



SEASON 18 TITLES

COME FROM AWAY – running 9/25/25 to 10/12/25

Book, music and lyric by Irene Sankoff and David Hein

Come from Away is a thrilling and heartfelt musical based on the true story of the time when the isolated community of Gander, Newfoundland, played host to the world. What started as an average day in a small town turned into an international sleepover, when 38 planes, carrying thousands of people from around the globe, were diverted to Gander's airstrip on September 11, 2001. Undaunted by culture clashes and language barriers, the people of Gander cheered the stranded travelers with music, an open bar and the recognition that we're all part of a global family.

Directed by Kathy Mulay

A VERY KALAMAZOO CHRISTMAS – running 11/20/25 to 12/7/25

Written by Robert Hawlmark

This hysterical comedy was written by a Michigan playwright and is full of Kalamazoo references!

A professional woman running in the fast lane of the big city corporate world journeys back to her smalltown on a mission for her boss. When she runs into a handsome acquaintance from high school, she's forced to evaluate her life and priorities. Hot cocoa, light parades, and romance collide. Hilarity ensues. *A Very Kalamazoo Christmas* is a holiday movie parody that will make your season complete!

PRIMARY TRUST - running 1/22/26 to 2/1/26

Written by Eboni Booth

Meet Kenneth, a 38-year-old longtime bookstore worker, who is perfectly content with his after-work routine: a mai tai (or two) at the local tiki bar. But when his employer decides to close the store, Kenneth must also turn the page and choose a new direction—including some daring steps into a world he has evaded. This Pulitzer Prize winning play is a “tender, delicately detailed portrait” (*The New York Times*) about new beginnings. An open-hearted, “utterly absorbing, very funny, darn near perfect play” (*The Daily Beast*) about leaving your comfort zone to find fulfillment.

MISERY – running 3/5/26 to 3/15/26

Play by William Goldman, based on the novel by Stephen King

Misery follows successful romance novelist Paul Sheldon, who is rescued from a car crash by his “number one fan,” Annie Wilkes, and wakes up captive in her secluded home. While Paul is convalescing, Annie reads his latest book and becomes enraged when she discovers the author has killed off her favorite character, Misery Chastain. Annie forces Paul to write a new Misery novel, and he quickly realizes Annie has no intention of letting him go anywhere. The irate Annie has Paul writing as if his life depends on it, and it does.

“There are no lulls in famed screenwriter William Goldman’s 90-minute stage adaptation of the Stephen King story, which Goldman himself translated into the 1990 film... Exposition that took a dozen pages in paperback and at least several minutes on screen plays out...faster than snow piling up in a Colorado blizzard.” —WNBC NY.

GOOD NIGHT OSCAR – running 4/16 to 4/26

Written by Doug Wright

It’s 1958, and Jack Paar hosts the hottest late-night talk-show on television. His favorite guest? Character actor, pianist and wild card Oscar Levant. Famous for his witty one-liners, Oscar has a favorite: “There’s a fine line between genius and insanity; I have erased this line.” Tonight, Oscar will prove just that when he appears live on national TV in an episode that Paar’s audience—and the rest of America—won’t soon forget. GOOD NIGHT, OSCAR explores the nexus of humor and heartbreak, the ever-dwindling distinction between exploitation and entertainment, and the high cost of baring one’s soul for public consumption.

This is Farmers Alley Theatre’s collaborative production with the Gilmore Piano Festival

INTO THE WOODS – running 5/28/26 to 6/7/26

Music & Lyrics by Stephen Sondheim. Book by James Lapine.

James Lapine and Stephen Sondheim take everyone’s favorite storybook characters and bring them together for a timeless, yet relevant, piece... and a rare modern classic. The Tony Award-winning book and score are both enchanting and touching. The story follows a Baker and his wife, who wish to have a child; Cinderella, who wishes to attend the King’s Festival; and Jack, who wishes his cow would give milk. When the Baker and his wife learn that they cannot have a child because of a Witch’s curse, the two set off on a journey to break the curse. Everyone’s wish is granted, but the consequences of their actions return to haunt them later with disastrous results.

DEAR EVAN HANSEN – 7/9/26 to 7/20/26

The winner of six Tony Awards (including Best Musical), the Grammy Award for Best Musical Theater Album, and an Olivier Award for Best Musical, *Dear Evan Hansen* is a deeply personal and profoundly contemporary musical about life and the way we live it. The show features a book by Tony Award-winner Steven Levenson (*Fosse/Verdon*), and a score by EGOT (Emmy, Grammy, Tony and Academy Award) winners Benj Pasek and Justin Paul (*Dogfight*, *La La Land*, *The Greatest Showman*).

All his life, Evan Hansen has felt invisible. But when a tragic event shocks the community and thrusts him into the center of a rapidly evolving controversy, Evan is given the opportunity of a lifetime: the chance to be somebody else.

Directed by Kathy Mulay



farmers alley theatre

SPONSOR BENEFITS

Season Sponsor - \$25000

- Sponsor recognition in print advertising for the season (approx. 4,500 pieces)
- Pre-show verbal recognition at all performances during the season.
- Full page ad in program for the entirety of the season.
- Prominent display of sponsor's name/logo in lobby throughout the season.
- Prominent display on Farmers Alley's website.
- A private performance of one production with reception.

Producer - \$6000

- Sponsor recognition in print advertising for production (approx. 4,500 pieces)
- Pre-show verbal recognition at all performances.
- Full page ad in program for the run of the production (Corporate Sponsor).
- Prominent display of sponsor's name/logo in lobby during the run of the show.
- Logo displayed on Farmers Alley's website.
- A personalized code for 25 tickets to sponsored production. A retail value of \$1,250.

Director - \$3000

- Sponsor recognition in print advertising for production (approx. 4,500 pieces)
- Pre-show verbal recognition at all performances.
- Half page ad in program for the run of the production (Corporate Sponsor).
- Prominent display of sponsor's name/logo in lobby during the run of the show.
- Logo displayed on Farmers Alley's website.
- A personalized code for 10 tickets to sponsored production. A retail value of \$500.

Principal - \$1500

- Sponsor recognition in print advertising for production (approx. 4,500 pieces).
- Pre-show verbal recognition at all performances.
- Quarter page ad in program for the run of the production (Corporate Sponsor).
- Prominent display of sponsor's name/logo in lobby during the run of the show
- Logo displayed on Farmers Alley's website.
- A personalized code for 5 ticket to sponsored production. A retail value of \$250

Adopt a Director or Actor - \$2500

Sponsorship will cover compensation, travel and housing costs.

- Four tickets in prime seating location (as available). A retail value of \$200.
- Meet the artist compliments of Farmers Alley Theatre.
- Invitation to the opening night celebration.
- Invitation to the preview performance.

Program Ad Submission Guidelines

- Preferred File Format - .pdf, .ai, .eps, .tif
- Acceptable File Format - .psd, .jpg, .jpeg
- Image resolution should be 300 DPI or greater

Finished program size is 5.5"W x 8.5"H.

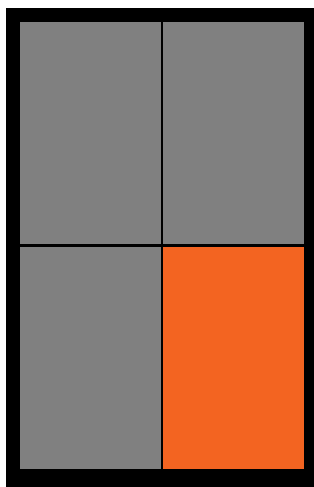
In order to maintain a small gap between ads, please submit your ad in the proper dimensions as listed below.

The dimensions provided are maximum dimensions.

If your ad is supplied in a size other than specified dimensions, your ad will be adjusted to best fit the space which may result in a scaling down of your artwork.

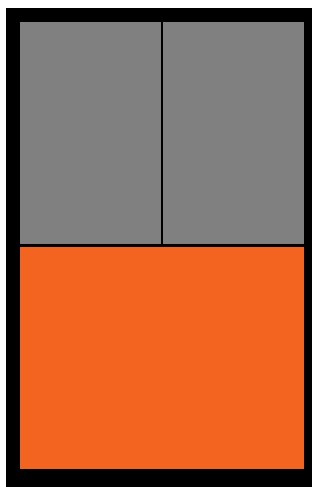
QUARTER PAGE

2.4687"W x 3.9062"H



HALF PAGE

5"W x 3.9062"H



FULL PAGE

5"W x 7.875"H





farmers alley theatre

Sponsorship Form

Contact Name:
Contact Phone Number:
Contact Email:
Production(s):

Level of Sponsorship

- Season Sponsor: \$25,000
- Producer Sponsor: \$6,000
- Director Sponsor: \$3,000
- Principal Sponsor: \$1,500
- Adopt a Director or Actor : \$2,500

Business Name:

Business Logo and level-specific program advertisement required 60 days before opening night.

PAYMENT DUE BY AUGUST 31, 2026

Full payment enclosed.

Call me for my credit card information.

☐ Please bill me __ annually __ semi-annually __ quarterly beginning on ____/____/____.

Checks should be made payable and mailed to **FARMERS ALLEY THEATRE**.

Farmers Alley Theatre
221 Farmers Alley
Kalamazoo, MI 49007

AUTHORIZED SIGNATURE _____ DATE ____/____/____

Farmers Alley Theatre
221 Farmers Alley, Kalamazoo, MI 49007 | 269-343-2727 | www.farmersalleytheatre.com



REVUE ARTS

REVIEW: 'JERSEY BOYS' JOYFULLY FLIES BY WITH UP-CLOSE ACTION AND ENERGY



Written by Marin Heinritz. Photo: "Jersey Boys" at Farmers Alley Theatre by Klose2U Photography

The hit jukebox musical "Jersey Boys" begins with a foreshadowing on two levels.

With an ebullient rendition of the French hip-hop "Ces-soirées là", the 2000 international hit adaptation of "December, 1963 (Oh What a Night)" we see just how big Frankie Valli and The Four Seasons become after their humble origins—the story we're about to watch unfold. And oh, what a night it is at Farmers Alley Theatre for the audience.

"Jersey Boys" hit Broadway in 2005 and its staying power as a jukebox musical—or, as Director Kathy Mulay insists, a play with music, because "the songs are added to enhance the drama, not to create it"—has everything to do with the popularity and familiarity of those indelible songs that are deep within our collective consciousness. It's also a well-told, revelatory biopic for the stage, a compelling documentary-style story of how four guys from New Jersey became one of the most successful pop bands in history.

The story, with book by Marshall Brickman and Rick Elice, is structured as the spring, summer, fall, and winter of the band's evolution with the four members each narrating a season, because "everybody remembers it how they need to," as guitarist Tommy DeVito (Brandon Ruiter) says, and "some things are being left out," says bassist Nick Massi (Seth K. Hale) when he steps in.

Together with front man Frankie Valli (Nick Petrelli) and song writer/keyboardist Bob Gaudio (Austin Mirsoltani), they form a brotherhood with "the neighborhood", the time and place from which they emerged, as a character and cultural driving force. They're Italian-Americans and the mob, gambling, prison, women as peripheral yet a nagging desire, and personal code are nearly as crucial to their story as the music.

And the music, of course, is excellent. These lasting songs (music by Bob Gaudio, lyrics by Bob Crewe), the soundtrack of the Baby Boomers' glory days, come to life with terrific energy and style from a wonderful cast under Director Kathy Mulay's inspired vision and careful attention to detail as well as Chris Gray's fine music direction. Denene Mulay Koch's choreography perfectly captures the era and the band, heightening the live concert appeal of the numbers.

Those practically impossible-not-to-sing-a-long to numbers include "Big Girls Don't Cry", "Walk Like a Man", "Rag Doll", "Bye, Bye Baby (Baby Goodbye)", "Can't Take My Eyes Off of You", among many fabulous others.

Every actor gives a virtuoso performance, and in addition to the four downright charming leads who fully embody distinct characters as well as sing and dance as if they were the Four Seasons themselves, nine other actors (Dwight L. Trice Jr., Brian Panse, Mitch Voss, Sam VanKampen, Nate Hermen, Steve Brubaker, Kiara Sylvie Durbin, Sydney Harrison, and Hannah Leah Weinraub) each play a true-to-life central character as well as many other roles extraordinarily well, moving set pieces on and off the stage, creating lightning-quick, seemingly effortless scene changes, giving the two-and-a-half hour show terrific pacing as well as texture and deeper meaning as it joyfully flies by.

The way they make use of the intimate space of Farmers Alley Theatre also makes this particular "Jersey Boys" so compelling. The performers are up close and personal, so much so that you can see if not feel the sweat on their brows.

Scenic Designer Jason Frink created a turntable center stage that literally looks like a record spinning, and the spaces on and around that turntable transform into dramatically different places and scenes, from night clubs to restaurants to home kitchens and hotel rooms to the recording studio and the Ed Sullivan show set, to name a few, with help from cartoonish projections on cut-out city skylines stage right and left by Catherine Frink. Kathy Mulay's marvelous, colorful period costumes also influence mood and character and change in a flash. As does the beautiful lighting design by Lanford J. Potts that shapes the action, from huge concerts to intimate settings, and with patterns and gorgeous combinations of colors hints at the changing seasons unfolding.

Farmers Alley's "Jersey Boys" offers a creative vision of this beloved show and is sure to please its devoted fans as well as those who simply appreciate excellent live theatre. And tickets are selling so well they've already extended the run. Don't wait to reserve your seats if you want to look forward to singing "Oh, what a night!" and mean it.

Jersey Boys

Farmers Alley Theatre

Sept. 19-Oct. 13

farmersalleytheatre.com

21 September 2024

[WMUK News](#)

Theater review: A Jukebox for the Algonquin



BECKY KLOSE

A scene from *A Jukebox for the Algonquin* at Farmer's Alley Theatre

[Farmers Alley Theatre](#) recently opened its production of "A Jukebox for the Algonquin." Spoiler alert: Please be advised that a significant plot point is revealed in this review by Gordon Bolar.

As a theatre reviewer in West Michigan for 25 years, I've been privileged to see and review outstanding directorial efforts and a few truly memorable comedies premier on local stages.

In those 25 years I've never seen a theatre artist accomplish these two feats in one fell swoop. After the preview I witnessed at Farmers Alley Theatre last Thursday evening, I'm prepared to credit high praise for both direction and writing, to director and playwright, Paul Stroili for *A Jukebox for the Algonquin*.

Director Stroili's talented cast, portraying the seniors and staff of a retirement home for this production in the round, flawlessly executes the intricate and precise timing that playwright Stroili has scripted, to yield cascades of laughter during the performance.

The play and the production are, in fact, both remarkable for the way in which laughter is generated. Although the play is rife with quotable laugh lines, the real humor is born from the good intentions, foibles, and fears of the seven fully developed, believable characters.

The stated mission for most of the inhabitants of the Placid Pines Algonquin rec room: to raise the funds necessary for purchasing a jukebox and thus rekindle fading memories of their younger days. Their means: selling marijuana, illegal during 2003 when the play is set, grown from recently discovered live plants left by an aging hippie and recently departed resident.

The plan is not without its perils, however. Algonquin resident, Annie, played by Elizabeth Terrel, agonizes over the punishment she vividly imagines in prison when the “mini cartel” she is a part of seems on the verge of being busted. Her paranoid fantasies, fueled by pot-laced cookies, momentarily transport her into a personal “Orange is The New Black” delusional state.

Charlie Vivirito, as Tyler, shines as the eager-to-please young maintenance man, who frequently puts his foot in his mouth. Some of his polite promises related to fixing the plumbing needs of elderly female residents are easily misconstrued and become the source of even more laughter.

Raucous peals of laughter pour from Stroili’s innovative, crisp, and precise use of pauses, gestures, movement, and entrances. The play contains several moments in which the audience completes the realizations of characters without the use of words from performers.