

Knox College Department of Theatre & Dance Presents Rep Term XV:

ANGELS IN AMERICA

A Gay Fantasia on National Themes

by **TONY KUSHNER**

PART ONE:

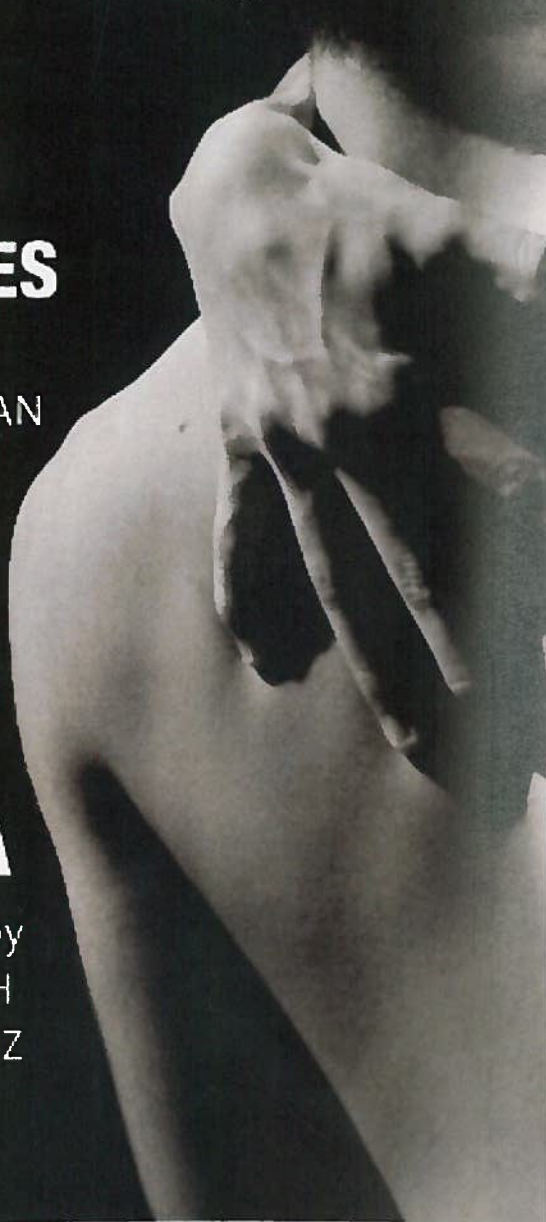
MILLENNIUM APPROACHES

directed by
KELLY LYNN HOGAN

PART TWO:

PERESTROIKA

directed by
ELIZABETH
CARLIN-METZ



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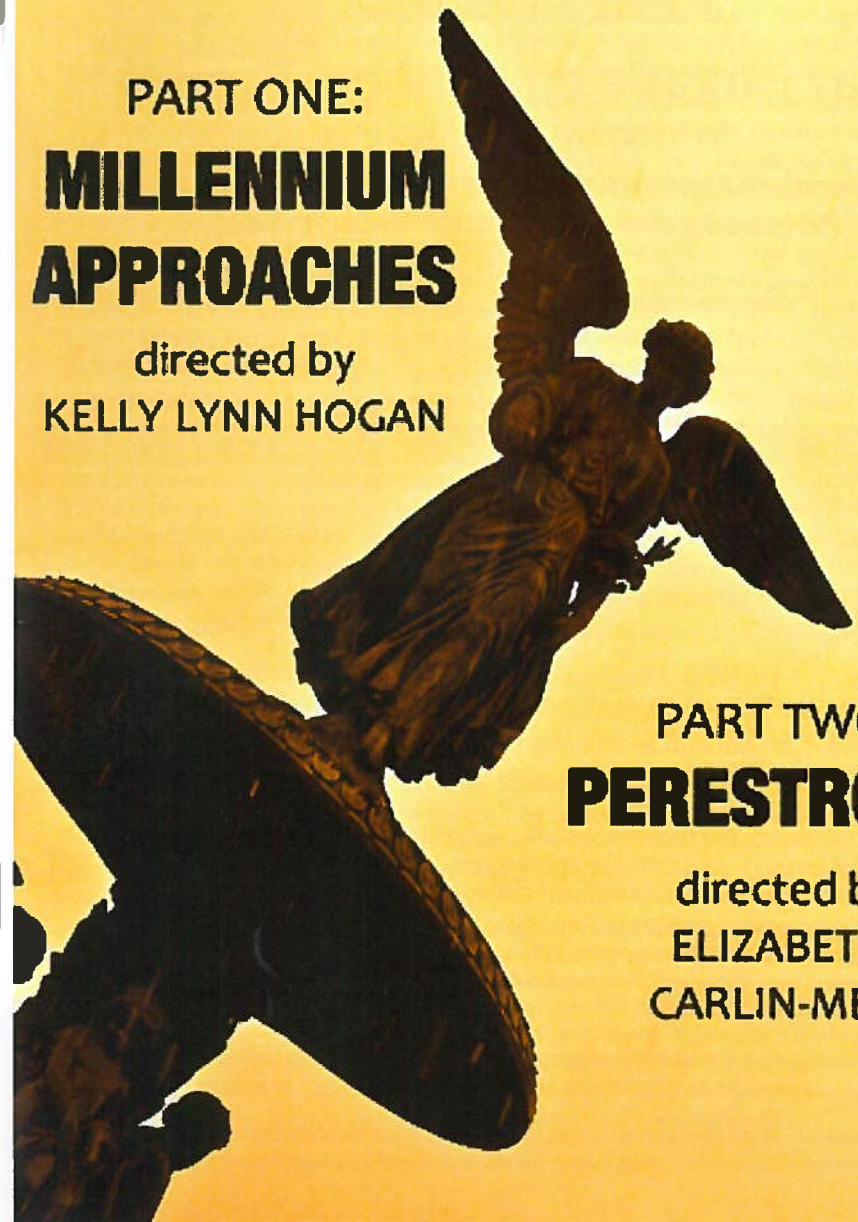
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PROGRAM

The Knox College Department of Theatre and Dance
Presents Rep Term XV:

ANGELS IN AMERICA: MILLENNIUM APPROACHES AND PERESTROIKA

A Gay Fantasia on National Themes Written by Tony Kushner

Millennium Approaches directed by Kelly Lynn Hogan
Perestroika directed by Elizabeth Carlin-Metz

Sound Design Pier Debes	Scenic Design/Lighting Design/ Technical Director Craig Choma	Co-Lighting Design Ryn Flynn	Assistant Technica Directors John Mast Ian Schurr
Videography Design Craig Choma Jack Dryden Willi Goehring Alex Lindgren	Costume Design (<i>Millennium Approaches</i>) Analise Rahn	Costume Design (<i>Perestroika</i>) Allison Smith	Properties Design Gloria Feliciano
Make-Up Design Kathleen Donoghue	Stage Manager (<i>Millennium Approaches</i>) Lauren Neiheisel	Stage Manager (<i>Perestroika</i>) Kat Reiser	Movement Coach Lindsey A. Murrell

The first production of *Angels in America: Millennium Approaches* and *Perestroika* was presented at the Mark Taper Forum in Los Angeles (1992), directed by Oskar Eustis and Tony Taccone.

ANGELS IN AMERICA: MILLENNIUM APPROACHES and PERESTROIKA is produced through special arrangement with Broadway Play Publishing Inc. The script to this may be purchased from B P P I at BroadwayPlayPubl.com

All smoking materials used in the play are herbal and pose no health risks. These productions contain adult language and partial nudity. There will be a strobe light used. The haze in the shows is water based and is not smoke. For members of the audience with hearing aids, microphones will be used.

Please refrain from photography during the performances, as it distracts the audience, endangers the casts, and is an infringement of the intellectual property rights of the designers, the directors, and the productions.

Please take this time to assure all cell phones, pagers, wrist watch alarms and other electronic devices are turned off. Please refrain from texting during the show, and we hope you enjoy our productions.

TONY KUSHNER



Kushner dates his interest in theater to early memories of seeing his mother onstage. After finishing his undergraduate education at Columbia University, Kushner studied directing in graduate school at New York University, partly because he was not confident that he could succeed as a playwright. His early plays include two adaptations: *Stella* (1987), from Goethe, and *The Illusion* (1988), from Corneille. In 1991, Kushner worked with Argentinean playwright Ariel Dorfman to adapt his *Widows*, for a production in Los Angeles. The same year saw the New York premiere of Kushner's 1987 play *A Bright Room Called Day*, about left wing politics in Germany during the Weimar Republic. The Eureka Theater in San Francisco commissioned him to write a script that ultimately evolved into *Angels in America: A Gay Fantasia on National Themes* (1992), the play that catapulted him to international prominence and garnered him the 1993 and 1994 Tony Awards for Best Play in addition to the 1993 Pulitzer Prize for Drama. Soon after Kushner wrote *Caroline or Change* (1999), a musical set in 1963 that is based on his Louisiana upbringing and the African American maid who changed Kushner's life. In 2004, *Angels in America* was turned into an HBO Mini Series directed by Mike Nicols. Kushner has just finished a new play, *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* (2009). This play explores the concept of belonging and what happens when those connections are lost. Kushner has said, "I've always been drawn to writing historical characters. . . . The best stories are the ones you find in history."

QUOTES FROM KUSHNER ABOUT THESE PLAYS

Kushner says his belief in political activism is based on his reading of world history. It's also "a survival tactic. Otherwise, it would be hard to get out of bed in the morning. If you don't believe in the potential of human agency, you disengage from the world, and you start to die when you do that. It's important that I write for an audience I consider to be as informed and confused as I am. What I find is that the things that make you the most uncomfortable are the best things to write plays about. To me, Brecht is central."

"Playwrights who aspire to a theater of political analysis and engagement—and who envision the theater as a platform for social debate can see in the life and work of Brecht what the marriage of art and politics has to offer."

"[*Angels in America*] is about the characters' learning how to change," says Kushner; in his playwright's notes to *Perestroika*, he writes, "The problems the characters face are finally among the hardest problems—how we let go of the past, how to change and lose with grace, how to keep going in the face of overwhelming suffering. It shouldn't be easy. This is the paradox of AIDS. It is without a doubt one of the greatest calamities ever to befall the human race, and yet such is our species' penchant for learning and understanding, such I believe is our hunger for progress, that even calamity is read, deciphered, parsed, and becomes, in the process, constructive. The struggle against AIDS teaches us death, if faced, can be transformed. AIDS is both a destroyer and a creator of community. It is not a single entity but a syndrome with ill-defined boundaries and categories, and as such it spreads biologically and politically, making important connections between communities of the disenfranchised by uniting them in pain, in anger, and helping to clarify which lives are regarded as dispensable by America's ruling class. Those in the margins, unless united in resistance, die."

MILLENNIUM APPROACHES

DIRECTED BY KELLY LYNN HOGAN

ASSISTANT DIRECTED BY DEVAN A. CAMERON AND WILLI GOEHRING

STAGE MANAGED BY LAUREN NEIHEISEL

ASSISTANT STAGE MANAGED BY IVY REID AND BECKY WARNER

Prior Walter.....Jack Dryden
Louis Ironson.....Noel Sherrard
Joseph Porter Pitt.....Alex Lindgren
Harper Amaty Pitt.....Caroline Elizabeth Castro
Roy M. Cohn.....Chris Bakka
Belize (Norman Ariaga).....D'Angelo R. Smith
Hannah Porter Pitt.....Abigail Harms
Emily.....Alexandra LeFlore
Mr. Lies.....Lindsey A. Murrell
Rabbi Isidor Chemelwitz.....Kathleen Donoghue
Henry.....Samantha Newport
Martin Heller.....Nate Hults
Ethel Rosenberg.....Lyle Lippincott
Prior 1.....Gloria Feliciano
Prior 2.....Shane Donegan
The Angel.....Devan A. Cameron
The Women in the South Bronx.....Katie Haynes
Liz Picurro
Ivy Reid
Kat Reiser
Four Divine Vocal Emanations.....Devan A. Cameron
Kathleen Donoghue
Anna Munzesheimer
Alicia Vallorani
Ensemble.....Kristen Chmielewski
Carla Hamilton
Katie Haynes
Nate Hults
Ryn Flynn
Nellie K. Ognacevic
Liz Picurro
Keegan Siebken
Allison Smith
Pat Topping

PERESTROIKA

DIRECTED BY ELIZABETH CARLIN-METZ

ASSISTANT DIRECTED BY GLORIA FELICIANO, ANNA MUNZESHEIMER, AND

SAMANTHA NEWPORT

STAGE MANAGED BY KAT REISER

ASSISTANT STAGE MANAGED BY LIZ PICURRO

The Angel.....Devan A. Cameron
Prior Walter.....Shane Donegan
Louis Ironson.....Pat Topping
Harper Pitt.....Alicia Vallorani
Joe Pitt.....Willi Goehring
Hannah Pitt.....Nellie K. Ognacevic
Roy M. Cohn.....Keegan Siebken
Ethel Rosenberg.....Anna Munzesheimer
Emily.....Lauren Neiheisel
Belize.....D'Angelo R. Smith
Alexsii Antedilluvianovich.....Alexandra DeWald
Rabbi Isidor Chemelwitz.....Kathleen Donoghue
Sarah Ironson.....Carla Hamilton
Henry.....Pier Debes
Mr. Lies.....Lindsey A. Murrell
Mormon Mother.....Katie Haynes
The Angel Europa.....Ivy Reid
The Angel Africanii.....Alexandra LeFlore
The Angel Oceania.....Analise Rahn
The Angel Asiatica.....Abigail Harms
The Angel Australia.....Lyle Lippincott
The Angel Antarctica.....Kristen Chmielewski
Ensemble.....Chris Bakka
Caroline Elizabeth Castro
Ryn Flynn
Nate Hults
Alex Lindgren
Samantha Newport
Liz Picurro
Noel Sherrard
Becky Warner
Little Sheba.....Gabby Newport

DESIGN STATEMENTS

"Who is it, Baudrillard? One of those French guys said New York is the city of the Apocalypse. It has a kind of real and unreal feeling. It's also a city of towers, it points upward, so obviously it has this feeling of vision, of a hallucination almost."

—Tony Kushner on why he chose New York as the setting for the play

The design process for this production began in late summer (2009) as the separate, preparatory musings of the individual directors and designers, progressed into three hour weekly international Skype conference calls from October through December, and concluded in weekly production meetings here at Knox throughout winter term.

DIRECTORS' APPROACH

"In recognizing the need to embrace the aspects of chance and change by which humanity has progressed, the characters of *Millennium Approaches* ready themselves to do battle with the deep psychological and societal forces that breed fears of loss and abandonment, illness and death, self and other. This is the start of this journey: the terrible, migratory journey of the human spirit that seeks ultimately to find itself at home—alive and vibrant—in its divinely sublunary beauty.

Perestroika propels its characters and audience toward a confrontation so cataclysmic that each individual is wrenched wittingly or not toward seismic change, and heaven itself is thrust into chaos. But solace is hinted at in the title "restructuring" (Russian), a word of renewal in the 1980s when the play begins, and is a talisman of things yet to come, even as we close the first decade of the millennium that loomed so uncertainly yet so tantalizingly hopeful when Kushner launched this world renowned play: "The great work begins."

—KELLY LYNN HOGAN AND ELIZABETH CARLIN-METZ

SCENIC DESIGN

"*Angels In America* takes place in 60 different scenes, in multiple locations, both real and imagined. This posed a physical challenge that required a unit set, which is a single thematically and physically unified environment that can be manipulated and altered through furniture choice and placement, moving structural panels, and the changeable and moveable properties of light to suggest varied and distinctive locations. Research based upon the primary themes of chaos and change as determined by the directors, lead me to very geometric and structural imagery reminiscent of an abstracted urban landscape. This quickly became the inspiration for a series of structural panels that would be on wagons, allowing them to move on and offstage, thus changing the the overall look of the stage. The overall color palette for the scenic design is inspired by the abstract expressionist artist, Gerhart Richter, in its use of the cool spectrum of blues and greens to convey the detachment and alienation of urban life, and as relieved by warm tones that reflect the indomitable throb of human desire and will. The stage is meant to look as though there is an eruption of movement, energy, and life from the center, the cosmos, and as we move away from that center, we become more muted and grayed out, moving from the extraordinary to the ordinary."

—CRAIG CHOMA

LIGHTING DESIGN

"The process of designing the lights for our production of *Angels in America* began months ago for me with a thought here and there about this moment or that. Once I had a good sense of where most of the other design areas were taking us, I was really able to begin thinking deeper. The very first concept that came to mind for the lighting of the show was the opposition that exists between stillness and motion. Since we are lucky enough to own three moving head lights I was able to bring this very concept to life. The next brainwave to hit me was another contrast at work in the world we had created; that of light versus dark. Working off of these two driving concepts, I was able to create the lighting at work in this production."

—RYN FLYNN

DESIGN STATEMENTS (CONTINUED)

SOUND DESIGN

"A good outlook on designing any show is to consider what is driving the moment... what is the emotion and meaning behind it? From there, we decide on how that moment can be interpreted. We asked ourselves what music and sounds relate most directly to the characters and the show. After much collaboration with both directors, we all found a place from which to start. Not only did we want to use an array of music, but also sounds and urbanscapes that illustrate the cacophony and stress of the story. Our urbanscapes are heavily influenced by the minimalist groups, Rachel's and Bang on a Can. We were also very inspired by composers Arvo Pärt, Eric Whitacre, and George Crumb for certain sequences. Other artists we drew from include: Perla Batalla, Igor Stravinsky, Esbjörn Svensson Trio, Jesus Jones, and Judy Garland."

~PIER DEBES

COSTUME DESIGN (*Millennium Approaches*)

"*Millennium* is set in the brusque world of 1980s Reagan conservatism where facades are the norm as people attempt to control daily chaos. This rigid, business-like nature was typically manifested through the power suit: broad shoulders, crisp lines, defined heterosexuality, conformity, self-restraint. In the show, characters mask themselves even if they are not wearing suits. Most characters have multiple layers, under which their true nature hides. Prior and Belize are the exceptions, as they are realists. There are moments when the characters break free of their daily selves, revealing their desires through dreams or hallucinations. Within these moments, connections are forged between the characters, and truths about them are revealed."

~ANALISE RAHN

COSTUME DESIGN (*Perestroika*)

"Surrounded by the rigid lines of conformity in the business world of Reagan's America, the connections we see forged between characters soften their shells of self-restraint. Throughout *Perestroika* we see characters shedding the layers, layers of control that keep them isolated, opening themselves to vulnerability and change. The Angel was influenced by a mix of classical images of annunciation angels, and militaristic elements. The Principalities were influenced by the San Francisco earthquake of 1906, with their appearances progressively revealing the deterioration of the 'Great Design.'"

~ALLISON SMITH

PROPERTIES DESIGN

"'Properties' is the term used in theatre to designate all of the physical elements that are handled by actors, from furniture to key rings. The props are an aspect of the overall set design, and as such the properties designer works closely with all of the other designers to assure that everything the audience sees is integrated into the overall design. Each prop represents a considered choice and reflects the designer's understanding and interpretation of the governing themes and metaphors of the overall production. Many props are explicitly called for in the play and may appear simply practical—a telephone, for instance. But what kind of a telephone? What does it say about Roy Cohn when he uses a telephone with many buttons in his office and home, and then is relegated to a technically minimal phone in the hospital, but one that is red? Many props need to be constructed, which entails research and a thorough understanding of the utility and metaphoric role of the item, materials that might be used to create the item, and how the actor(s) will use the item. The entire Knox and Galesburg community has helped me and my crew to make everything

you see on stage a reality. Thank you."

~GLORIA FELICIANO

FACULTY BIOGRAPHIES



Kelly Lynn Hogan

(Director—*Millennium Approaches*) celebrates her return to the Knox Repertory Company experience, now as a visiting faculty member. As a Knox undergrad, she was a company member in Rep Term VIII. She has recently directed *Intimate Apparel* and *Cloud 9* in Harbach Theatre, assisted St. Louis Repertory's *The Heidi Chronicles*, and directed productions of *In Perpetuity Throughout the Universe* and *The Conduct*

of *Life* with Frump Tucker Theatre Company, Chicago. Kelly received critical acclaim for her portrayal of Katrin in *Mother Courage and Her Children* and for the title role in Leo Tolstoy's *Anna Karenina*, both for Vitalist Theatre, which she helped inaugurate with Elizabeth Carlin-Metz and Craig Choma. As a company member, she has also appeared as Second Maggie for *The Mill on the Floss*, Storm in *Floating Rhoda and the Glueman*, Goneril for *King Lear*, and associate-produced *The Three Lives of Lucie Cabrol*. Other Chicago acting credits include Court Theatre, Live Bait, Chicago Dramatists, Body Politic, Piven, American Theatre Company, Oak Park Festival, Piccolo and Raven.



Elizabeth Carlin-Metz

(Director—*Perestroika*)

has worked for over 30 years in professional theatre. She served as an assistant director at the Mark Taper Forum in Los Angeles and was a directing associate at the California Shakespeare Festival. Directing credits include *The Three Lives of Lucie Cabrol*, *The Mill on the Floss*, *Anna Karenina*, the world premiere of *Anung's First American Christmas*, and award winning productions of *Mother Courage and*

A Passage to India for Vitalist Theatre (Chicago), and *War and Peace*, *As You Like It*, *Romeo and Juliet*, *My Fair Lady*, and *Macbeth*, among many others. As a voice director, Liz has worked at Seattle Repertory Theatre, Tacoma Actor's Guild, and Steppenwolf (Chicago and Off-Broadway) and was in residence for four seasons at Williamstown Theatre Festival. Liz teaches Voice and Speech for the Actor in the Rep Term Conservatory.

FACULTY BIOGRAPHIES (CONTINUED)



Craig Choma

(Scenic Designer, Lighting Designer, Videography, Technical Director) is an inaugural member of Vitalist Theatre whose designs include the award winning productions of *A Passage To India* and *Mother Courage and Her Children*, *Anna Karenina*, *Floating Rhoda and the Glue Man* (sets), *King Lear* (lighting), *The Mill On The Floss* (set and lighting), and the world premiere of *Anung's First American Christmas* (set).

Other Chicago designs include the sets for *Death And The Maiden* (Timeline), *Pippin*, *Night Sky*, *A Midsummer Nights Dream*, and *Museum*. Craig is Associate Professor of Theatre at Knox College (resident designer and technical director). Favorite Knox designs include *Intimate Apparel*, *Tartuffe*, *Rosa & Blanca*, *The Skriker*, *Noises Off*, *A Moon for the Misbegotten*, *As You Like It*, *The Grapes of Wrath*, *War and Peace*, *Arcadia*, and *Macbeth*. Craig holds a BA (Knox College) and MFA's in both scenic design and lighting design (Carnegie Mellon University). Craig thanks his lovely wife and two beautiful daughters for their unconditional love.



Margo Shively

(Director of Costume Design)

is excited to be working on Rep Term XV. She graduated from the Art Institute in Chicago with a focus in fashion design. Shortly after, she interned with designer Oleg Cassini and then designed women's ready wear. Her shift to costume design has happened through her students here at Knox, where she has taught for thirty years. Margo has designed or consulted for the Chicago City Ballet, Black Hills Playhouse, Utah Shakespeare, Santa Fe

Opera, APT, and Vitalist Theatre. This summer, Margo costumed a PBS film about Carl Sandburg. She is also active in USITT (United States Institute for Theatre Technology). Of all her accomplishments, Margo is most proud of the students she has had and her ability to pass on the love of design.

FACULTY BIOGRAPHIES (CONTINUED)



Neil Blackadder

(Producer)

is Chair of the Department of Theatre and Dance, which has involved overseeing Rep Term XV as well as teaching the seminar. In the fall, Neil directed Chekhov's *Three Sisters*; other Knox shows include *Tartuffe*, Rebekka Kricheldorf's *Rosa and Blanca* (in his own translation from German), and *Nora*; in Rep Term XII, he co-directed *War and Peace* with Elizabeth Carlin-Metz. Neil is the author of Performing Opposition: Modern Theater and the Scandalized

Audience, and the translator of many plays and stories from German and French. His translation of Lukas Bärfuss' *The Sexual Neuroses of Our Parents* has been produced in London and New York.

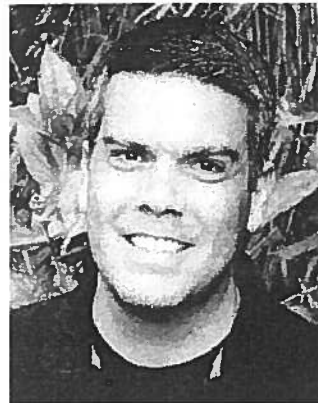


Jennifer Smith

(Conservatory Instructor of Movement)

received her BA in Dance and her MA in Interdisciplinary Arts from Columbia College Chicago and holds an MFA in Dance from the University of Wisconsin-Milwaukee. Along with Directing the Knox College Dance Program, Jennifer is the artistic director of the modern dance company, Back & to the Left Productions. Through work with her company, she has presented her choreography nationally in Chicago, Detroit, Ann Arbor, Minneapolis and Milwaukee, and internationally at the Fringe Festival for Independent Dance Artist in Toronto, Canada and at the Festival Off' Avignon in France. In 1999 she was named one of the "30 Young Show-Stoppers under 30" by the Chicago Tribune and later in 2002, she was granted an artist residency at the Atlantic Center for the Arts where she worked with New York choreographer, Doug Elkins. Jennifer is currently working on a collaborative dance/video project that will premiere this spring in the Quad-Cities at the Figge Art Museum.

FACULTY BIOGRAPHIES (CONTINUED)



Jeff Grace

(Production Consultant)

is a Visiting Assistant Professor of Theatre. He received both a M.S. in Education and a Ph.D. in Theatre History, Theory, and Literature from Indiana University in Bloomington, IN. His dissertation, entitled "Coming Out at the Caffe Cino: Toward a Re/visioning of Homosexual Stage Representation" (2008), exposes how issues of gender expression, social oppression, camp perception, and characteristics of affirmation coalesce around textual bodies of performance that facilitated homosexual visibility on stage. His most recent scholarship, "'I don't really know the procedures': Sexual Codes and the Elimination of Class in 1960s Gay Bathhouses," was presented at the Mid-America Theatre Conference in Chicago in 2009. Jeff is originally from Pleasant Grove, Utah.

FELINE COMPANY MEMBER

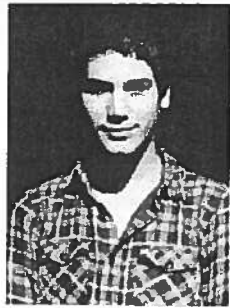


Gabby Newport

(Little Sheba—*Perestroika*)

Gabby was adopted from the PALS animal shelter in Grinnell, IA by company member Samantha Newport two years ago. This is her first on-stage performance. She enjoys wrestling with Kilo and taking naps with Eddy. Gabby would like to encourage you to support your local animal shelter and hopes you enjoy the show.

COMPANY BIOGRAPHIES



Chris Bakka

(Roy M. Cohn—*Millennium Approaches*, Ensemble—*Perestroika*, Publicity Crew, Set Crew)

is a sophomore at Knox College, where he is majoring in creative writing and theatre. His directorial debut, Noah Haidle's *Kitty Kitty Kitty*, was produced in Studio last fall. He would like to thank his friends, without whose support and collaboration none of his work would matter or be possible.



Devan A. Cameron

(Assistant Director/The Angel/ Divine Emanation—*Millennium Approaches*, The Angel—*Perestroika*, Publicity Crew)

is a senior theatre major, with minors in music and business & management. Recent credits at Knox include June in *Marisol* and Gertrude in *Hamlet*. Other

credits include assistant director for *Three Sisters*, assistant director/production dramaturg for *Tartuffe* and production dramaturg for *Dust and Dreams* with the Prairie Players in Galesburg. This past summer, Devan worked as an artistic/casting intern at the Shakespeare Theatre of New Jersey. After graduation, she plans to pursue a career in theatre management.



Caroline Elizabeth Castro

(Harper—*Millennium Approaches*, Ensemble—*Perestroika*, Props Crew, Publicity Crew)

is a junior and a native of Guaynabo, Puerto Rico. At Knox, Caroline has performed as the Composer in Daniel MacIvor's *This is a Play* as well as Hedda Gabbler in selected scenes of *Hedda Gabbler*. She has worked as dramaturg for a student production of

Alan Haehnel's *Property Rites* and had the opportunity to assist dramaturgy for Collaboraction's *El Grito del Bronx*. Caroline is a creative writing major with a special interest in Spanglish writing. This will be her mainstage premier at Knox, and she would like to thank everyone who has supported her through the process.

COMPANY BIOGRAPHIES (CONTINUED)



Kristen Chmielewski

Ensemble—*Millennium Approaches*, Antarctica—*Perestroika*, Costume Crew, Publicity Crew, Lobby Display)

feels so honored to be part of Repertory Term XV. She is a senior creative writing major with minors in playwriting and in composition and rhetoric. Grateful to have the opportunity to participate in Knox College theatre, Kristen has appeared as

Molly in *Pills*, Cunningham in *The Last Days of Judas Iscariot*, and Fedotik in *Three Sisters*. She immensely enjoyed her work on the costume and publicity crews and loved bonding with her fellow company members. She thanks her family and friends for their constant support and love.



Pier Debes

(Sound Designer—*Millennium Approaches* and *Perestroika*, Sound Operator—*Millennium Approaches*, Henry—*Perestroika*, Set Crew)

is a senior at Knox College. At Knox, Pier has performed as Jack in Caryl Churchill's *Vinegar Tom* as well as Orpheus in Sarah Ruhl's *Eurydice*. He has served as a sound designer and composer for multiple productions at Knox, including

Never Swim Alone, *Women and Wallace*, and *Eurydice*. Pier is a music and education double-major with special interests in choral conducting and composition. This will be his mainstage premier at Knox, and he would like to thank his friends and family for their unwavering love and support.



Alexandra DeWald

(Company Manager, Lead Scenic Artist—*Millennium Approaches* and *Perestroika*, Alexii—*Perestroika*, Set Crew, Make-up Crew, Paint Crew)

has supremely enjoyed riding the massive beating wings of *Angels in America*. She feels joyfully smothered in its paint, sawdust, gaff tape, tears, guffaws, and will happily be found again next term as stage manager for Knox's mainstage,

The Serpent. Favorite experiences in shows from the past include scenic painting for *Eurydice* (Studio), general technician for *Kitty Kitty Kitty* (Studio), acting as Gia in *Born Born Bole!* (Harbach), and stage managing *Charlotte's Web* (AZ Broadway Theatre). Sincere, soulful thanks to my parents for breathing technicolor into my heart from the start.

COMPANY BIOGRAPHIES (CONTINUED)



Shane Donegan

(Prior Walter II—*Millennium Approaches*, Prior Walter—*Perestroika*, Photo and Video Archivist, Set Crew)

is a senior environmental studies major with minors in theatre performance and psychology. While at Knox, he has performed in numerous plays. Some of his parts include Vershinin in *Three Sisters*, Damis in *Tartuffe*, and Joshua/Gerry in *Cloud Nine*. While at Knox, Shane has also been

active in the both the Knox College Choir and Sigma Chi. Shane has learned a lot from this experience and hopes everyone enjoys the shows.



Kathleen Donoghue

(Rabbi Chemelwitz/ Make-up Designer—*Millennium Approaches* and *Perestroika*, Divine Emanation—*Millennium Approaches*, Costume Crew)

is a sophomore theatre/creative writing major from Lemont, Illinois. At Knox, Kate has appeared in *The Arsonists* as Anna and made her Harbach debut as Masha in *Three Sisters* this past fall. Other acting

credits include Helena in *A Midsummer Night's Dream* and Anita in *West Side Story*, both productions of Lemont High School. In addition to playing Rabbi Chemelwitz, Kate has served as head makeup designer for Rep Term XV. She would like to thank the company, the faculty and her family for making this incredible experience possible.



Jack Dryden

(Prior—*Millennium Approaches*, Videography Crew Chair)

a sophomore theatre major, is very excited to be involved in this production of *Angels in America* and is extremely thankful to the department for letting him be a part of it. Jack was most recently in the Studio production of *Kitty Kitty Kitty* directed by Chris Bakka. He would like to thank his friends and family for their endless support.

COMPANY BIOGRAPHIES (CONTINUED)



Gloria Feliciano

(Prior Walter I—*Millennium Approaches*, Assistant Director—*Perestroika*, Props Designer *Millennium Approaches* and *Perestroika*)

is ecstatic to be involved in Rep Term XV. Gloria grew up in Chicago, IL and will be graduating this spring with a double major in theatre and history. At Knox, Gloria has performed as The Older Female Actor in

Daniel MacIvor's *This is a Play* and the devised productions of *Beyond the Fourth Wall* and *Red*. She worked as the ASM for *Our Town* and props master for *Intimate Apparel*. Gloria would like to thank her family for their loving support.



Ryn Flynn

(Co-Lighting Designer—*Millennium Approaches* and *Perestroika*, Ensemble—*Millennium Approaches*)

is thrilled to be a member of Rep Term XV. Originally from Connecticut, she is currently a senior working toward her BA in Theatre. Ryn has worked as a stage technician in the scene shop for three years. She has designed lights for numerous shows at Knox having most recently worked on *Eurydice* and *Three Sisters*;

as well as working as a master electrician both within Knox and professionally for Vitalist Theatre this past summer. Ryn plans to pursue an MFA in lighting design.



Willi Goehring

(Assistant Director—*Millennium Approaches*, Joe—*Perestroika*, Set Crew, Videography)

is a junior at from DeKalb, Illinois. At Knox, Willi has most recently performed the titular role in *Kitty Kitty Kitty* by Noah Haidle and directed *Bom Bom Bole! A Bastard Play*. He has also had the

pleasure of being movement director for a student production of Sarah Ruhl's *Eurydice*. Willi is a creative writing and theatre double major, focusing in poetry and directing. This will be his second main-stage appearance, and he would like to thank his mother and father for their encouragement and acceptance.

COMPANY BIOGRAPHIES (CONTINUED)



Carla Hamilton

(Ensemble—*Millennium Approaches*, Sarah Ironson—*Perestroika*, Costume Crew Chair, Publicity Crew, Make-up Crew) is honored to be a member of Repertory Term XV. Carla hails from Aurora, IL and will be graduating in the spring with a major in psychology. Notable roles at Knox include Natasha in Chekov's *Three Sisters* and Satan/Sigmund Freud in *The Last Days of Judas Iscariot*. She also works in Knox's costume shop and

serves on the Theatre Advisory Board. She'd like to thank her friends and family for their unconditional love.



Abigail Harms

(Hannah Porter Pitt—*Millennium Approaches*, Asiatika—*Perestroika*, Costume Crew, Publicity Crew, Lobby Display)

is a senior and is majoring in theatre with a double minor in archaeology and classics. She grew up in Topeka, KS and belonged to the community theatre group, the Helen Hocker Bath House Players. She has appeared in Knox Studio

shows including *The Ruling Class*, *The Bacchae*, *Pills*, and *I Dream Before I Take the Stand*. She most recently appeared as Olga in the mainstage production of *Three Sisters*. She would like to thank her family for their support and Jo Huseman for her guidance.



Katie Haynes

(Woman in the South Bronx—*Millennium Approaches*, Mormon Mother—*Perestroika*, Costume Crew)

is very thankful to be a member of Repertory Term XV. Katie was born and raised in Chicago, IL and is a theater major with an interest in creative writing. She will be graduating in 2012 and was recently seen in the role of Anfsa in the production of *Three Sisters*. She would like to

thank her friends and family for always supporting her passion for theater.

COMPANY BIOGRAPHIES (CONTINUED)



Nate Hults

(Martin Heller/Ensemble—*Millennium Approaches*, Ensemble—*Perestroika*, Set Crew, Sound Crew, Props Crew, Light Crew)

is a theatre major who has previously performed at Knox as Wallace in *Women and Wallace*, Kulygin in *Three Sisters*, and in the improv show *Campus Safety and Friends Presents: Eighth Grade Bullies*. Recently, an original play of

his, *No Time Like the Present*, was selected for performance at the American College Theatre Festival's Region III festival. He has also stage managed and sound designed shows at the Old Creamery Theatre in Amana, Iowa. He is a junior and is proud to be a part of Rep Term XV.



Matthew Hundley

(Costume Crew—*Millennium Approaches* and *Perestroika*)

is utterly ecstatic to be a part of Rep Term XV. A 2009 graduate of Knox College, Matthew has designed and/or constructed costumes for many shows at Knox; his most recent design was the fall production of Anton Chekhov's *Three Sisters* under the direction of Neil Blackadder. In the

summer of 2008, Matthew designed the costumes for the world premier of *Dust and Dreams: Celebrating Sandburg* at the Orpheum Theatre in Galesburg, directed by Kurt Killam. Many thanks to the costume shop TAs, my bros, my family, and to Margo.



Alexandra LeFlore

(Emily—*Millennium Approaches*, Africanii—*Perestroika*, Costume Crew, Set Crew)

is a sophomore at Knox College and is thoroughly ecstatic to be a member of Repertory Term XV. Aly, a native of Chicago, is an elementary education major and plans to minor in English and dramatic literature. Recent credits at Knox include her mainstage debut as Mrs. Dickson in *Intimate Apparel*. She would like to thank her family

and friends for supporting her through this process of growth and exploration in the theatre.

COMPANY BIOGRAPHIES (CONTINUED)



Alex Lindgren

(Joe—*Millennium Approaches*, Ensemble—*Perestroika*, Videography)

began dabbling in the performing arts in 2006, and this has since developed into quite a passion in his life. When not participating in the theatre, he studies music with an emphasis on singing and composition. This repertory term has been an incredible experience, regardless of the long walks across the Galesburg tundra late at night. Hailing from Maple Grove, Minnesota, he fears neither biting wind nor numbing cold.



Lyle Lippincott

(Ethel Rosenberg—*Millennium Approaches*, Australia—*Perestroika*, Costume Crew, Set Crew, Lobby Display, Make-up Crew, Light Crew)

is a senior and is so excited to be a member of Repertory Term XV. Lyle is originally from Austin, Texas and is majoring in theatre with a minor in Spanish. She has appeared as The Deer in *Rosa and Blanca*, Margery in *Vinegar Tom* and as Ashley in *Controlling Interest*. Lyle also worked as the sound board operator and on the dramaturgy crew for Chekhov's *Three Sisters*. She is grateful to be a part of such an amazing group of people and would like to thank everyone for their love and support!



Anna Munzesheimer

(Divine Emanation—*Millennium Approaches*, Assistant Director/Ethel Rosenberg—*Perestroika*, Set Crew, Light Crew)

is a theatre major hailing from Omaha, Nebraska. She is currently a sophomore at Knox College and is thrilled to be part of Repertory Term XV. Since coming to Knox she has acted as Babette in *The Arsonists*, directed John Patrick Shanley's *Savage in Limbo*, and assistant directed Sarah Ruhl's *Eurydice*. *Angels in America* will be her mainstage premiere. Anna works as an employee of the scene shop where she is able to help build the magnificent sets that go up in Harbach.

COMPANY BIOGRAPHIES (CONTINUED)



Lindsey A. Murrell

(Mr. Lies/Movement Coach—*Millennium Approaches* and *Perestroika*,

Publicity Crew Chair, Make-up Crew)

is a theatre major from St. Louis. A senior at Knox she has performed in several productions including *Intimate Apparel* (Esther), *Rosa and Blanca* (Lamb) and *Our Town* (Mrs. Soames). Lindsey has acted in numerous improv shows including *Make It Rain* which she both acted in and directed. After college

Lindsey hopes to indulge both of her passions by exploring the world of public relations/marketing and still having the good fortune to act onstage. She is eternally grateful to her wonderful parents for their unconditional love and support, and the theatre faculty for constantly pushing her towards excellence.



Lauren Neiheisel

(Stage Manager—*Millennium Approaches*, Emily/Ensemble/Chimes—*Perestroika*, Set Crew, Paint Crew, Light Crew)

is thrilled to be a part of the Repertory Theater Term XV family. Lauren grew up in Portland, Oregon and will graduate in 2011. Lauren is a theater major and hopes to stage manage professional theater upon her graduation. A few recent credits at Knox College include stage manager of *Three Sisters* and

Assistant Stage Manager for *Cloud 9*. She has also served as Technical Director for the Studio Theater of Knox College and has been a scene shop T.A. for the past two years. Lauren would like to thank her family and friends for their unending support and encouragement. Her dreams would not be possible without them.

Samantha Newport

(Production Manager, Henry—*Millennium Approaches*, Assistant Director/Ensemble—*Perestroika*, Set Crew, Light Crew, Paint Crew)

is a senior and will be graduating this spring with a major in theatre and an independent minor in theatre education. At Knox, she has directed *This is a Play*, *Never Swim Alone*, and *I Dream Before I Take the Stand*. She has also worked with Vitalist Theatre in

Chicago, most recently as a production assistant intern for *The Night Season*. After Knox, Sam plans to move to Chicago to pursue a career in Theatre or education or, hopefully, both. She's thrilled to have been a part of this incredible experience and hopes you enjoy the show.

COMPANY BIOGRAPHIES (CONTINUED)



Nellie K. Ognacevic

(Ensemble—*Millennium Approaches*, Hannah Porter Pitt—*Perestroika*, Costume Crew, Props Crew, Paint Crew)

is a sophomore majoring in theatre with a minor in psychology. She is very appreciative for the opportunity to participate in Repertory Term XV. At Knox she has previously performed as Irina in Chekhov's *Three Sisters*, Madam Pernelle in *Tartuffe*, Grandma in *Women and Wallace*, and Woman with Furs in *Marisol*.

Backstage, she has assisted with props in Studio. She would like to thank her family and friends back in Milwaukee as well as her Knox family for their endless support.



Liz Picurro

(Woman in the South Bronx—*Millennium Approaches*, Assistant Stage Manager/ Ensemble— *Perestroika*, Set Crew, Light Crew)

is a sophomore, originally from Tucson, AZ. She is very grateful to be a part of Repertory Term XV. While this is her first acting role at Knox College, she remains active backstage, most recently stage managing the Studio production of *Eurydice*. She hopes to

continue working in the technical field at Knox and is very excited to be assistant stage manager for *Perestroika*. Liz would like to thank her family at home and her Knox family for their love and support throughout all her theatre adventures.



Analise Rahn

(Costume Designer/ House Manager—*Millennium Approaches*, Oceania—*Perestroika*, Make-up Crew)

is pleased to be wrapping up her four years at Knox with a great Rep Term experience. She has designed for several Studio shows and a few mainstage productions, such as *Eurydice*, *Marisol*, and *Tartuffe*. Analise has also worked professionally with Vitalist Theatre in Chicago and has designed for the Bai-

liwick Director's Festival. Apart from designing, she has also appeared in both Studio and main-stage devised productions.

COMPANY BIOGRAPHIES (CONTINUED)



Ivy Reid

(Assistant Stage Manager—*Millennium Approaches*, Europa—*Perestroika*, Master Electrician, Set Crew, Light Crew)

is a sophomore at Knox College studying theatre and creative writing. She appeared in Studio Theatre productions of *Never Swim Alone* and *Women and Wallace*. She has fallen in love with the technical aspects of the theatre and served as the Master Electrician for *I Dream Before I Take the*

Stand, and *Three Sisters*. She was the stage manager for the 2009 Spring Dance Concert and assistant stage manager for *Red* and *Three Sisters*. She is pleased and honored to be part of Repertory Theatre Term XV and wants to thank her family, both biological and theatrical, for their unconditional love and support.



Kat Reiser

(Woman in the South Bronx/Chimes—*Millennium Approaches*, Stage Manager—*Perestroika*, Costume Crew)

is ecstatic to be a member of Repertory Term XV. At Knox, she has served as assistant stage manager for *Rosa and Blanca*, stage manager for *Vinegar Tom* and *Tartuffe*, and dramaturg for *Three Sisters*. She spent last summer as a Production Assistant Intern for Vitalist Theatre in Chicago. She would like

to thank Knox for having such a wonderful program and her friends and family for their support.



Noel Sherrard

(Louis Ironsion—*Millennium Approaches*, Ensemble—*Perestroika*, Props Crew, Set Crew)

is delighted to be a member of Repertory Term XV. Noel grew up in Seattle and will be graduating from Knox in the spring of 2011. *Angels* is his debut on the Knox mainstage. In Seattle, Noel's notable roles include Raleigh in *Journey's End* at Arts West, Ralph in *The Best Christmas Pageant Ever* at

Seattle Public Theater, and Bobby in a commercial for Henry's Pizza and Pasta in Auburn. He is seeking a major in English literature and a minor in theater. He would like to extend a hand of gratitude to his friend and fellow Rep Term-ite Ben Lee. We all love him immensely.

COMPANY BIOGRAPHIES (CONTINUED)



Keegan Siebken

(Ensemble—*Millennium Approaches*, Roy Cohn—*Perestroika*, Webmaster, Set Crew)

is a junior at Knox College and a Galesburg native. Keegan is a double major in physics and theatre and will be graduating in the spring of 2011. His most recent roles at Knox include the Nasty Interesting Man in the student directed *Eurydice* by Sarah Ruhl and Tartuffe in Moliere's *Tartuffe*. He has also served as the Production Manager for an on-site

filming by Bonesteel Films for a Carl Sandburg documentary, soon to be released. He would like to thank his family and his friends for their support.



Allison Smith

(Ensemble—*Millennium Approaches*, Costume Designer/House Manager—*Perestroika*, Make-up Crew)

is very excited to be to be a member of Repertory Term XV and to be designing for *Perestroika*. Her mainstage design experience includes *Intimate Apparel* and pieces from the last two spring dance concerts. She has worked as a technical artist in the costume shop for numerous Knox performances,

both dance and theater, and also for Vitalist Theatre in Chicago. She would like to thank the costume shop team and to her family and friends who have given her their love and support.



D'Angelo R. Smith

(Belize—*Millennium Approaches* and *Perestroika*, Costume Crew, Set Crew)

is a junior at Knox College. At Knox, D'Angelo has performed as Axis in Alexis DeVeaux's *The Tapestry* and as George in Lynn Nottage's *Intimate Apparel*. He worked as movement choreographer for a student production of Alan Haehnel's *Property Rites* and directed *The Box* by Daniel Owens. D'Angelo is a theatre major with a special interest in acting as

spiritual awakening. He would love to thank everyone who is causing him to actively "be".

COMPANY BIOGRAPHIES



Pat Topping

(Ensemble—*Millennium Approaches*, Louis Ironson—*Perestroika*, Costume Crew)

is a sophomore at Knox College who plans to major in creative writing and theater. He is making his mainstage debut as Louis Ironson in Tony Kushner's *Angels in America*, and he is very nervous, grateful, and excited for his performance. He hopes that this theatrical experience touches

you, teaches you, or affects some response in you. He wishes to thank everyone. Plainly. Thank you all.



Alicia Vallorani

(Divine Emanation—*Millennium Approaches*, Harper—*Perestroika*, Costume Crew, Paint Crew, Make-up Crew)

is a junior from St. Louis majoring in psychology and theatre. Recent credits at Knox include Carlyle in *Stonewater Rapture* and Marian in *Tartuffe*. She has also acted as the Theatre and Dance Department secretary since fall 2008 as well as the make-up designer for multiple shows, including *Eurydice*.

Alicia is very grateful for the opportunity to grow from this wonderful experience and thanks both her family and friends for their continued support and encouragement.



Becky Warner

(Assistant Stage Manager— *Millennium Approaches*, Ensemble—*Perestroika*, Set Crew)

is thrilled to be a member of Repertory Term XV. She is a sophomore at Knox College and is from Rockford, IL. Becky is majoring in theatre and education. This is Becky's first time working on a mainstage show at Knox. She also works in the scene shop and has recently aided the production of

Daniel Owen's *The Box*. Becky would like to thank everyone who helped her through this process.

REPERTORY TERM

Repertory Theatre Term—known to everyone at Knox simply as “Rep Term”—is a distinctive and exciting program, the only one of its kind; it is also a massive undertaking. Every three years, the department sets itself the challenge of staging two plays on the Harbach stage in the same number of weeks we usually have to produce one. And we do so with a group of students ranging from sophomores to seniors, with vastly different levels of experience. Many of the actors you’ll see in *Angels in America* are making their debut in a faculty-directed mainstage production. The students most involved in the design and technical areas have all been learning techniques, machinery, and software they had barely heard of at the beginning of term.

And while the 35 students have been preparing for rehearsals, and helping to build costumes and find props, they’ve also all been enrolled in two demanding courses. In the Rep Term seminar, they’ve studied a selection of plays related in various ways to *Angels in America*, from Shakespeare’s *Richard III* to Doug Wright’s *I Am My Own Wife*, while also researching AIDS, Mormonism, the Rosenberg trial, etc. In the conservatory class, the students have studied voice and movement, learning to better understand and control their vocal and physical acting. Eight weeks of intensive, rigorous work have led up to the shows you are about to see.

NON-REP TERM STUDENTS WHO HAVE AIDED IN THE PROCESS

Rob Bauwens (Scene Shop), **Katerina Chernykhivska** (Costume Shop), **Peter Glinsman** (Costume Shop), **Jenna Henning** (Costume Shop), **John Mast** (Assistant Technical Designer), **Aisha Mergaert** (Costume Shop), **Franzescia Meyer** (Costume Shop), **Meredith Noseworthy** (Costume Shop), **Katie O’Connor** (Costume Shop), **Carlyse Owens** (Scene Shop), and **Ian Schurr** (Assistant Technical Designer)

SPECIAL THANKS

Charlie Alves, Roy Anderson, Art Department Professors, Peter Bailey, Elder Barlow, Ray Benson, Lawrence Breitborde, Carol Brown, Harold “Nub” Burmood, Jeff Capizzi, Marina Capizzi, Barbara Castro, Sharon Clayton, Colleen Culbertson, Kathleen Dickinson, Helen Drysdale, Ellen Feliciano, Levi Flair, Galesburg Flower CO., Jeff Grace, Allison Greaves, Penny Gold, Jerry Goodin, W. Carson Hooley, Shannon M. Jansen, Chad Kent, Elder Knighton, Laura Lane, Jim Lentz, Jan Lundeen, Nicki Malley, Midway Autoparts, Larry McGuire, Scott McKim, Mike Mueller, Music Department Concert Band, Richard Pettengill, Robin Ragan, Analise Rahn, Sean Riedel, Vicky Romano, Roxanne Ronk, Natania Rosenfeld, Jackie Dehne Scafidi, Chuck Schultz, Cheri Siebken, St. Mary’s Hospital, Michael Steffens, Rachel Sypniewski, Temple Sholom, Vintages Wine, Jon Wagner, Robert Whitlatch

REP TERM XV BRAND LOGO



THE COMPANY AND FACULTY OF REP TERM XV

