw, Mehlau, Anderszewski, Aimard, Serkin, Tyner and dozens more.

More than 100 events during 15 music-filled days... be a part of it!

www.thegilmore.com



Irving S. Gilmore International Keyboard Festival
269/342-1166 • 800/34-PIANO

Is your company's
marketing effort

more
Stand Up
than
Stand Out?



L K F Marketing

Marketing | Communications | Internet

303 N Rose Street, Kalamazoo
(269) 349-4440
www.lkfmarketing.com



Thank you for joining us
in applauding
the Western Michigan
University Theatre!



THE FOUNTAINS
AT BRONSON PLACE

A SUNRISE SENIOR LIVING COMMUNITY

1-866-336-8221
(toll-free number)

*Mature Living for the
Young at Heart*

1700 Bronson Way
Kalamazoo, MI 49009
www.thefountains.com



SNF#394050 • MAG-WUT05

*ECCU is proud to support Education and
the Arts through the University Theatre*



Educational Community
CREDIT UNION

www.eccu1.org • (269) 375-6702

*Serving the Greater
Educational Community throughout
21 Counties in Michigan.*

Kalamazoo Public Schools

Every child, every opportunity, every time!

www.kalamazoopublicschools.com



BROADWAY REVISITED

American Musical Theater
from Kern to Sondheim

Wednesdays, 8 pm
WMUK, 102.1fm

COFFEE WORKS

When the curtain comes down...the evening isn't over!

Come in and the fun doesn't end!

We're "hidden" upstairs above Video Hits Plus.

Buy Any Coffee or Espresso Drink & Get One FREE!

Open 9am - Midnight Everyday ~ 2620 W. Michigan Ave. ~ Phone: 342-0225

**WESTERN MICHIGAN
SPORTSWEAR and GIFTS**

Corporate Apparel

Embroidery

The
SPiRiT
Shoppe

Screen Printing

Business Cards

907 S. Howard • Kalamazoo, MI 49006
(269) 345-7814 • spiritshoppe@voyager.net



BLUEPRINTS / HIGH SPEED COPIES
BLACK & WHITE / COLOR / OVERSIZE / DIGITAL
MOUNTING / LAMINATING & ART SUPPLIES

112 E. Cork - Kalamazoo
P: 269-383-3258 F: 269-383-2654

WELLSPRING / CORI TERRY & DANCERS



**2005/06
SEASON**

Sept 30 **Wellspring at the KIA with
Chihuly in Kalamazoo**

Oct 14-16 **Monica Bill Barnes (New York)**
Presented by Wellspring
Alternative Dance Project

Nov 11-13 **Fall Concert of Dance**
& 17-19

Feb 17-19 **The Dance Forum**

May 18-21 **Spring Concert of Dance**

Info
342-4354

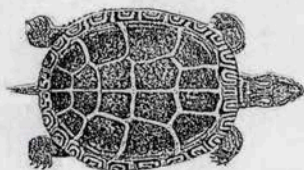
WELLSPRING
CORI TERRY & DANCERS

Tickets
387-2300

www.wellspringdance.com

Photo / Dave Kamm

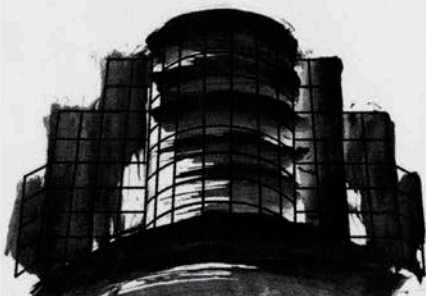
Terrapin



World Wide Imports

JEWELRY
ACCESSORIES
CLOTHING
EXOTIC & UNUSUAL

a shopping adventure
in
downtown Kalamazoo
383-4330



university

BOOK STORE

It's Academic!

University Book Store
2529 West Michigan Avenue
Kalamazoo, MI 381-6280



*Our business is education,
technology, school spirit,
and customer service.
But most of all, our
business is students!*

*Serving Western Michigan
University since 1958.*

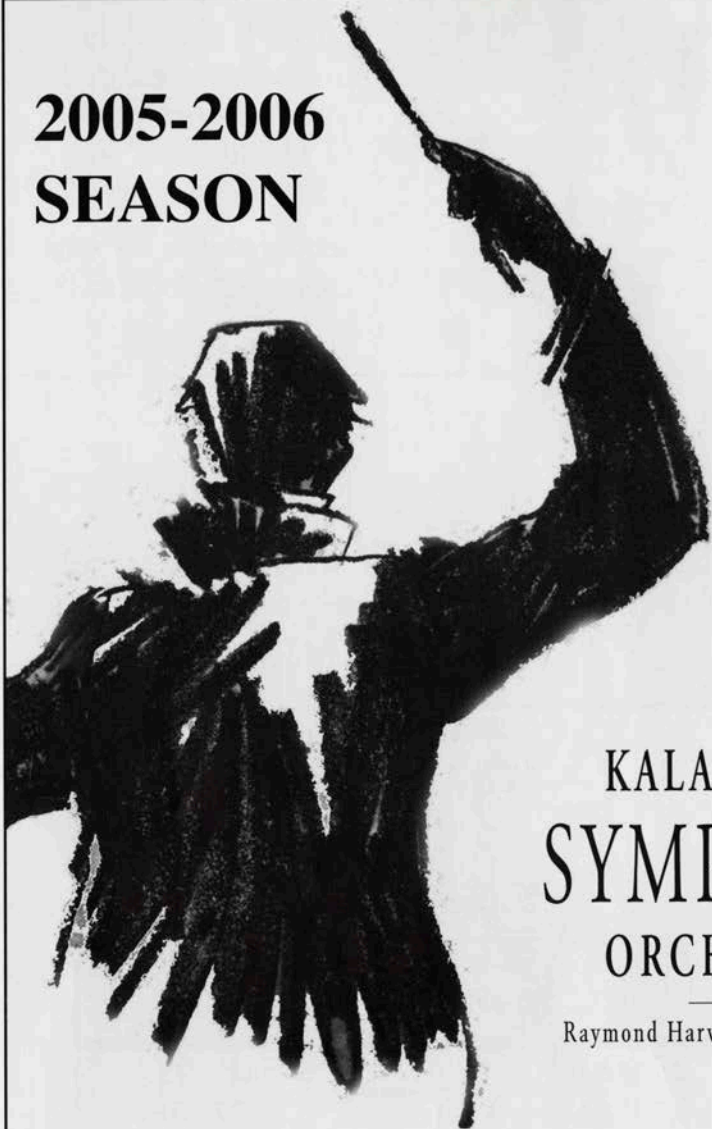
Full City Café

*Show stopping
Food, Coffee, Pastries, Breads
& More*

Parkview	P-345.9404	Centre	P-492.7515
	F-345.9414		F-492.7518

www.fullcitycafe.com

**2005-2006
SEASON**



KALAMAZOO
SYMPHONY
ORCHESTRA

Raymond Harvey - Music Director

*KSO News, Arts Advocacy Info,
and a new joke every week!*

KalamazooSymphony.com

THE CIVIC

Get the
Best Seats
in the **House** and
Save **35%**
up to

**ORDER YOUR
SEASON
SUBSCRIPTION
TODAY!**

Call the Box Office at:
269-343-1313

or order on-line at:
kazoocivic.com

YOUTH THEATRE

**THE SOMEWHAT
TRUE TALE OF
ROBIN HOOD**

Nov 11 - Nov 19

**DISNEY'S
ALADDIN JR.**

Feb 3 - Feb 11

**THE LAND OF
THE DRAGON**

May 5 - May 13

Camelot

Sep 30 - Oct 15

Cinderella

Nov 18 - Dec 10

*ZOMBIE
PROM*

Jan 20 - Feb 4

CATS

Mar 3 - Mar 18

*the
Foreigner*

Apr 7 - Apr 22

2005 - 2006

A SEASON OF
AWARD-WINNING
THEATRE

MEDea

Oct 7 - Oct 22

*Over the
Tavern*

Jan 6 - Jan 21

A Midsummer Night's Dream

SPECIAL EVENT
Feb 17 & 18

*Dirty
BLONDE*

Mar 10 - Mar 25

*ANYTHING
GOES*

May 19 - Jun 3

2005-2006 Winter Season

Ying Quartet with James Dunham, viola & Paul Katz, cello

Wednesday | October 5, 2005 | 8 PM | Kalamazoo Institute of Arts

Thursday | October 6, 2005 | 8 PM | Kalamazoo Institute of Arts

Stefon Harris & Blackout

Thursday | October 27, 2005 | 8 PM | Dalton Center Recital Hall, WMU

I Musici de Montréal

Tuesday | January 31, 2006 | 8 PM | Dalton Center Recital Hall, WMU

Emerson String Quartet

Thursday | February 16, 2006 | 8 PM | Dalton Center Recital Hall, WMU

Stefon Harris & the Western Jazz Quartet

Friday | March 10, 2006 | 8 PM | Dalton Center Recital Hall, WMU

Los Angeles Guitar Quartet

Wednesday | March 29, 2006 | 8 PM | Dalton Center Recital Hall, WMU

The Kalichstein, Laredo, Robinson Trio & Claremont Trio

Sunday | April 23, 2006 | 3 PM | Dalton Center Recital Hall, WMU

FONTANA
CHAMBER ARTS

www.fontanachamberarts.org | 269.382.7774

Miller Ticket Office | 269.387.2300

Western Michigan's Public Radio Station



NPR News
Classical Music
Local News & Arts
Late Night Jazz

Listen over the air...or on the web at wmuk.org



WESTERN MICHIGAN UNIVERSITY

THE 2005-06 UNIVERSITY THEATRE SEASON

ALOHA, SAY THE PRETTY GIRLS

by Naomi Iizuka

A quirky serio-comedy that follows the chance meetings of strangers, friends, and unique acquaintances around the globe.

Sept. 22-24, Sept. 29-Oct. 2

BRIGHTON BEACH MEMOIRS

by Neil Simon

This hilarious tale about coming-of-age in a 1930's working class family won the New York Drama Critic's Circle Prize for Best Play.

Oct. 6-8, 13-16

PROOF

by David Auburn

*Winner of the 2001 Pulitzer Prize for Drama, **PROOF** tells the story of a woman who must contend with the death of her brilliant but unstable father.*

Oct. 20-22, 27-30

THE PAJAMA GAME

By Richard Adler, Jerry Ross, George Abbott, & Richard Bissell

Featuring the songs "Steam Heat" and "Hernando's Hideaway," this classic musical is set during a feud between workers and managers at a pajama factory.

Nov. 10-12, 17-20

THE HOLIDAY CABARET

Celebrate the yuletide season with the talented Music Theatre Performance students and a special guest from the Big Apple!

Dec. 1-4

DEAD MAN WALKING

adapted by Tim Robbins

A spiritual advisor and a death-row inmate form a poignant relationship through conversations about his misguided life.

Feb. 9-11, 16-19

THE WILD PARTY

by Andrew Lipka

A raucous musical that recounts a lavish celebration thrown by one woman to teach her boyfriend a lesson he would never forget.

Feb. 16-19, 23-25

HIP HOP CREATION

by Will Power and Company

Guest Artist Will Power will be in residency at WMU to build an exciting new show that molds hip-hop and theatre together in a novel way.

Mar. 23-25, Mar. 30-Apr. 2

MISALLIANCE

by George Bernard Shaw

A loveless engagement, a plane crash in the living room, and a mysterious gunman all converge on the same day in this outrageous comedy of manners by a Nobel Prize-winning author.

Apr. 6-9

SEASON



PARTNERS

Tickets: 269-387-6222 * www.wmich.edu/theatre



The Kennedy Center American College Theater Festival
XXXVIII

Presented and Produced by

The John F. Kennedy Center for the Performing Arts

Supported in Part by

The Kennedy Center Corporate Fund

The US Department of Education

Delta Airlines

The National Committee for the Performing Arts

Dr. and Mrs. Gerald McNichols

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. 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.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2007.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

The University Theatre Presents

HIP HOP CREATION: SHARDS OF THE RUBICON

March 23-25

8:00 p.m.

30-31

8:00 p.m.

April 1

8:00 p.m.

April 2

2:00 p.m.

WRITTEN, COMPOSED,
AND PERFORMED BY:

Ghafir Akbar

Jessica Dee Bocade

Joel Gelman

Kim Krane

Sharmaine McGinnis

Rusty Northop

J. Steadman

Bianca Washington

DIRECTOR/DRAMATURG
Will Power

STAGE MANAGER
Ellen Rouleau*

SCENIC DESIGNER
Andrew Phillips*

COSTUME DESIGNER
Julia Kosanovich*

SOUND/LIGHTING DESIGNER
Zachary Law*

**DIGITAL MEDIA
ARTIST**
Kevin Abbott

**It is with great pride that we recognize the creative efforts of our students.*

THE CAST

Ghafir Akbar
Jessica Dee Bocade
Joel Gelman
Kim Krane
Sharmaine McGinnis
Rusty Northop
J. Steadman
Bianca Washington

Setting:
Crossroads
Time, No Time, All Time

HIP HOP CREATION contains haze, strobe lights,
and adult language.

There will be no intermission.

ACKNOWLEDGEMENTS

WMU Cultural Events Committee
TCBY Downtown



SEASON PARTNERS

PRODUCTION STAFF

Prop Crew Head.....Kyle Waterman
Costume Shop Supervisor.....Kate MacKenzie
Resident Technical Director.....Patrick Niemi
Scene Shop Foreman.....Rick Herrington
Scenic Construction Crew Head.....Andrew Phillips
Assistant Stage Manager.....Leah Okraszewski
Master Electricians.....Palmer Jankens, Zac Law
Light Prep and Board Op.....Doss Freel
Sound Prep and Board Op.....Suzi Hays
Electricians.....Ghafir Akbar, Marina Dettman, Catherine Dildilian,
Liz Emmerling, Doss Freel, Joel Gelman, Laura Green,
Suzi Hayes, Palmer Jankens, Beth Lach, Brandon Newman,
Jillian Ray, Ellen Rouleau, Micha Stieglitz

Run Crew/Properties/
Paint/Costume/LightPrep.....Brenna Cronin, Darren Johnston, David Emmert,
Courtney Watters, Derrick Marshall, Mary Katherine Burnett,
Andrea Arvanigian, Cassandra Sandberg, Sean Wilson, Nathan Gregorski
Digital Media Playback Operator.....Benjamin G. Stickels
Assistant Digital Media Artists.....Carl Hamilton, Palmer Jankens,
Benjamin St. Louis, Benjamin G. Stickels

COMING SOON...

The
University
Theatre
Presents

MISALLIANCE

by George Bernard Shaw

*Parents and children—those
quicksands of life*

Apr. 6-8 @ 8pm

Apr. 9 @ 2pm

TICKETS: 387-6222

WHO'S IN...

GHAFIR AKBAR **Previous Credits:** Jack Gerome, *Brighton Beach Memoirs*; Gupta, *The Indian Wants The Bronx*. **Future Plans:** Graduate, make plans and pursue them.

JESSICA DEE BOCADE **Previous Credits:** Myrna, *Aloha, Say the Pretty Girls*; Amanda, *For Whom the Southern Bells Tolls*. **Future Plans:** Grad school at University of Iowa, international travel and success.

JOEL GELMAN **Previous Credits:** Sid, *The Pajama Game*; The Pirate King, *The Pirates of Penzance*. **Future Plans:** Grad school, NYC.

JULIA KOSANOVICH (Costume Coordinator/Designer) **Previous Credits:** Costume Run Crew Head, *Brighton Beach Memoirs*; Costume Run Crew, *Charley's Aunt*. **Future Plans:** Grad school, professional work, teaching.

KIM KRANE **Previous Credits:** Knockabout Theatre: Alice, *Closer*; The Civic: Ensemble, *Zombie Prom*. **Future Plans:** Live, laugh, love, and work hard.

ZACHARY LAW (Lighting/Sound Designer) **Previous Credits:** Lighting Design, *Brighton Beach Memoirs*; Lighting Design, *1940's Radio Hour*. **Future Plans:** Grad school.

SHARMAINE MCGINNIS **Previous Credits:** Mabel, *The Pajama Game*; Geneva Lee Brown, *1940's Radio Hour*. **Future Plans:** Graduate, NYC.

HIP HOP CREATION

RUSTY NORTHROP **Previous Credits:** Joey, *The Indian Wants the Bronx*. **Future Plans:** Graduation.

LEAH OKRASZEWSKI (Assistant Stage Manager) **Previous Credits:** Paul Cowen Auditorium: Mrs Case, *Victoria's House*. **Future Plans:** Finish school, study abroad, Peace Corps, career of some sort.

ANDREW PHILLIPS (Scenic Designer) **Previous Credits:** Lighting and Sound Designer, *Proof*; Assistant Lighting Designer, *Charley's Aunt*. **Future Plans:** Graduation and then producing my first movie.

ELLEN ROULEAU (Stage Manager) **Previous Credits:** Assistant Stage Manager, *The Pajama Game*; Theatre North: Stage Manager, *Oklahoma*. **Future Plans:** Undecided.

J. STEADMAN **Previous Credits:** Derek, *Aloha*, *Say the Pretty Girls*; Col. Chesney, *Charley's Aunt*. **Future Plans:** Grad school, marriage, artistic revolution.

BIANCA WASHINGTON **Previous Credits:** Gertie, *Cross Colors*; Albion College: Chorus, *Trojan Women*. **Future Plans:** Continue to develop my acting skills at WMU.

THEATRE KALAMAZOO



You won't want to miss any of these exciting productions in the Kalamazoo area:

The Foreigner.....Apr. 7 - Apr. 22
The Civic Theatre, 343-1313

The Phantom of The Opera.....Apr 19 - May 14
Miller Auditorium, 387-2300 • Public Talkback on Apr. 20

Humble Boy.....May 12 - May 27
Whole Art Theatre, 345-7529

The Imaginary Invalid.....May 18 - May 21
Festival Playhouse Theatre Arts at Kalamazoo College, 337-7333

AUDIENCE INFORMATION

- UNIVERSITY THEATRE PRODUCTIONS are produced by the Department of Theatre in the College of Fine Arts. The Department of Theatre holds organizational memberships in the Arts Council of Greater Kalamazoo, Association of Theatre in Higher Education, Association for Theatre and Disability, Black Theatre Network, Theatre Alliance of Michigan, and the United States Institute for Theatre Technology and is an accredited institutional member of the National Association of Schools of Theatre.
- IF CANDY OR THROAT LOZENGES IN CELLOPHANE are needed, they should be opened quickly and during periods of applause or laughter.
- IF YOU HAVE A PAGING SYSTEM, please leave your pager and seat location with the House Manager and we will contact you if you are called. Pagers may be picked up after the performance.
- NO FOOD OR DRINK is allowed in any of the theatres.
- CAMERAS, RECORDING DEVICES AND WIRELESS ELECTRONICS are strictly prohibited. Please check cameras and electronic devices with the House Manager and disengage watch alarms.
- RESTROOMS for the Multiform Theatre are located in the Atrium Lobby. For Shaw Theatre they are located in the Atrium Lobby and lower level on right side of house through glass doors.
- PARENTS WITH INFANTS may be asked to remove them from the auditorium should they cause a disturbance for other patrons or the performers.
- LATECOMERS and patrons leaving during a performance will not be seated until a suitable break.
- HEARING ENHANCEMENT devices, supported in part by Rotary International, are available for productions in the Multiform and Shaw Theatres. Receivers may be obtained from the Ticket Office at no charge.

DEPARTMENT OF THEATRE

Faculty & Staff

Joan Herrington, Chair

Kevin Abbott, *Part-Time*
Jay Berkow
Cheryl Bruey
June Cottrell, *Emerita*
James R. Daniels
Pat Daniels, *Adjunct*
Beverly David, *Emerita*
Patrick Donnelly
Sandy Duke
Micha Espinosa
Vincent Faust, *Adjunct*
Daniel Fleischhacker, *Emeritus*
C.J. Gianakaris, *Emeritus*
Russell Grandstaff, *Emeritus*
Rick Herrington, *Part-Time*
Mychelle Hopkins, *Part-Time*
Christine Iadlerosa, *Part-Time*
Leon Ingulsrud, *Adjunct*

John Jensen, *Adjunct*
Matthew A. Knewtson
Jennifer Kulik, *Part-Time*
Mark Liermann
Tom Lowry, *Adjunct*
Robert Luscombe, *Dean Emeritus*
Kathleen MacKenzie
Gwendolyn Nagle
Patrick Niemi
Paul Reinhardt, *Adjunct*
Greg D. Roehrick
Robert L. Smith, *Adjunct*
Lyda Stillwell, *Emerita*
Vern Stillwell, *Emeritus*
Von Washington
D. Terry Williams
Zack L. York, *Emeritus*

STUDENT ASSISTANTS

Arts Management

Bill Burkhardt
Daniel Cowell
Erin Dahlgren
Jeffrey Fauver
Jenna Frye
Jason Gentry
Kristin Greer
Emily Krajewski
Brandon Newman
Jason Nuzzo
Andrea Opalewski
Chelsea Rogers
Matthew Sitz

Costume Shop

Kelly Conlan
Marina Dettman
Rachel Engstrom
Julia Kosanovich
Emily Krajewski

Design Studio

Monica Carr
Kristen Carrier
Carl Hamilton
Staci Sharp
Benjamin Stickels

Multi-Media Room

Andrew Phillips

Music Theatre Performance

Melissa McKim

Properties

Joseph Shoup

Scene Shop

Bill Burkhardt
Ben Fergus
Matthew Gist
Benjamin Saint Louis
Michael Todd
Brock Yordy

Stage Management

David Alpert

Thea 1000

Jessica Bocade

Theatre Guild

Justin Goodmoot

Theatre Office

Sam Gray
Amanda Galmiche
Annieka Zavala
Kim Krane

Theatre Systems

Palmer Jankens
Zachary Law

York Arena Theatre

Aaron Atherton

The University Theatre upholds the rights of all individuals. Its acceptance of students into its programs and the casting and staffing of productions are done without regard for an individual's race, color, religion, national origin, sex, sexual orientation, age, disability, height, weight, family status, or marital status.



THE UNIVERSITY THEATRE GUILD

The University Theatre Guild acts as the Theatre Department's community support group, working to increase awareness of the WMU theatre program. Your membership and contributions will provide scholarships for deserving students and sponsor visiting artists. We thank the following for their invaluable support:

The Guild Board of Directors

Jerrold T. French (2006) <i>President</i>	Shayne Plemmons (2006) <i>Vice President</i>
Virginia Caruso (2006) <i>Recording Secretary</i>	Joan Herrington <i>Executive Secretary</i>
H. Nicholas Hamner (2004) <i>Past President</i>	Gary Brown (2006) <i>Treasurer</i>
Kate Barnes (Ex Officio)	John Mulay (2006)
June Cottrell (2006)	Art Nemitz (2007)
Patrick Donnelly (Ex Officio)	Sally Putney (2008)
Dan Frew (2008)	Gloria Royal (2008)
Jeff Harkins (2007)	Shawn Sackett (2006)
Marti Hearron (2007)	Janet Stillwell (2008)
Zadie Jackson (2008)	Lyda Stillwell (2006)
Laura Latiolais (2008)	Peg Strong (2007)
Linda Lipkin (2008)	Kathleen Tosco (2008)
Josephine Longnecker (2007)	Randy Wolfe (2008)

Honorary Members

Ms. Vernice D. Anthony	Dr. Daniel J. Fleischhacker	Mrs. James Miller*
Mr. & Mrs. Peter L. Aseritis	Dr. C.J. Gianakaris	Mr. Kenneth Miller
Ms. Nina Nelson Fuqua	Dr. Russell Grandstaff*	Dr. & Mrs.
Dr. Judith & Mr. Brendon Bailey	Dr. & Mrs. Diether H. Haenicke	L. Michael Moskovis
Mrs. Nelda Balch*	Mr. Timothy Hanson	Ms. Gwendolyn Nagle
Mr. & Mrs. Robert M. Beam	Dr. Joan Herrington	Dr. Richard O'Hearn
Mrs. John T. Bernhard*	Mr. James Holden	Mr. & Mrs. Daniel Pero
Mr. Jay Berkow	Ms. Mychelle Hopkins	Dr. Paul Reinhardt
Ms. Cheryl Bruey	Mr. & Mrs. Richard Hughey*	Mr. Greg D. Roehrick
Mary J. Bullock*	Miss Mary Jackson*	Dr. Janet E. Stillwell*
Mr. James C. Carver	Mr. John Jensen	Dr. & Mrs. Vern Stillwell
Ms. June Cottrell	Ms. Birgit M. Klohs	Mr. & Mrs. Richard Y. St. John
Mr. & Mrs. James Daniels	Mr. Matthew A. Knewton	Mr. Phil Vanderweg
Dr. Beverly David	Mr. Mark Liermann	Dr. Von H. Washington
Mrs. Sarah L. DeNooyer	Mr. Tom Lowry	Dr. D. Terry Williams
Mr. Patrick Donnelly	Mr. & Mrs. Robert Luscombe*	Dr. Zack L. York*
Ms. Sandy Duke	Ms. Kathleen MacKenzie	Parents of WMU Theatre students
Ms. Micha Espinosa	Mr. William Martin	
Mr. Vincent Faust	Dr. Margaret Merrion	

**Denotes Charter Member*

For information on how to renew or begin a membership in the University Theatre Guild, please call Justin Goodmoot, Guild Assistant, at 269-387-3226.

UNIVERSITY THEATRE GUILD MEMBERSHIP

as of February 28, 2006

ANGELS

Anonymous (2)
June S. Cottrell
Alfred Garcia &
Sandra Edwards
H. Nicholas Hamner
Marti Hearron
Edward & Ruth Heinig
Richard & Barbara Hughey
Josephine Longnecker
Edwin & Mary Meader
Margaret Strong

PRODUCERS

Mary A. Cain
Connie & Richard Cowper
Betty J. Gerlofs
Judith Maze
Gerard T. Nowak
Robert & Betty Spiegelman
D. Terry & Sharon Williams

DIRECTORS

Hugh Anderson
Judith & Bren Bailey
Andrew &
Patricia Brogowicz
Gary Chartrand
Ray & Tala Davidson
Robert Dozzi
Woody & Nancy Ehrle
Vincent & Elizabeth Faust
Beth Freeman
Jerrold T. French &
Dale S. Charbeneau
Diether & Carol Haenicke
John & Carolyn Houdek
Doris J. Kunkle
R. Kevin &
Shayne Plemmons
Rollie & Sharon Preuss
Richard & Karen Schaper
Gail & Jim Sholl
William J. Stein
Janet Stillwell
Vern & Lyda Stillwell
Patricia & Peter Thomas
Helen & Jack Wattles
Lawrence & Raye Ziring

LEADING PLAYERS

Richard & Barbara Baker
Harold & Sherry Bate
Phil & Virginia Caruso
Curtis A. Cleveland

LEADING PLAYERS CONT.

C. J. & Ann Gianakaris
Leonard & Linda Ginsberg
Philip & Alyce Guichelaar
Chris & Jenny Haenicke
George Hebben
Dennis & Susan Hollar
Mr. & Mrs. Robert Hutchings
David Isaacson
Arnie & Debby Johnston
Lawrence & Judy Jolliffe
A. Clark Kahn
Michael P. Kelly
Donald & Irene Kent
Richard G. Knapp
Peter Kobrak
Donald & Lynn Konopa
Laura Packard-Latiolais
Ted & Paula Lupina
Gail MacNellis
Jeannette & Bill Maxey
Donald & Diane Meitz
Virginia McCully &
William Kanzler
John & Kathy Mulay
Robert & Emanuele Nagler
Arthur & Linda Nemitz
Renny & Donna Oas
Roy & Priscilla Olton
Janet Orwin
Donald & Debora Poduba
Robert Poel
Tim & Sally Putney
David & Florence Rozelle
Gloria Royal
Laurel Hyames Sayre
R. Ann Smith
Martin F. Schug
Dan & Jackie Skarritt
Robert G. Small &
Kathleen Tosco
Hazel L. Starcher
Mary L. Tyler
Darla Van Hoey
David & Laura Van Zoest
Mr. & Mrs. Arthur Welch
Ron & Ellen Whitcomb
Raoul & JoAnn Yochim
Marianna Zeman
Vida Ziegler

SUPPORTING PLAYERS

David & Marcia Adams
Kathleen A. Barnes
Mr. & Mrs. Robert Beam
Gary & Logan Brown

SUPPORTING PLAYERS CONT.

Don & Mary Brown
Mary Bullock
Florence Clarke
William & Marie Combs
Tenho Connable
Dan Frew
Mary & Brooks Godfrey
Robert & Margaret Hegel
T. J. Hibler
Bob & Joan Hiddema
Art & Carolyn Hilgart
John Bruce &
Jane Nelson-Holmes
Thomas & Gail Kasdorf
Linda & Joseph Kanamueller-
Jacqueline Mallinson
Ruth Ann Meyer
Henry Raup
Louise & George Robeck
Robert L. Smith
Fay H. Woolrich
Margaret Yost
Joyce R. Zastrow

CHORUS & CREW

Barbara A. Andrews
Bill & Jean Appel
Jo & Chet Arnold
Dolores Condic
Corinne Cummins
Lois Davis
Carl Doubleday
Lois E. Ellis
Elaine Fluck
Robert & Marilyn Geil
Zadie Jackson
Karen Kelly
Prudence McCabe
Monica Nahm
Bill & Laura Pierce
Barbara B. Reed
Barbara Rensenhous
Don & Louise Rice
Stanley & Helenan Robin
Dan & Joyce Shehee
Paul Solomon
Lois Stegman
Shirley Thompson
Sara Wick

MATCHING GIFTS

Irving S. Gilmore Foundation
Pfizer
Pharmacia
SPX
W.K. Kellogg Foundation

UNIVERSITY THEATRE ANNUAL FUND DONORS

as of Feb. 28, 2006

DIRECTOR'S CIRCLE

Robert & Marion Denison
Dowagiac Commercial Press
Havimill Foundation
Frank C. Taylor

PLAYWRIGHT'S CIRCLE

Anonymous
Utley Brothers, Inc.
Catherine Sonia Wardley
Thomas Zwier

DESIGNER'S CIRCLE

Donald & Carol Coggan
Edward & Ruth Heinig
Robert & Faye Luscombe
Margaret & John Merriion
R. Kevin & Shayne Plemmons
Patricia D. Pierce
Greg D. Roehrick
Jesse & Beverley Anne Womack

PATRON'S CIRCLE

Robert & Josephine McGowan
Robert & Betty Spiegelman
Diana Messano
Janet E. Stillwell
Eric & Katherine Swanborg
Betty J. Wollam

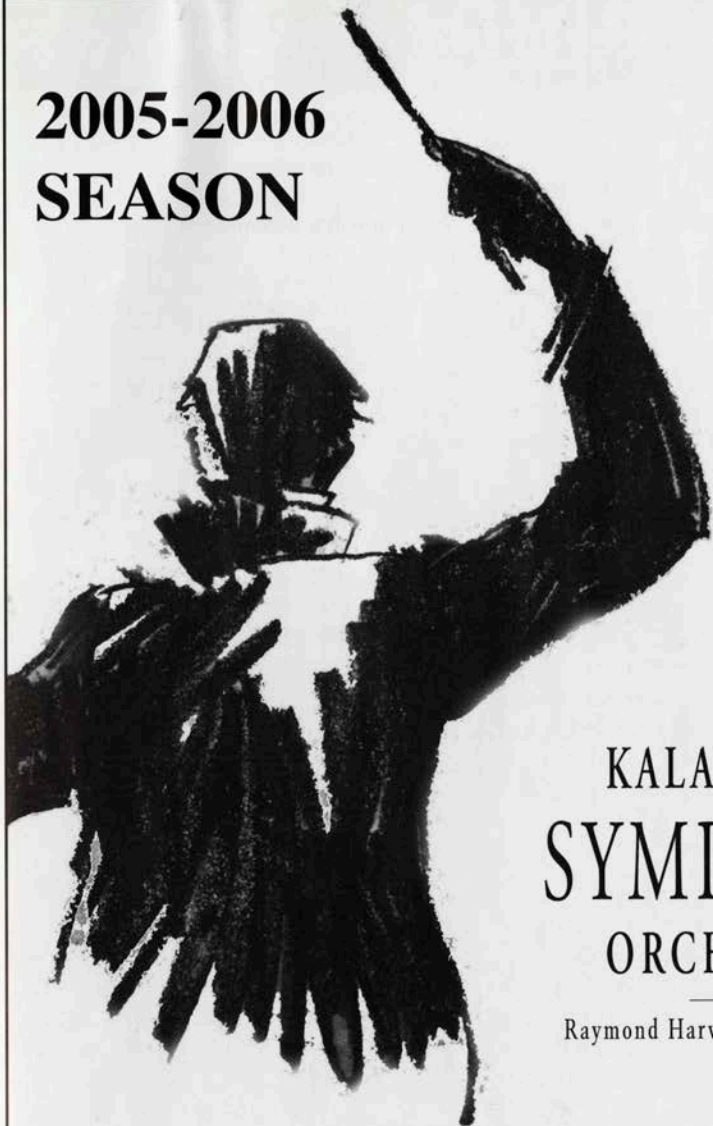
FRIEND'S CIRCLE

Julie Alarie
Arthur C. Ayers
Elizabeth W. Bennett
Vicki Blevins
Timothy P. Bloomquist
Philip & Virginia Caruso
Mary J. Clark
Leslie L. Connelly
Alfred & Julia Cortright
Charles Crawford
Marjorie Culos
Mary Cutler
Gregory Dildilian
Eaton Corporation
Richard & Sharon Engstom
Michael & Kathleen Fausell
Virginia C. Fonger
Kathleen Foreman
The Framemaker
Douglas & Winifred Fraser

FRIEND'S CIRCLE CONT.

John S. Geisler
Cathy Gregorski
Kent Lynn Goetz
Sandra M. Gores
Darlene Goodemoot
Sue Gray
Carla Greer
Michael Robert Hall
Jacqueline B. Harmon
Mary Jane Henry
Lois J. Hayward
Robert & Joan Hiddema
Constance Olivia Irvin
Robert & Marita Kelter
Christina L. Killmar
Sharon T. Kociak
Noel J. Kott
Grace J. Kovatch
Juliet Levy-Weston
Liturgical Threads by Anne
Paul M. Luoma
Marifran's
Melanie Ann Masura
Suzanne G. Merpi
Robert R. McGowan
Tom & Belinda Mantais
Sandra I. Newman
Reynold & Donna Oas
Donna Parr
Marlene R. Prince
Ida Robinson
Betty Rothenberg
Lyman & Patricia Saville
Staci A. Schmock
Charlita L. Shelton
Patricia R. Skud
Vern & Lyda Stillwell
Robert L. & Carol Payne Smith
Richard & Linda Smolinski
Sherwood Snyder III
Cheryl A. Southworth
Amy Rachel Soucy
Shirley Thompson
Dee Waterman
Donald R. Webster
Catherine J. Wright
Barb Vanderweele
Noemi Ybarra
Zack L. York
Todd Zamarripa

**2005-2006
SEASON**



KALAMAZOO
SYMPHONY
ORCHESTRA

Raymond Harvey - Music Director

*KSO News, Arts Advocacy Info,
and a new joke every week!*

KalamazooSymphony.com

THE 2005-06 UNIVERSITY THEATRE SEASON

ALOHA, SAY THE PRETTY GIRLS

by Naomi Iizuka

A quirky serio-comedy that follows the chance meetings of strangers, friends, and unique acquaintances around the globe.

Sept. 22-24, Sept. 29-Oct. 2

BRIGHTON BEACH MEMOIRS

by Neil Simon

This hilarious tale about coming-of-age in a 1930's working class family won the New York Drama Critic's Circle Prize for Best Play.

Oct. 6-8, 13-16

PROOF

by David Auburn

*Winner of the 2001 Pulitzer Prize for Drama, **PROOF** tells the story of a woman who must contend with the death of her brilliant but unstable father.*

Oct. 20-22, 27-30

THE PAJAMA GAME

By Richard Adler, Jerry Ross, George Abbott, & Richard Bissell

Featuring the songs "Steam Heat" and "Hernando's Hideaway," this classic musical is set during a feud between workers and managers at a pajama factory.

Nov. 10-12, 17-20

THE HOLIDAY CABARET

Celebrate the yuletide season with the talented Music Theatre Performance students and a special guest from the Big Apple!

Dec. 1-4

DEAD MAN WALKING

adapted by Tim Robbins

A spiritual advisor and a death-row inmate form a poignant relationship through conversations about his misguided life.

Feb. 9-11, 16-19

THE WILD PARTY

by Andrew Lippa

A raucous musical that recounts a lavish celebration thrown by one woman to teach her boyfriend a lesson he would never forget.

Feb. 16-19, 23-25

HIP HOP CREATION

by Will Power and Company

Guest Artist Will Power will be in residency at WMU to build an exciting new show that molds hip-hop and theatre together in a novel way.

Mar. 23-25, Mar. 30-Apr. 2

MISALLIANCE

by George Bernard Shaw

A loveless engagement, a plane crash in the living room, and a mysterious gunman all converge on the same day in this outrageous comedy of manners by a Nobel Prize-winning author.

Apr. 6-9

SEASON



PARTNERS

Tickets: 269-387-6222 * www.wmich.edu/theatre

THE CIVIC

Get the
Best Seats
in the **House** and
Save **35%**
up to

**ORDER YOUR
SEASON
SUBSCRIPTION
TODAY!**

Call the Box Office at:
269-343-1313

or order on-line at:
kazoocivic.com

YOUTH THEATRE

**THE SOMEWHAT
TRUE TALE OF
ROBIN HOOD**

Nov 11 - Nov 19

**DISNEY'S
ALADDIN JR.**

Feb 3 - Feb 11

**THE LAND OF
THE DRAGON**

May 5 - May 13

2005 - 2006

A SEASON OF
AWARD-WINNING
THEATRE



Sep 30 - Oct 15



Oct 7 - Oct 22



Nov 18 - Dec 10



Jan 6 - Jan 21



Jan 20 - Feb 4



SPECIAL EVENT
Feb 17 & 18



Mar 3 - Mar 18



Mar 10 - Mar 25



Apr 7 - Apr 22



May 19 - Jun 3

INDEX OF ADVERTISERS

Allegis Credit Union	5
Broadway Revisited	9
Coffee Works	9
Dowagiac Commercial Press	16
ECCU	9
Fontana Chamber Arts	14
Friendship Village	4
Fountains at Bronson Place	8
Full City Café	11
Gilmore Keyboard Festival	7
Harvey Automotive	6
Irwin Union Bank	31
Kalamazoo Public Library	7
Kalamazoo Public Schools	9
Kalamazoo Symphony Orchestra	12, 27
LKF Marketing	8
Pfizer, Inc.	3
Ronald B. Wiser & Associates	2
Terrapin	10
The Civic Theatre	13, 29
The FrameMaker	5
The Spirit Shoppe	10
Ultima Hair Salon	6
University Bookstore	11
Wellspring/Cory Terry Dancers	10
Wheaton Copy Center	10
WMUK-FM	14

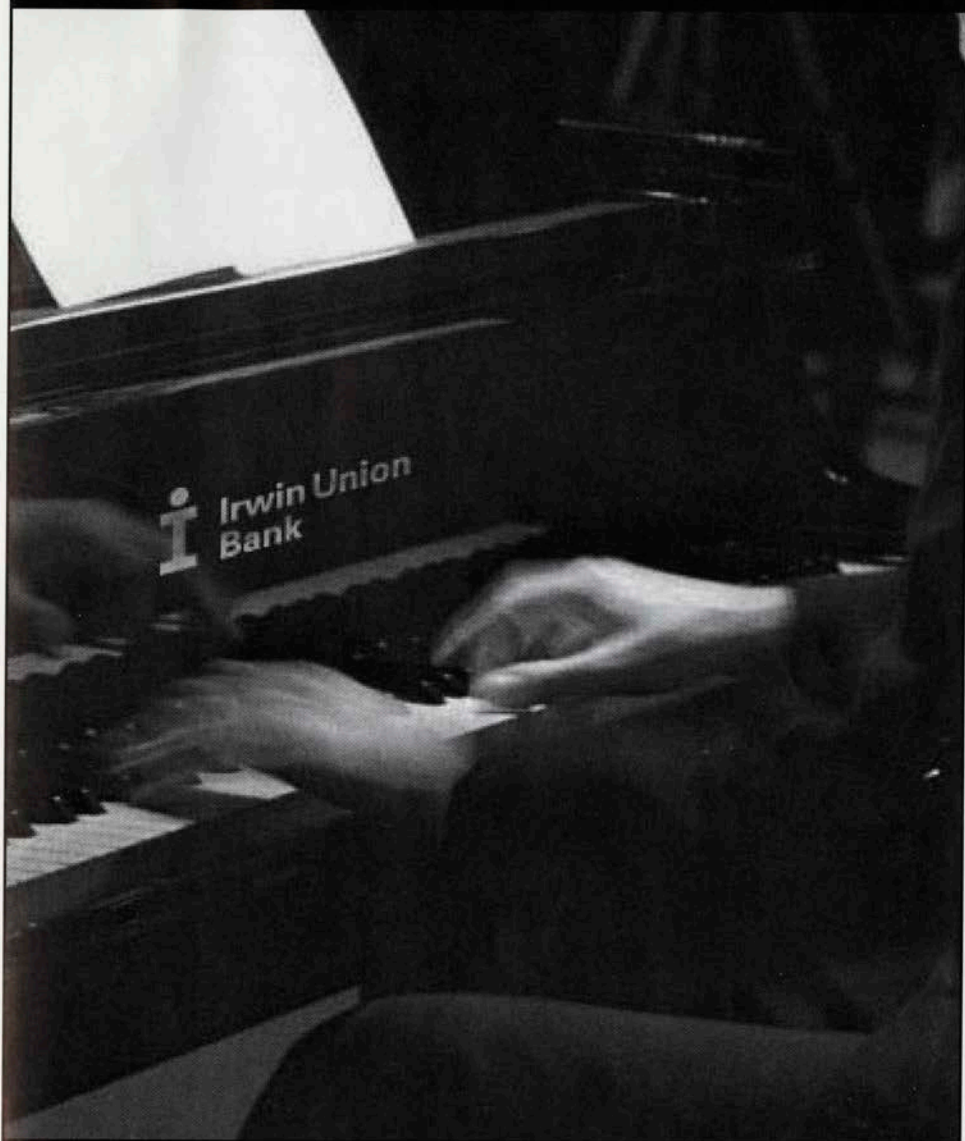
SEASON PARTNERS AND SPONSORS

Millennium Restaurant Group
Dowagiac Commercial Press

OPENING NIGHT RECEPTION SPONSORS

Gull Lake Café
Millennium Restaurant Group
Irving's Market & Deli
Fandango Tapas Bistro
Tiffany's Wine & Spirit Shop
TCBY Downtown
Theo & Stacy's

Experienced players and finely-tuned instruments...



...are the keys to the **gold** standard in business banking.



555 W. Crosstown Parkway in Kalamazoo
269.383.7010 | www.irwinunion.com

MILLENNIUM RESTAURANT GROUP

www.millenniumrestaurants.com

BLACK SWAN

FINE DINING, CASUAL BAR
PARKVIEW HILLS
269.375.2105

EPIC BISTRO

BISTRO AND WINE BAR
DOWNTOWN
269.342.1300

THE UNION

ECLECTIC FARE, LIVE MUSIC
DOWNTOWN
269.384.6756

FIELDSTONE GRILL

LODGE RETREAT, OUTDOOR DINING
PORTAGE
269.321.8480

MILLENNIUM CATERING

FOR EVERY OCCASION
269.375.1193