

October 13-15

Edward Albee's *The Zoo Story*

A Senior Project in Theater and Performance Studies for Sean Luc Rogers

November 10-12

Mercury's Footpath

by Ellen McLaughlin

A Senior Project in Theater and Performance Studies for Dominic Sullivan and Samantha White

December 8-10

Violet

Music by Jeanine Tesori, Lyrics and Book by Brian Crawley

Based on "The Ugliest Pilgrim" by Doris Betts

A Senior Project in Theater and Performance Studies for Rebecca Salzhauer

February 9-11

Colored Veils

A Senior Project and original inter-media performance by Sophia Hall

February 18

Yale Dance Lab: *The Rite of Spring*

February 23-25

Girls Aren't Funny

A Senior Project and original solo performance by Claire Sattler

March 2-4

You Got Older

by Clare Barron

A Senior Project in Theater and Performance Studies for Naomi Goodheart

March 5

Yale Playwrights Festival 2023

April 2-4

Angels in America, Part Two: Perestroika

by Tony Kushner

A Senior Project in Theater and Performance Studies for Catherine Alam-Nist

April 26-28

Scapino!

by Frank Dunlop and Jim Dale

A Senior Project in Theater and Performance Studies for Julian Hornos-Kohl, Cleopatra Mavhunga, and Bradley Nowacek

May 6-7

Yale Baroque Opera Project: Francesco Cavalli's *La Doriclea*

Angels in America, Part 2: Perestroika

by Tony Kushner



Produced by Adérónké Adéjàre
and Naomi Schwartzburt
Stage Managed by Rose Bae

April 2-4, 7 PM

This performance is open to asymptomatic patrons with an up to date vaccination status.

ANGELS IN AMERICA, PART TWO: PERESTROIKA is produced
by special arrangement with Broadway Play Publishing Inc, NYC
www.broadwayplaypub.com

The Senior Project is the culmination of the Theater and Performance Studies major, and it affords students an opportunity to intensify their engagement with theater, dance, and performance studies. Over the course of a semester, students employ both creative and critical strategies to study the embodied research involved in the creation of live performance as well as the relevant historical, textual, archival, and ethnographic texts. The exemplary project successfully fuses practice with aesthetic, political, and cultural contexts.

Projects with substantial research goals are selected for the Theater and Performance Studies curricular production season, which is comprised of a combination of senior research projects and faculty-directed production seminars. Collaboration is strongly encouraged.

The production research of senior Theater, Dance, and Performance Studies students is mentored and managed by:

Hal Brooks.....Lecturer in Theater, Dance, and Performance Studies,
Senior Project Curricular Production Advisor and Coordinator
Tom Delgado.....Technical Director, Theater, Dance, and Performance Studies
Dan Egan.....Lecturer in Music and Theater, Dance, and Performance Studies,
Coordinator, Shen Curriculum for Musical Theater
Nathan Roberts.....Lecturer in Theater, Dance, and Performance Studies,
Production Manager
Shilarna Stokes.....Lecturer in Theater, Dance, and Performance Studies,
Director of Undergraduate Studies

with additional project-specific mentorship provided by faculty advisors.

For *Angels in America, Part 2: Perestroika*:

Faculty Advisor.....David Chambers

Students in Theater, Dance, and Performance Studies Senior Project productions have received special permission from the Yale University COVID Review Team to perform unmasked, within strict guidelines, in support of this curricular capstone work.

YALE THEATER, DANCE, AND PERFORMANCE STUDIES

PRESENTS

Angels in America, Part 2: Perestroika by Tony Kushner

A Senior Project in Theater and Performance Studies
Directed by Catherine Alam-Nist

Producers.....Adérónké Adéjàre, Naomi Schwartzburt
Scenic Designer.....AJ Laird
Costume Designer.....Catherine Alam-Nist
Lighting Designer.....Tom Delgado
Sound Designer.....Xavier Guracha, Kara O'Roruke
Dramaturgy.....William An, Sammi Kwon, Maayan Schoen
Stage Manager.....Rose Bae

PERESTROIKA was first performed as a staged reading by the Eureka Theatre Company in May 1991
The world premiere was presented by the Mark Taper Forum in November 1992
The play was presented by New York University/Tisch School of the Arts in April 1993
The play opened in London at the Royal National Theatre of Great Britain in November 1993
Opened in New York at the Walter Kerr Theatre in November 1993

This production is dedicated to Allison Nist, M.D. (September 1951 - March 2022).

I hope we may merit the blessing of doing good work in her memory.

5 (+1) Poems by Gerard Manley Hopkins

1. Pied Beauty

Glory be to God for dappled things—
For skies of couple-colour as a brindled cow;
For rose-moles all in stipple upon trout that swim;
Fresh-firecoal chestnut-falls; finches' wings;
Landscape plotted and pieced – fold, fallow, and plough;
And ãll trãdes, their gear and tackle and trim.

All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers-forth whose beauty is past change:
Praise him.

2. God's Grandeur

The world is charged with the grandeur of God.
It will flame out, like shining from shook foil;
It gathers to a greatness, like the ooze of oil
Crushed. Why do men then now not reck his rod?
Generations have trod, have trod, have trod;
And all is seared with trade; bleared, smeared with toil;
And wears man's smudge and shares man's smell: the soil
Is bare now, nor can foot feel, being shod.

And for all this, nature is never spent;
There lives the dearest freshness deep down things;
And though the last lights off the black West went
Oh, morning, at the brown brink eastward, springs —
Because the Holy Ghost over the bent
World broods with warm breast and with ah! bright wings.

3. The Caged Skylark

I wake and feel the fell of dark, not day.
What hours, O what black hours we spend
This night! what sights you, heart, saw; ways you went!
And more must, in yet longer light's delay.
With witness I speak this. But where I say
Hours I mean years, mean life. And my lament
Is cries countless, cries like dead letters sent
To dearest him that lives alas! away.

I am gall, I am heartburn. God's most deep decree
Bitter would have me taste: my taste was me;
Bones built in me, flesh filled, blood brimmed the curse.
Selfyeast of spirit a dull dough sours. I see
The lost are like this, and their scourge to be
As I am mine, their sweating selves; but worse.

4. No Worst

No worst, there is none. Pitched past pitch of grief,
More pangs will, schooled at forepangs, wilder wring.
Comforter, where, where is your comforting?
Mary, mother of us, where is your relief?
My cries heave, herds-long; huddle in a main, a chief
Woe, world-sorrow; on an age-old anvil wince and sing—
Then lull, then leave off. Fury had shrieked 'No ling-
ering! Let me be fell: force I must be brief'.

O the mind, mind has mountains; cliffs of fall
Frightful, sheer, no-man-fathomed. Hold them cheap
May who ne'er hung there. Nor does long our small
Durance deal with that steep or deep. Here! creep,
Wretch, under a comfort serves in a whirlwind: all
Life death does end and each day dies with sleep.

5. My Own Heart

My own heart let me more have pity on; let
Me live to my sad self hereafter kind,
Charitable; not live this tormented mind
With this tormented mind tormenting yet.
I cast for comfort I can no more get
By groping round my comfortless, than blind
Eyes in their dark can day or thirst can find
Thirst's all-in-all in all a world of wet.

Soul, self; come, poor Jackself, I do advise
You, jaded, let be; call off thoughts awhile
Elsewhere; leave comfort root-room; let joy size
At God knows when to God knows what; whose smile
's not wrung, see you; unforeseen times rather—as skies
Betweenpie mountains—lights a lovely mile.

Epilogue: The Windhover

I caught this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
Of the rolling level underneath him steady air, and striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing,
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird,—the achieve of, the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume, here
Buckle! AND the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, O my chevalier!

No wonder of it: shêer plôd makes plough down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermilion.

Cast

Prior Walter.....Christelle Thieba
Harper Amaty Pitt / Henry / The Angel
Africanii.....Laurel Humphreys
Louis Ironson / The Angel Antarctica / Sarah Ironson...Lia Solomon
Hannah Porter Pitt / Aleksii Antedilluvianovich Prelapsarianov /
Ethel Rosenberg / The Angel Asiatica / Rabbi Isador
Chemelwitz.....Thomasin Schmults
Joseph Porter Pitt / The Angel Europa.....Sam Fisher
Belize / Mr Lies / The Angel Oceania.....Arielle Alouidor
The Angel / Mormon Mother / Emily.....Lavanya Sinha
Roy M. Cohn / The Angel Australia.....Suraj Singareddy

Production Team

Producers.....Adérónké Adéjàre, Naomi Schwartzburt
Stage Manager.....Rose Bae
DirectorCatherine Alam-Nist
Dramaturgy.....William An, Sammi Kwon, Maayan Schoen
Set Designer.....AJ Laird
Props Designer..... Sam Fisher
Sound Designer.....Xavier Guracha, Kara O'Roruke
Lighting Designer.....Tom Delgado
Costume Designer.....Catherine Alam-Nist
Makeup Designer..... Kara O'Roruke
Associate Directo.....Suraj Singareddy
Associate Stage Manager.....Aaron Mesa
Assistant Director..... Daphne Joyce Wu
Assistant Stage Manager..... Taylor Triplett
Assistant Lighting Designer..... Ollie Fugikawa
Sets Crew.....Adrian Elizalde, Catherine Santiago
Make-Up Crew.....Sarah Sotomayor, Perri Hawkins

Adérónké Adéjàre (Producer, she/they) is a junior in Saybrook College studying Computing and the Arts with a concentration in Theater, Dance, and Performance Studies. Previous credits include directing *St. Valentine's* and *Once on This Island*, acting in *Unstable Connection* and *CAPITULATE (!)*, and costume designing *If Pretty Hurts Ugly Must Be a Muthafucka*. She is so glad her first time producing is with the *Perestroika* team and would like to especially thank Naomi for being an amazing co-producer and Catherine for always taking a chance on her.

Catherine Alam-Nist (Director, Costume Designer) is a senior in Hopper College. “Perestroika” is the thirteenth full-length show she has directed, and her final show at Yale College. She sends thanks to her parents, her goofy first-year little brother, and to everyone who signed up to help bring this strange and beautiful theatrical creature into being.

Arielle Alouidor (Belize/Mr. Lies/Angel Oceania, she/her) is a sophomore in Grace Hopper College majoring in the Humanities. Having previously appeared in *Angels in America: Millennium Approaches*, she is delighted to be continuing the work of her stage debut with the *Perestroika* team!

Rose Bae (Stage Manager, she/her) is a junior in Ezra Stiles College who is currently reading T. H. White’s *The Once and Future King*. Previous credits include acting in *Selkie Play*, *Capitulate (!)*, and *Pancasila*; co-writing and stage managing *A Practical Guide to Getting Unlost*; and assistant stage managing *Dominion*. She would like to especially thank Alexa (her housemate) and Catherine (her director in every show she has been involved in at Yale)!

Samantha Fisher (Props Designer & Joe Pitt, she/her) is a junior in Trumbull College studying history. At Yale, she's written two plays (*St. Valentine's* and *The Tomb*) directed three (*Not About Kyle*, *The Tomb*, and *Girls Aren't Funny*), acted in one past and one upcoming show (*Capitulate (!)* and *Newsies*), and done props for more shows than she can count. She sends love to friends and family!

Ollie Fugikawa (Assistant Lighting Designer, any pronouns) is a junior in Ezra Stiles College studying Mathematics. Previous credits include lighting design for *A New Brain*, *In the Heights*, and *Spring Awakening*. They would like to thank Rose for her remarkable dedication as stage manager, and for getting them involved in this whole thing.

Xavier Gurarcha (Sound Designer, he/him) is a Sophomore in Saybrook college majoring in Statistics and Data Science. This is his second year working on the tech side of a Yale production.

Laurel Humphreys (Harper Pitt/Ethel Rosenberg, she/her) is a senior in Branford studying Ecology & Evolutionary Biology. Before *Perestroika*, Laurel acted in *Selkie Play* and acted/wrote/directed/etc. for Yale Children's Theater. After a 4-year hiatus from Big Kid Theatre, Laurel is delighted to be back, especially with such a stellar cast and crew. She would like to send a special word of gratitude to her besties, housemates, and parents (you know who you are, especially Lori and Pete), her thesis advisor, and all the macro and microorganisms who supported her along the way.

AJ Laird (Set Designer, they/them) is a junior in Benjamin Franklin College, majoring in History. They have worked on building and designing sets since high school, and they love the way set design brings together both artistic and practical elements.

Aaron Mesa (Associate Stage Manager, they/them) is a sophomore in Hopper studying math and education. They have previously stage managed *Capitulate (!)* and *Angels in America* part 1. They are very glad to finally find out what happens next. They would like to thank Rose for being a great stage manager and the whole cast and crew for being so impressive.

Kara O'Rourke (Makeup Artist, she/her) is a senior in the English major with a concentration in playwriting, who is thankful to all of the wonderful people she's gotten to work with on each and every show for the reason she keeps coming back to do theater makeup for now the 21st time. She would like to thank Catherine for how much they value each and every role and member of their production, and especially for letting her go crazy with fake blood and glitter in particular.

Thomasin Schmults (Hannah, she/her) is a first year in Davenport College.

Naomi Schwartzburt (Producer, any pronouns) is a junior in Pauli Murray producing their second TDPS production. They are also a stage manager, lighting designer, and (sometimes) sound engineer. After agreeing to work on *Perestroika*, they found out that the first part of *Angels in America* was not called *Glasnost*. They have been confused ever since.

Suraj Singareddy (Roy Cohn / Assistant Director, he/him) is a sophomore in TD, and he is SO grateful to be able to help direct his favorite play ever. Y'all, it's been a wild ride, but we made it. He'd like to thank the entire cast and crew - especially Catherine - for making this a kaleidoscopic experience.

Lavanya Sinha (The Angel / Mormon Mother / Emily / Aleksii Antedilluvianovich Prelapsarianov; they/she) is a sophomore in Hopper College majoring in Humanities. Previous credits include acting in 'Capitulate(!)' and stage managing 'Angels in America Part One: Millennium Approaches'. They will also be acting in 'Pride and Prejudice' and 'Bakkhai' later this month! Lavanya loves being the Angel of America more than anything, and they are extremely grateful to Catherine, Rose, the rest of the 'Perestroika' team, and their friends for helping them grow into her.

Lia Solomon (Louis, she/her) is a junior in Saybrook college studying Humanities and Judaic Studies. She sings in magevet, is co-president of Hillel Student Board, and volunteers with SNUGS.

Sarah Sotomayor (Assistant Makeup Artist, she/her) has done a lot of theater stuff. Some of it was makeup stuff. Sarah is glad she can lend herself to this incredible thesis project!

Christelle Thieba (Prior, she/her) is a senior in Benjamin Franklin College majoring in Molecular, Cellular, and Developmental Biology. Previous credits include Dominion. This is her first live performance role at Yale and she is so grateful to the incredible cast and crew of Perestroika for one of the most jovial experiences she has had working in theater in general.

Taylor Triplett (Assistant Stage Manager, she/her) is a senior in Berkeley studying Linguistics. Her previous credits include assistant directing for 'Onward and Upward' and 'Edith,' and assistant stage managing for 'CAPITULATE(!)'. She is incredibly proud of the cast and crew of Angels in America for their hard work and dedication, and is excited for everyone to watch the story unfold!

Daphne Joyce Wu (Assistant Director, she/her) is a first-year in Pauli Murray College. The people on the production team of Perestroika are incredibly talented, kind, and hard working. There is a lot of different perspectives that we bring to this fantastical yet heartbreaking story about what it meant to be a man with AIDS during the Reagan-era. There's a lot of humor between the colorful characters, but even more so, there's a lot of meaning and truth to this story.

Artists whose work is quoted in projections: Marc Chagall, Charlotte Salomon, Dante Gabriel Rossetti, M.C. Escher, Camille Corot, J. M. W. Turner

Image on program cover: Nicholas Konard, The New Yorker, July 5 2022.

This project was supported by

Theater, Dance, and Performance Studies Department

Joeseeph Slifka Center for Jewish Life at Yale

Pauli Murray College Creative and Performance Art Award

LGBT Studies

Bruce L. Cohen Fund Research Award

Humanities Department

The Buckley Program

Grace Hopper College Mellon Grant

Special Thanks

David Chambers

Lynda Paul

Paul Grimstad

Rachel Leiken

Jason Rubenstein

Aviva Green

Emily Coates

Christine Hayes

TD Suite D20/D26

Producer Working Group

Iced Coffee

Google Sheets

Pauli Murray College

Saybrook College

Angels in America, Part 1: Millenium Approaches Cast and Crew

Adrian Elizalde

Catherine Santiago

Noam Scully

Ned Swansey

Yale Student Klezmer Band

502 Fruit Basket

Kappa Kappa Gamma Sorority