



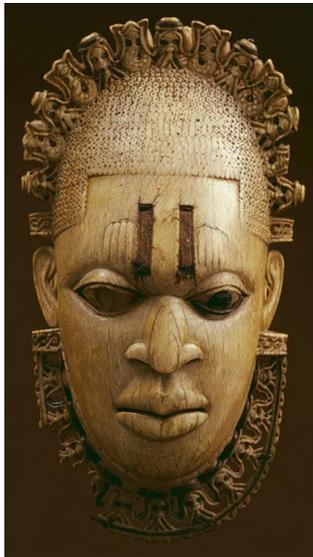
The Pan-African Theatre Ensemble

Presents

*Digital Masks to Africa –
Cheikh Anta Diop: Poem for the Living*

Epic Poem by

Mwatabu Okantah



Pendant Mask, Iyoba, 16th century, Nigeria, Edo people, Court of Beninⁱ

Devised/Directed by D. Amy-Rose Forbes-Erickson, PhD
African Community Theatre, Oscar Ritchie Hall, Room 230,
Department of Pan-African Studies, Kent State University
Pre-Show, Wednesday, March 6 at 7pm

Thursday, March 7 at 7pm

Produced by special arrangement

http://www.randafricanart.com/Benin_hip_masks.html



The Pan-African Theatre Ensemble
P.A.T.E. Membership

The Pan-African Theatre Ensemble is actively recruiting volunteer actors in the 2018/2019 season. The P.A.T.E. consists of volunteers from Northeast Ohio, and Kent State university faculty, students, and staff. The Pan-African Theatre Ensemble produces African aesthetic-based plays with a deep and abiding commitment to African performance in the global Black world. Contact Dr. Forbes-Erickson for an audition ASAP at (330) 672-0082 or email at dforbese@kent.edu



**Cast of Spring 2019 Production: *Digital Masks to Africa* – Cheikh Anta Diop:
*Poem for the Living***

**Front: Mike Esekwen, From left: Sri Varshani Raghujie, Yayra Tamakloe,
Huda Alhamed. Back: Madison Ledyard-King**

Welcome to the African Community Theatre

On behalf of the faculty, staff, and students of the Department of Pan-African Studies, we would like to extend a warm welcome to everyone attending today's performance in our African Community Theatre. It is my hope that this experience will enhance your understanding of Pan-African theatre, cultures, and the importance of theatre in our lives as a community and in society.



**Cast of Fall 2018 Production: *An Echo in the Bone* by Dennis Scott
Directed by D. Amy-Rose Forbes-Erickson**

The Pan-African Theatre Ensemble

The Pan-African Ensemble (P.A.T.E.) is a university theatre group for research on Pan-African theatre, founded and directed by Dr. D. A-R. Forbes-Erickson. The PATE incorporates new media and technologies with elements of performance art, installations, video, digital works in theatre for cultural activism and liberation practices among African, African-descent, Indigenous, and Middle Eastern cultures and peoples.



**Cast of Fall 2018 Production: *An Echo in the Bone* by Dennis Scott
Directed by D. Amy-Rose Forbes-Erickson**

We are actively recruiting new members throughout the academic year. Please contact Dr. Forbes-Erickson at dforbese@kent.edu or (330) 672-0082.

For tonight's performance, please pay attention to the following:

- No photographs
- No filming
- No recording of the play-audio or visual
- No food or drink in the theatre
- Turn off all cell phones for the duration of the show.
- Welcome to parents with toddlers and infants. If your little ones become a little fussy, please take them to the auditorium so that actors will not be distracted.

Thank you for your cooperation, and do enjoy the show.

**Follow the Pan-African Theatre Ensemble on Facebook,
Twitter, and Instagram**

Facebook - <https://www.facebook.com/the pateksu/>

Facebook - <https://www.facebook.com/groups/actpate/>

Twitter - https://twitter.com/the pate_ksu

Instagram – <https://www.instagram.com/the pate.ksu/>

Fringe Theatre Festival - Summer 2019

The Pan-African Theatre Ensemble has been invited to perform at the Fringe Festival in Edinburgh, Scotland in the summer 2019 with the International Collegiate Theatre Festival. Please support our community members to travel to perform at Fringe festival with \$5, \$10, or \$20 + on our Go Fund Me page below. Thanks!

Go Fund Me Page

<https://www.gofundme.com/manage/pate-going-to-the-fringe>



**Cast of Fall 2018 Production: *An Echo in the Bone* by Dennis Scott
Directed by D. Amy-Rose Forbes-Erickson**



Cast of Fall 2017 Production: *Vejigantes* by Francisco Arrivi
Devised/Directed by D. Amy-Rose Forbes-Erickson



Cast of Spring 2018 Production: *The Purple Flower* by Marita Bonner
Directed by D. Amy-Rose Forbes-Erickson

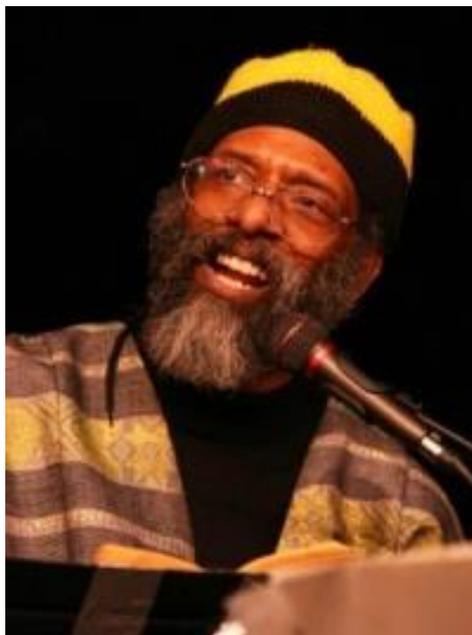


Cast of Spring 2019 Production: *Digital Masks to Africa – Cheikh Anta Diop: Poem for the Living*. Epic Poem by Mwatabu Okantah
Directed by D. Amy-Rose Forbes-Erickson

Synopsis

“Digital Masks to Africa – Cheikh Anta Diop: Poem for the Living” is a dramatic interpretation of Professor Okantah’s epic poem *Cheikh Anta Diop: Poem for the Living* using

digital media, live performance and a multilingual cast to embody the spiritual and philosophical journey to Africa. This devised piece explores Okantah's autoethnography and shared African diasporic experiences of dislocation, language, culture and identity from the *Maafa* (African Holocaust) to the repatriation to Africa.



Poet: Professor Mwatabu Okantah

Mwatabu S. Okantah holds the BA in English and African Studies from Kent State University (1976) and the MA in Creative Writing from the City College of New York (1982). He is an Associate Professor in the Department of Pan-African Studies at Kent State University and serves as Director of the Ghana Study Abroad Program.

Okantah is the author of *Afreeka Brass* (1983), *Collage* (1984), *Legacy: for Martin & Malcolm* (1987), *Cheikh Anta*

Diop: Poem for the Living—published as a limited trilingual edition in English, French and Wolof (1997/2017), *Reconnecting Memories: Dreams No Longer Deferred* (2004) and *Muntu Kuntu Energy: New and Selected Poetry* (2013). A new collection, *Guerrilla Dread: Poetry for the Heart and Mind*, is forthcoming from Africa World Press in 2019. He has performed as Griot for the *Iroko African Drum & Dance Society*, and in ongoing collaborations, “*Collage: Music and Poetry*,” with the *Cavani String Quartet* and with *Vince Robinson and the Jazz Poets*. For more information, visit www.mkepoet1.com.



Director/Production Design:

Dr. D. Amy-Rose Forbes-Erickson

D. Amy-Rose Forbes-Erickson is the founder and artistic director of the Pan-African Theatre Ensemble at Kent State University. Dr. Forbes-Erickson has twenty-eight years of professional experience in theatre production, including directing, lighting, sound, projection, props, costume and set design. *Digital Masks to Africa – Cheikh Anta Diop: Poem for the Living* by Mwatabu Okantah is Dr. Forbes-Erickson’s sixth major production with the Pan-African Theatre Ensemble. Recent directing credits include *An Echo in the Bone* by Dennis Scott, *The Purple Flower* by Marita Bonner,

Vejigantes by Francisco Arriví, *Venus* by Suzan-Lori Parks, and *The Bacchae of Euripides* by Wole Soyinka.

Dr. Forbes-Erickson is the Director of the African Community Theatre, and an Assistant Professor of Pan-African Studies. Her research includes areas in theatre history, literature, text, criticism, theory, performance studies, directing and devising with digital media. Her expertise is in Pan-African and Global Black theatres including African, African Caribbean, African American, and Africanity in Latin American theatres with representations of race, Black women, spaces of liberation, ritual, trance, spirituality, and African performance elements as cultural activism.

Dr. Forbes-Erickson earned her doctorate in Theatre: Performance as Public Practice from the University of Texas at Austin, USA. She holds a BA (Hons.) degree in Theatre Design from the University of the Arts, London – Central Saint Martins College of Art and Design, London, England. She is currently a student in Hindi language.



Dan Mask
Ivory Coast to Liberia

<https://aboudrami16.wordpress.com/2013/02/11/part-1-african-masks/>



**Graduate Assistant in Pan-African Studies (Theatre):
Production Assistant/Lighting - Emmett Drugan**

Emmett Drugan is currently a Graduate Assistant in Pan-African Theatre. He has significant experience working in all realms of the theatre, but most notably he enjoys lighting, set design, and painting. He earned a Master's degree in Art Education from Kent State and is currently working on his second Master's degree- this time for Clinical Mental Health Counseling. Much of his experience has focused on making a difference in the lives of youth through teaching art, drama, Japanese, and martial arts and is looking forward to changing his path and continuing his work through counseling.

One of Emmett's passions is social justice and working to empower people to make positive change within society. Currently, his research and volunteer work focus on the lives of transgender youth and creating safe spaces for them to be themselves. The African Community Theatre is providing him an exciting and creative experience; and sees these productions as a form of social justice. He sees various layers of meanings in this play and is eager to see what the audience takes away from this performance.



**Cast of Spring 2019 Production: “Digital Masks to Africa Cheikh Anta Diop:
Poem for the Living”**

**Epic Poem by Mwatabu Okantah
Devised/Directed by D. Amy-Rose Forbes-Erickson**

**From: Mike Esekwen. From left: Sri Varshani Raghujie, Yayra Tamakloe,
Huda Alhamed. Back: Madison Ledyard-King**



Teke Mask,
Teke people of the Congo and Gabon

https://www.genuineafrica.com/Masks_of_the_Teke.htm

Directorial Concept

My directorial concept, “Multilingualism in Theatre Pedagogy and The Performing Body,” is focused on developing a multilingual theatre pedagogy in Black theatres around issues of language, history, and identity through poetry and the performing body. This newly devised play explores Okantah’s autoethnography and shared African Diasporic experiences from the *Maafa* (African Holocaust) to a repatriation to Africa; and through the preeminent Senegalese historian Cheikh Anta Diop’s vast scholarship on pre-colonial African history and culture. Using Okantah’s epic poem, my process involves developing multilingual performances among cast members to reflect African descent peoples in diverse places around the world, as a result of European invasion into Africa that led to the dislocation of people, culture, and language.

Selected languages in this new work include African languages: Wolof, Twi, Ewe, Yoruba, Fante, and Lingala; European languages: English, French, and German; and a South Asian language, Hindi, and a Middle Eastern language, Arabic. With a montage of live and recorded languages, this performance provides a space for the cast to perform

representations of a disembodied, yet unified, African Diaspora through mask and mime. Our superb cast of six actors embodied these “voices” to create vignettes in this journey. Our multilingual voiceover team brought the complexity of language, identity in performing “history” before our eyes.

Integral to my devising/directing process is performing bodies with movement, mime, and digital media with African-inspired masks, recorded audio voice-overs, and film clips to create a montage of African-descent peoples on the move, represented from the text to the stage. I enjoyed composing the various elements to bring them to the stage, following Okantah’s journey and awakening.

I WAS NOT DREAMING - A surreal dreamscape and “feeling” permeate this epic Black poem and design with symbols and metaphors embedded in Black cultures (African American, African and the African Diaspora). “i/ was/ not dreaming/ ... i was in/ Africa” (Okantah 91-92).

LANGUAGE & DISLOCATION - Disembodied voiceovers in Lingala, Twi, Fante, Yoruba, Wolof and others are historically and spiritually significant in this play because language is culture; it is locked in our memory; it is time, space, loss, and erasure for many of us. “African ancestors roam still strange lands./ they speak in strange tongues./ they watch./ wait./ they wonder/ who/ their living have/ become?” ... voices/ chanting/ inside my inner ear./ became whispering thunder voices...” (Okantah 84-85).

THE MASK - Finally, “from slavery to serfdom/ to permanent under-/ class,/ *The Mask*” (Okantah 80) serves as metaphor, adapting for survival in oppressive systems and racial regimes, whether it be double consciousness (Dubois

1903) or the shape-shifting in code switching (Madison 2005), we live through negotiating *The Mask*. On a digital plane, the mask in the play takes us on a repatriation to “Afreeka” (Okantah 82).

D. A-R. Forbes-Erickson, PhD

Production Team

Director/Production Designer: D. A-R. Forbes-Erickson

Production Assistant & Lighting: Emmett Drugan

Sound Design: D. A-R. Forbes-Erickson

Projection Design: D. A-R. Forbes-Erickson

Costume Design & Props Master: Cari Craig



Cari Craig

Cari Craig is a senior BIS Fashion Merchandising and Pan-African studies major with a minor in sociology. She is a fashion stylist and has dedicated her time as the costume designer and props master for the Pan-African Theatre Ensemble’s production of “Digital Masks to Africa – Cheikh Anta Diop: Poem for the Living.”

*Digital Masks to Africa –
Cheikh Anta Diop: Poem for the Living by Mwatabu
Okantah.*

Devised/Directed by D. A-R. Forbes-Erickson

Scenes

Scene i – What is Africa to me?

Scene ii - Feeling

Scene iii – What happens to a people?

Scene iv – An inner storm

Scene v – Bloated-belly hunger

Scene vi – The departed stand locked-out

Scene vii – Feeling made me go to Africa

Scene viii - Nigeria

Scene ix – I was not dreaming ...

Scene x – African airspace

Scene xi – Home to Africa

Scene xii – Home from the “other side”

Scene xiii – Africa

Scene xiv – Blackness – The beauty of this land

Scene xv – A Black poet tree grows...

Run Time: 75-90 minutes. No Intermission.

Music

African American Spirituals & Freedom Songs

- “Jesus Sitting on the Waterside” – Sung by D. Amy-Rose Forbes-Erickson (acapella – recorded) – (19th century)
- “You’ve Got a Right to The Tree of Life” - (19th century) – Sung by cast member, Dr. Lundean Thomas & cast
- “Oh Freedom” – Sung by cast member, Yayra Tamakloe (acapella) (19th century)

- “Ain’t Got Time to Die” – Sung by D. Amy-Rose Forbes-Erickson – acapella with scene iv (acapella & spoken word – recorded) – song written by Hall Johnson (1888-1970) - African American composer and arranger of African-American spiritual music. Johnson was a classically trained violinist. He wrote the African America musical “Run, Little Chilun” that premiered on Broadway in 1933. In addition to writing for musical theatre, Johnson wrote and arranged music for film. He was the Founder and Musical Director of the Hall Johnson Choir. Hall Johnson was fluent in German and French.

Music

“Space Mission 101” by Scientist

Album Title: *The Man Himself*

Licensed to YouTube by The Orchard Music, IODA (on behalf of Dubmusic Productions), and 1 Music Rights Societies

“Nakozonga” by Lokua Kanza

Album Title: Nkolo

Licensed to YouTube by [Merlin] Harmonia Mundi (on behalf of world village); SODRAC, and 3 Music Rights Societies

"Invitatorium: Deum Verum" by Composer, Etienne de Liege Service:

Matins of the Feast of the Holy Trinity. Performers: Psallentes

Album: *De Liège: In Festo Sanctissimae Trinitatis*

www.psallentes.be

Arabic Songs/Chant – Sung by cast member, Huda Alhamed with sound track

1. Athan (Call to Prayer)
2. “Ya Nabi Salam Alayka” by Maher Zain

Album: *Thank You Allah* (French Version)
Licensed to YouTube by Awakening Records LTD (on behalf of Awakening Records); Muserk Rights Management, ASCAP, and 13 Music Rights Societies.

“Ya Nabi Salam Alayka” is a praise song to the Prophet Muhammad, who is known to have emancipated enslaved peoples. This song, performed by cast member Huda Alhamed, sets the stage for Muslim Africa in the play.

Hindi Song – Sung by cast member, Sir Varshani Raghujie with sound track

“Luka Chuppi” - Lyrics - Prason Joshi Music Composer - A.R. Rahman

Album - *Rang De Basanti*

Music Label - Sony Music Entertainment India Pvt. Ltd.

“Luka Chuppi” is about a mother longing for the return of her son, separated and lost. This song, performed by cast member Sri Varshani Raghujie, is a metaphor for an African Diaspora separated from Mother Africa – longing for return, belonging, and identity.

Ewe Songs – Sung by cast member, Yayra Tamakloe with sound track

1. “Blewu”

Artist: Bella Bellow

Album: *Album Souvenir*

Licensed to YouTube by MRC (on behalf of Sonafri); SODRAC, and 2 Music Rights Societies.

This celebrated Ewe song and anthem from Togo, means “little by little, we’ll get there,” interpreted as a return of the scattered children of Africa back to the continent in mind, body, and spirit. (Sung by cast member, Yayra Tamakloe)

2. Traditional Ewe Children's Lullaby

This beloved Ewe lullaby, performed by cast member Yayra Tamkloe, rejoices in the child as a blessing, loved by all in the family and community. In the life of the play, the long-lost child has come home, now embraced as son/daughter from the Africa Diaspora.

Original Music Scores



Ismail Douglas

Original Musical Scores:

- **“Ghana” by Ismail Douglas (Kora)**
- **“Voice of the Ancestors” by Ismail Douglas (Berimbau)**
- **“Ancestral Lands” by Ismail Douglas (Guitar)**

Ismail Douglas holds a B.A. Degree in History and Religion from Cleveland State University. Ismail began his study and practice of Taijiquan in 1988 under the late Master Tom Haung and with the late Dr. Michael Frost. He studied Capoeira (African-Brazilian Dance/Martial Arts) under Wayne B. Chandler and currently teaches Capoeira at the Rainey Institute. Ismail also served as a Visiting Lecturer for three years in the Religious Studies Department at Cleveland State University. Ismail has played and studied the guitar since his' early teens and is featured in the “JazzKeepers”, a

book that highlights Cleveland's Jazz Artists. He loves all types of music and strongly believes that music is a universal language, which can promote Love and World Peace.

Ismail has performed in collaboration with master musicians/dancers from Brazil, Turkey, Vietnam, Trinidad, Burkina Faso, West Africa and India. Public performances include Cleveland Museum of Art, House of Blues Foundation, Kent State University's Folk Festival, Parade the Circle, Rock and Roll Hall of Fame, Cleveland Public Theater, Taste of Cleveland and many other community events. He served as a presenter for the Council of international program Istanbul, Turkey; USA/ U.S. State Department (2005, 2006, 2008 & 2009).

<http://www.thezenyogastudio.com/instructors.html>



Vince Robinson
Original Musical Scores:
“Motherless” (1)
“Motherless” (2)

Vince Robinson is a multi-discipline artist, having given time to evolving in music, the visual imagery of photography and the magic of words in poem and song. He began playing piano at the tender age of 7 in Savannah, Georgia. Initially studying

with Dr. Peter Smalls, he navigated through various sports and other diversions as a military dependent before eventually attending Kent State University. It was there that he did his first musical performances as a pianist, but eventually, he would end up in Cleveland, forming his group Vince Robinson & The Jazz Poets in 1997. The group has performed on various stages, including the Rock and Roll Hall of Fame and Museum, Nighttown and WVIZ-TV25's television show Applause.

He also serves as the Musical Director for Mwatabu Okantah's Muntu Kuntu Energy and is a member of the Latin-fusion group Timbara. From jazz, to tribal, Latin to reggae., hip hop to R&B. for him it's just about playing the music.
<https://www.clevelandartsevents.com/artist/vince-robinson/>

Featuring P.A.T.E. Actors:

Special Guest Actor: Dr. Lundeana Thomas, Professor Emerita of the African American Theatre Program, University of Louisville, Kentucky

Actors:

Huda Alhamed

Madison Ledyard-King

Yayra Tamakloe

Sri Varshani Rajhugie

Mike Esekwen

Multilingual Live and Voiceover Recordings by

Julia Stephens (German) - recorded

Huda Alhamed (Arabic) – live & recorded

Sri Varshani Raghujie (Hindi) – live & recorded

Adjil Salimata Gueye (Wolof & French) - recorded

Richard Agbeze (Fante) - recorded

Fehintolu Adebajo (Yoruba) - recorded

Mike Esekwen (Lingala) – live & recorded

Yayra Tamakloe (Ewe & Twi) – live & recorded

Cast Bios



Special guest actor: Dr. Lundeana Thomas, Professor Emerita of the African American Theatre Program, University of Louisville, Kentucky.

Dr. Lundeana Thomas is our special guest actor in the Pan-African Theatre Ensemble. Dr. Thomas is a Professor Emerita, Founder and Director of the African American Theatre Program (AATP) at the University of Louisville, Kentucky, the only theatre program of its kind in the United States. Dr. Thomas was the President of the Black Theatre Network (BTN), and editor of the 10th anniversary souvenir book for the Black Theatre Network. She was the recipient of the University Provost Award at University of Louisville for

her outstanding service and artistic contribution to the university, wider community and internationally. She received the Award for Excellence as Theatre Arts Educator from the Theatre Museum of New York; the Bethune Recognition Achievement Award from the National Council of Negro Women, the Distinguished Service Award for National and International Service from the College of Arts and Sciences, University of Louisville, and many other notable awards.

Dr. Thomas's numerous directing accolades include *A Taste of Wine and Murder*, *Mason-Dixon & Harriet Tubman Gets a Therapist*, *Flyin' West*, *The Ballad of Emmett Till*, *The Colored Museum* by George Wolfe, Dr. Thomas's acting credits include playing Ma Rainey in August Wilson's *Ma Rainey's Black Bottom*; Dr. Gracie Jones in *The Middle Passage: A Ritual of Healing* in Grahamstown and Cape town, South Africa, Lena Younger, in Lorraine Hansberry's *A Raisin in the Sun*, and Lady in Red, Ntozake Shange's *For Colored Girls Who Considered Suicide When the Rainbow is Enuf*. We are very happy to have "Dr. D" as our special guest and mentor.



Bembe Mask

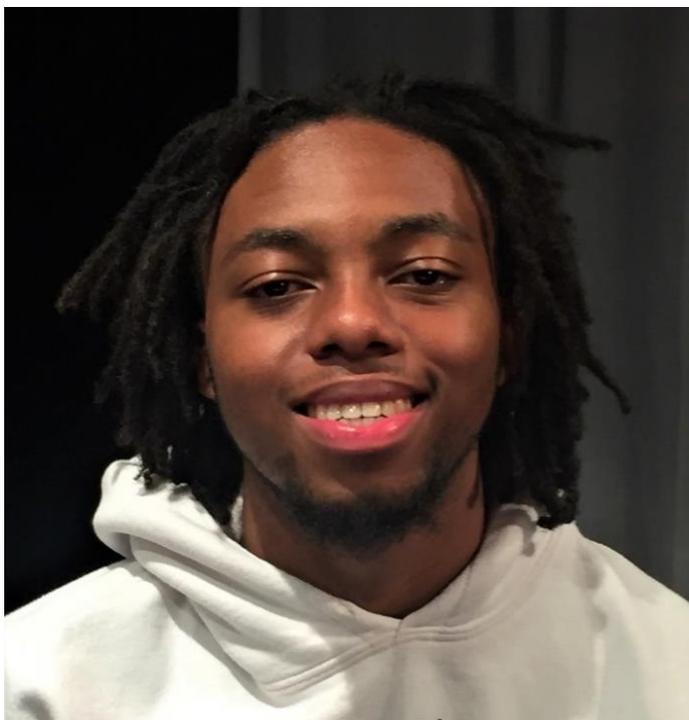
Bembe people from the Democratic Republic of the Congo

<https://www.guineafrika.com/Bembe.htm>



Huda Alhamed (English, Arabic)

Huda Alhamed is majoring in Philosophy at Kent State University. She is member of the Pan-African Theatre Ensemble with interest in acting and singing with a multilingual cast. Some of her interests include cooking, walking, dancing, acting and spending time with her children and grandchildren. Huda's career goal is to work at the UNICEF, to help people around the world, and to make a difference. As a multilingual actor, she will be performing in English and Arabic, singing an Arabic song, and chanting the Athan.



Madison Ledyard-King

Madison Ledyard-King is a freshman at Kent State University majoring in Managerial Marketing. He has been a member of the Pan-African Theatre Ensemble for the year; and has always had a passion for the arts and wants to use acting as his first stride into the world of entertainment. Originally from Cleveland, Madison's ability to meticulously study and learn a character to flawlessly embody them motivates him in this play. Madison is looking forward to this and future performances with the Pan-African Theatre Ensemble. He would like to thank his parents for supporting and encouraging him to try new things.



Yayra Tamakloe (English, Twi, Ewe)

Yayra Tamakloe is a senior fashion design major at Kent State University, and a member of the Pan-African Theatre Ensemble. She is a very versatile artist with a love for storytelling through various mediums, with theater being one of them. She is a lead research assistant in Dr. Forbes-Erickson's project on multilingualism in theatre pedagogy. She is translating sections in Twi, and in performing in English, Ewe, and Twi in this newly devised play. She hopes

to use research to retell the African histories from the African perspective.



Sri Varshani Raghujie (English, Hindi)

Sri Varshani Raghujie is a freshman and Fashion Design major, and has been a member of the Pan-African Theatre Ensemble for the year. She is an international student from India assisting with the props, costumes, and the set. She is a lead research assistant in Dr. Forbes-Erickson's project on multilingualism in theatre pedagogy. She is translating sections in Hindi, and in performing in English and Hindi, and singing a Hindi language song in this newly devised play. She loves theater, hopes to gain experience and exposure in

technical theatre and on stage Finally, she would like to thank Dr. Forbes-Erickson for this wonderful opportunity and believing in her.



Mike Esekwen (English, Lingala)

Mike Esekwen is a senior at Kent state university majoring in Integrative Studies. He is planning to be a health professional to help those most in need. He is bilingual and loves cultural diversity. Mike is a member of the Pan-African Theatre Ensemble; and is performing his original writing in English and Lingala for this newly devised play, “Digital Masks to Africa – Cheikh Anta Diop: Poem for the Living.”



"Poet Tree"
Photo by Emmett Drugan



**Cast of Spring 2019 Production: *Digital Masks to Africa* – Cheikh Anta Diop:
Poem for the Living. Epic Poem by Mwatabu Okantah
Devised/Directed by D. Amy-Rose Forbes-Erickson**

**Follow the Pan-African Theatre Ensemble on Facebook,
Twitter, and Instagram**

Facebook - <https://www.facebook.com/theateksu/>

Facebook - <https://www.facebook.com/groups/actpate/>

Twitter - https://twitter.com/theate_ksu

Instagram – <https://www.instagram.com/theate.ksu/>

Fringe Theatre Festival - Summer 2019

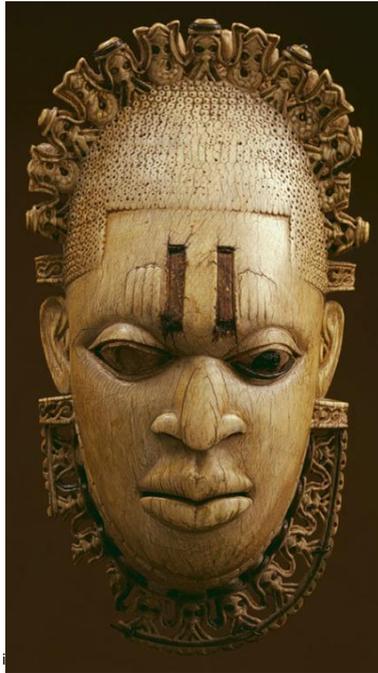
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<https://www.gofundme.com/manage/pate-going-to-the-fringe>



**Cast of Spring 2019 Production: *Digital Masks to Africa* – Cheikh Anta Diop:
Poem for the Living. Epic Poem by Mwatabu Okantah
Directed by D. Amy-Rose Forbes-Erickson**



Pendant Mask: Iyoba, 16th century. Nigeria; Edo People, Court of the Kingdom of Benin, Ivory, Copper, Iron.
The Michael C. Rockefeller Memorial Collection. Gift of Nelson A. Rockefeller, 1972

http://www.randafricanart.com/Benin_hip_masks.html

Special thanks and appreciation for our community members,
Kent State student, staff, and faculty; and to you our great
audience.

Dedicated to Lar and Izzy.

Tenky-tita