A contemporary re-imagining of Sophocles' *Antigone*
by NAMBI E. KELLEY

OCT. 12 TO 27, 2018
Studio Theatre at the Hilberry
Inside

Dear Educators

Wayne State University is proud to produce plays for young people's enjoyment and to actively explore the beauty, diversity, complexity and challenges of the world around them through the dramatic arts. We wish to support the development of their creative voice, imagination, and understanding of drama and its role in our global society.

This play guide is designed to be a tool in helping you prepare your students for our performance as well as extend the production experience back into the classroom.

Activities presented assist in achieving the Michigan Common Core State Standards (MI-CCSS).

Your comments and suggestions about this guide, presentation and/or programming are welcome. Email theatrepr@wayne.edu.

Your Students' Role

You may wish to have a discussion with your students before attending the play. Remind your students that they have an important role to play at the performance being the audience. It is because of the audience that the theatre exists. It will be their energy and response that will directly affect the actors onstage.

Young audiences should be reminded that live theatre is not like watching TV, a movie or DVD; the actors cannot pause or be rewound, there are no commercial breaks for running to the bathroom, the volume cannot be turned up to hear better if someone other than the actors are talking.

Encourage your students to listen and watch the play. They can laugh and cheer for their favorite characters. At the end of the play, applause is appropriate and is the opportunity for your students to thank the actors while the actors are thanking you for the role you played as the audience.

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SHOW GUIDE
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The Play

Synopsis

Chicago.

Present Day.

Who is putting guns into the hands of children?

Xtigone’s brothers, leaders of rival gangs, are meeting to discuss a gun truce. Things go awry, bullets fly, and the people seek answers when two more bodies lie on their city block. Tigs asks her Uncle, Marcellus da Man (The Mayor), to help her unearth the truth. Marcellus calls a press conference on CNN (Constantly Negative News) to announce that the bodies should be buried instead of uncovering the truth of violence in the streets of The City.

Will Xtigone go against her powerful uncle and risk death by uncovering her brother’s bodies?

Using hip hop poetry, dance, and slick language, this re-imagining of Sophocles’ Antigone tells the story of the ill-fated Xtigone and her quest for her community’s truth. Xtigone was developed in Italy at LaMaMa’s International Symposium for Playwrights under the auspices of Pulitzer Prize Winner Lynn Nottage, and was a finalist for the Kennedy Center College Theatre Festival.

Characters

TIGS, a young woman in her late teens with a warrior’s soul.

MARCELLUS, a gentleman of 60, the mayor, uncle to Tig’s, father to Beau

TEA FLAKE, a musical young woman of 20, speechwriter, fierce yet tender-hearted

FAY, a lady of 60, dutiful and seemingly passive, wife to Marcellus, aunt to Tigs

E-MEM, a young man of 20, gang leader with a sincere heart of gold

CHORUS 1, a young woman in her 20s, dancer, musically inclined, plays IZZY and CHOCOLATE BOY

CHORUS 2, an elderly lady, dancer, musically inclined, plays OLD BLIND WOMAN and SPIRIT

CHORUS 3, a man in his 20s, dancer, musically inclined, plays LE ROI and ERNESTO

CHORUS 4, a man in his 20s, dancer, musically inclined, plays BEAU and BRACE

Chorus takes on the characters of various miscellaneous roles throughout the play, including the warring gangs, citizens, etc.
The Play

Inspiration for *Antigone*

Antigone is the subject of a story in which she attempts to secure a respectable burial for her brother Polynices. Oedipus’s sons, Eteocles and Polynices, had shared the rule jointly until they quarrelled, and Eteocles expelled his brother. In Sophocles’ account, the two brothers agreed to alternate rule each year, but Eteocles decided not to share power with his brother after his tenure expired. Polynices left the kingdom, gathered an army and attacked the city of Thebes in a conflict called the Seven Against Thebes. Both brothers were killed in the battle.

King Creon, who has ascended to the throne of Thebes after the death of the brothers, decrees that Polynices is not to be buried or even mourned, on pain of death by stoning. Antigone, Polynices’ sister, defies the king’s order but is caught.

Antigone is brought before Creon, and states that she knew Creon’s law regarding no mourning for Polynices but chose to break it, expounding upon the superiority of ‘divine law’ to that made by man. She puts the will of the gods ahead of man-made laws, responding to the decision of not granting Polynices a burial with courage, passion and determination.

Sophocles’ *Antigone* ends in disaster, with Antigone being locked in a tomb on Creon’s orders. Although Creon has a change of heart and heads to the tomb to release Antigone, Creon’s son Hæmon (who was engaged to Antigone) stabs himself after seeing that Antigone has hanged herself in the tomb.

Queen Eurydice, wife of King Creon, also kills herself following her son’s death. She has been forced to weave throughout the entire story and her death alludes to The Fates.

Sophocles’ play is a typical representation of the Greek tragedy with inherent flaws of the acting characters that result in negative and irreversible consequences.
Playwright Nambi E. Kelley

Nambi has penned plays for Steppenwolf, Goodman Theatre, and Court Theatre/American Blues Theater in Chicago, Lincoln Center and the National Black Theatre in New York, and internationally internationally with LATT Children’s Theatre/Unibooks Publishing Company (South Korea) Teatri Sbagliati (Italy), and The Finger Players (Singapore) where she also performed in the co-adapted production in Singapore of The Book of Living and Dying.

Most recently, Kelley was named playwright in residence at the National Black Theatre in New York, was a finalist for the Francesca Primus Award, The Kevin Spacey Foundation Award, and is working on an adaptation of Toni Morrison’s Jazz to be produced by Center Stage in their 2016-17 season. Her adaptation of Native Son was published by Samuel French in 2016, and will have several productions across the country next season. The world premiere of Native Son was presented to critical acclaim at Court Theatre with American Blues Theatre (co-production) was recently nominated for five Jeff Awards including best adaptation and production of the year, and was the highest grossing production in Court Theatre’s 60 year history. Native Son is also on the Kilroy’s List 2015, in the top seven percent of new plays by female and trans* authors nominated by literary managers, directors, and other artists polled across the country.

Kelley’s Xtingone celebrated production in Chicago (Chicago Danz Theatre Ensemble) and San Francisco (African American Shakespeare Company directed by Rhodessa Jones) with several high school and college productions across the country, and was just published by YouthPlays Publishing.

Other writing credits include: Shortlisted professional writing affiliations include: National Black Theatre Playwright in Residence, Goodman Theatre Playwrights Unit, Steppenwolf Theatre Company New Plays Lab Playwright-In-Residence, Goodman Theatre/Ellen Stone Belic Institute/ Fellowship Recipient, Goodman Theatre Lila Wallace Fellowship, La MaMa Playwrights Symposium Playwright-In-Residence, Spoleto, Italy under the tutelage of Pulitzer prize winner Lynn Nottage, Ragdale Foundation Artist in Residence, HealthWorks Theatre Colonel Stanley McNeil Playwright-In-Residence, Chicago Dramatists Playwright Emeritus, Danny Glover’s Robey Theatre Co. Playwriting Lab (Formerly The Blacksmiths At The Mark Taper Forum), and MPAACT Playwright Emeritus, Chicago. Also an actress, Nambi has worked on stage and television in Chicago, New York, Los Angeles, and internationally, playing opposite such artists as Phylicia Rashad, Alfre Woodard, Blair Underwood, and Patrick Swayze.

As an actress, Kelley most recently played the role of Risa to critical acclaim in the Goodman Theatre’s production of Two Trains Running, having been nominated for a Black Theatre Alliance Award and a Broadway Theatre World Award for her work. Kelley returns from Singapore where she co-adapted and performed in The Book of Living and Dying at the Singapore Arts Festival, commissioned by the Finger Players Theatre (Singapore) and Teatri Sbagliati (Italy). Additional U.S. credits include: Court Martial at Fort Devens (New York debut, New Federal Theatre, winner of 6 AUDELCO AWARDS including Best Ensemble Cast and Best Production of the Year) and Charleston Olio (opposite Tony Award winner Phylicia Rashad at the National Black Theatre Festival).

Ms. Kelley was also the Goodman Theatre’s 2013 nominee for TCG’s Fox Fellowship. Notable regional credits include: Seven Guitars (TheatreWorks Colorado Springs, Broadway World Theatre Award Nomination: Best Lead Actress, Gees Bend, (Arkansas Repertory Theatre), Lydia Diamond’s Harriet Jacobs (Steppenwolf Theatre, Kansas City Rep), The Good Negro (Goodman Theatre/Hattie McDaniel Black Theatre Alliance Award nomination) The Lost Boys of Sudan (Victory Gardens), The Glass Menagerie (Steppenwolf Theatre), The Ballad of Emmett Till (Goodman Theatre), Crumbs from the Table of Joy (Goodman Theatre/Joseph Jefferson Award Nomination: Principle Actress, Ruby Dee Award Nomination Best Lead Actress), Drowning Crow (Goodman Theatre) Nikki Giovanni: New Songs for a New Day (Steppenwolf Theatre), Joe Turner’s Come and Gone, (Fountain Theatre, Los Angeles), and Antigone (South Coast Repertory Theatre). Television credits include: Search Party (TBS), Madam Secretary (CBS), Elementary (CBS), Person of Interest (CBS), Chicago PD (NBC), The Beast (A&E) guest starring opposite Patrick Swayze, L. A. Dragnet (ABC), City of Angels (CBS) recurring, Early Edition (CBS), Cupid (ABC), Close to Home (WB Pilot) recurring, and Strong Medicine (Lifetime). Ms. Kelley, also an award-winning, produced, and published playwright, is a recent alum of Playwrights Unit at the Goodman Theatre.

Ms. Kelley has a BFA from The Theatre School at De Paul University, formerly known as The Goodman School of Drama, and holds an MFA in interdisciplinary arts from Goddard College in Vermont.

www.nambikelley.com
## CHICAGO CRIME TIMELINE

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1868</td>
<td>Michael Casius McDonald (Chicago's first true crimelord) moves to Chicago</td>
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<tr>
<td>1871</td>
<td>Great Chicago Fire of 1871 Damaged the South Loop and was left to impoverished blacks and other poorer groups of people</td>
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<tr>
<td>1890's/Early 1900s</td>
<td>Established Irish and Italian street gangs became known for pick pocketing and armed robbery</td>
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<tr>
<td>July 27, 1919</td>
<td>Full scale race riots begins</td>
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<tr>
<td>1923</td>
<td>Al Capone establishes Chicago headquarters at the Lexington Hotel</td>
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<tr>
<td>February 14, 1929</td>
<td>St. Valentine’s Day Massacre</td>
</tr>
<tr>
<td>1930s</td>
<td>Chicago Taxi Wars</td>
</tr>
<tr>
<td>Early 1940s</td>
<td>The Latin Kings criminal organization is founded</td>
</tr>
<tr>
<td>1950s</td>
<td>Large increase in organized criminal organizations Gangster Disciples (1959) Vice Lords (1957) Almighty Latin Kings (1953)</td>
</tr>
</tbody>
</table>

## SPEAKING AND LISTENING

[Sharing of any writing project orally in class will also fit under the Speaking and Listening (SL) Standard]

**CCSS.ELA-LITERACY.SL. 7.1, 8.1, [9-10.1, 11-12.1]**
Engage effectively in a range of collaborative discussions (one-on-one, in small groups, and teacher-led) with diverse partners on grade level topics and text, building on others’ ideas and expressing their own clearly (and persuasively).

**CCSS.ELA-LITERACY.SL. 7.4, 8.4**
Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details: appropriate eye contact, adequate volume and clear pronunciation.

**CCSS.ELA-LITERACY.SL. 9-10.4, 11-12.4**
Present information, findings, and supportive evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and range of formal and informal task.

**CCSS.ELA-LITERACY.RL.9-10.6, 11-12.6**
Adapt speech to a variety of context and task, demonstrating command of formal English when indicated or appropriate.

**Pre-Show Questions:**
1. Have you ever seen a play before?
2. Have you ever performed in a play? In school, youth theater or camp?
3. What theatrical elements set theater apart from other genres of entertainment? i.e. TV, Film
4. How do you think the actors and creative team (director, composer, designers) will bring this play to life on stage?

**CCSS.ELA-LITERACY.RL.11-12.7**
Analyze multiple interpretations of a story, drama, or poem (e.g. recorded or live production of a play or recorded novel or poetry) evaluating how each version interprets the source text.

**CCSS.ELA-LITERACY.RL.9-10.2, 11-12.2**
Determine (a theme) two or more themes or central ideas of a text and analyze their development over the course of the text, including its relationship to the characters, setting, and plot; [including how they interact and build on one another to produce a complex account: provide an objective summary of the text.]
WRITING

CCSS.ELA-LITERACY.W. 9-10.3, 11-12.3
Writes narratives to develop real or imagined experiences or events using effective techniques, descriptive details, and clear event sequence.

CCSS.ELA-LITERACY.W. 9-10.1, 11-12.1
Write arguments to support claims with clear reasons and relevant evidence. [Write an argument to support claims in an analysis of substantive topics or text, using valid reasoning and relevant and sufficient evidence]

HISTORY/SOCIAL STUDIES

CCSS.ELA-LITERACY.RH.11-12.3
Evaluate various explanation for actions or events and determine which explanation best accords with textural evidence acknowledging where the text leaves matters uncertain.

CCSS.ELA-LITERACY.RH.9-10.6
Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

CCSS.ELA-LITERACY.RH.11-12.6
Evaluate author’s differing points of views on the same historical events or issues by assessing the authors’ claims, reasoning and evidence.

Post Show Questions
1. What was the play you saw about (the plot)?
2. Who were the main characters?
3. Who were your favorite characters? Why?
4. What was your favorite part of the performance?
5. Were there any aspects of the show that stood out to you (e.g. sets, lighting, costumes, music, and/or dancing)?
6. What did you like most about those aspects of the show?

CHICAGO CRIME TIMELINE CONTINUED

1980s/1990s
Operation Greylord and Operation Silver Shovel
(Undercover operations by the FBI to uncover political corruption and violence)

1982
Hand gun freeze banning further sale and registration in the city

1982
Emergence of crack cocaine in Chicago

1990s
Public housing projects are demolished and territory becomes a major driver of gang violence

2004
Homicides among gangs fall below 500 annually for the first time in 40 years

2010-2018
Gang violence and homicide move away from the North and are focused mostly in the West and South sides of the city

Current
Social media plays a huge role in gang violence
*Youtube videos taunting other gangs
*Trails of conflict found using Google and Facebook
*Live streams of walking through rival turf

Over 39,000 homicides in Chicago over the last 60 years with connections to gangs
DIFFERENTIATED LEARNING ACTIVITIES
(modify as needed to meet the needs of your students)

Character Profiles: Part 1
The following activity should be done BEFORE your students see the show as it will explore perceptions of self and of others.

1. On large sheets of butcher paper, draw three outlines of bodies and draw large speech bubbles coming from each outline and copy the quotes below.

(Answer: Deloris)
Look at my style, could it be more glam?
Look at my look, can you say, hot damn?
Look, an' at once, you know what I am:
Me, I'm fabulous baby!

(Answer: Sister Mary Robert)
I've never talked back,
I've never slept late,
I've never sat down when told to stand straight,
I've never let go and gone with the flow, and don't even know, really, why.

2. Explain to your students that their task is to build a character profile of each person based on the quotes in the speech bubbles, and invite them to individually write words or phrases that describe each character on the OUTSIDE of the outline. Use the following questions to prompt the brainstorm process:

- What kind of words or phrases can you use to describe this character?
- What do you think their profession is?
- What do you think they look like? Describe their appearance?
- How old do you think they are?
- Do you think you will immediately recognize them in the musical? If so, why?

3. Set aside each outline until after students have seen the performance. While watching the show, see if any of the characters fit your character profile.
DIFFERENTIATED LEARNING ACTIVITIES
(modify as needed to meet the needs of your students)

Character Profiles: Part 2
The following activity should be done AFTER your students have seen the show, and if possible as a continuation of the previous activity.

The objective is to discuss and debate the qualities of the three main characters in Xtigone, and ultimately question the way we judge each other.

1. Display the character outlines from the previous activity.
2. Ask your students to identify which character profile belongs to which character from the show.
3. Once they have collectively decided, clearly label each outline with their character's name. Now that you have seen the show, were your character profiles accurate?
4. Divide your class into three groups and assign each group one of the character profiles.
5. Looking at the information we now have after seeing the show, ask each group to write words or phrases on the INSIDE of the outline to describe that character's personality and inner feelings.
   - What is this character like on the inside?
   - What qualities of this character cannot be seen from the outside but still exist?
   - How might these characters describe themselves?
   - Is there anything that surprised you about Deloris, Sister Mary Robert or the Mother Superior?
   - Can they create a character profile about another character in the play?
Studio Theatre at the Hilberry

Located on the lower level of the Hilberry Theatre
4743 Cass Avenue (at the corner of Cass and Hancock)
Detroit, MI 48202

Located beneath the Hilberry Theatre, The Studio Theatre is an intimate space used to immerse the audience during each performance. With 110 seats on three sides of a thrust stage, the Studio Theatre at the Hilberry allows the audience to engage and experience a show on a personal level.

Your seats will be assigned by the Group Sales Manager so if you have any specific needs, please let them know in advance.

Accessibility

The Studio Theatre is only accessible by stairs.
First Time Visitor’s Guide

IS IT YOUR FIRST TIME AT THE THEATRE?
Welcome! We can’t wait to have you join us. Live performances are an inspiring, riveting experience. For some, that can be intimidating. We hope this section provides you with answers to commonly asked questions but don’t hesitate to contact us if you need anything further.

START TIMES
Out of respect for the audience, we strive to start shows on time. The starting time is often referred to as the “curtain.”

We urge our audience to arrive at least a few minutes before curtain to allow time to find your seats and get comfortable. Arriving late may mean disrupting the rest of the audience because our ushers must use flashlights to safely guide you to your seats. You may also be asked to sit in another location to avoid disturbing others.

You’re welcome to arrive 30 minutes early.

CAN I BRING DRINKS OR SNACKS INTO THE THEATRE?
Few things are as distracting as the noise from a candy wrapper or a spilled drink making the floor sticky. This is why we ask that you finish any drinks or snacks in the lobby, although bottled water is acceptable inside the theatre.

CAN I TAKE PHOTOS OR RECORD VIDEO OF THE SHOW?
Elements of the show may be copyrighted, so it’s illegal to photograph or film the show.

A more significant reason we ask you to refrain from taking pictures or filming the show is that it’s very disruptive to your fellow audience members. The glow of a camera dramatically lights up the theatre. However, we encourage you to take photos before the show, at intermission, or afterward and share your experience on social media. Be sure to tag us!

Facebook: /TheatreandDanceatWayne
Twitter: @tndwayne
Instagram: @theatreanddanceatwayne
Youtube: WayneStateTheatres

WHAT ABOUT MY CELLPHONE/TABLET?
A ringing or the glow of a cellphone or tablet screen takes the audience (and the performers) out of the show. Please turn your device to airplane or silent mode or, even better, off, so that everyone can enjoy the show.

RESTROOMS
We don’t want you to miss out on any of the action of the play, so please visit the restroom before the performance begins. Restrooms are located in the lobby.

DURING THE PERFORMANCE
Please feel free to have honest reactions to what is happening on stage. You can laugh, applaud and enjoy the performance. However, please don’t talk during the performance; it is extremely distracting to other audience members and the actors. Save discussions for intermission and after the performance.

IF I ENJOY THE SHOW, WHAT’S NEXT?
We’re thrilled you enjoyed the show! The best thing you can do is tell your friends about your experience. Word of mouth is the number one way people learn about us, so telling others how much you enjoyed yourself is truly appreciated. Share your experience on your favorite social media site, call a friend, or tell your colleagues at work.
More to see

Our season is full of exciting plays, musicals, and dance concerts. Included below is a list of each production and specific school matinee performances. If you’d like to bring a school group to any of these, please contact our group sales manager at 313-577-0852 or visit our website to submit your reservation online. If you’d like to come to a public performance, call the box office at 313-577-2972 or order your tickets online at theatreanddancewayne.com.

XTIGONE
Studio Theatre at the Hilberry
By NAMBI E. KELLEY

Tuesday, Oct. 16 at 10 a.m.
Wednesday, Oct. 25 at 10 a.m.

In present day Chicago, Xitgome mourns the death of her brothers, mowed down by a rival gang. Instead of dealing with the reality of violence in the city's streets, her uncle intends to bury the bodies without investigation. Will Xitgome risk death by opposing her uncle? Using hip hop, poetry, dance, and dialogue that speaks with an urban voice, this re-imagining of Sophocles' Antigone tells the story of the ill-fated Xitgome and her quest for her community's truth.

AS YOU LIKE IT
Hilberry Theatre
By WILLIAM SHAKESPEARE

Wednesday, Nov. 3 at 10 a.m.
Tuesday, Nov. 6 at 10 a.m.

Knocking down the traditional rules of romance, As You Like It is one of William Shakespeare's most hilariously subversive comedies. Being removed from the court by Duke Frederick, Duke Senior takes refuge in the wild and wonderful Forest of Arden. Duke Frederick, threatened by Duke Senior's daughter, Rosalind, banishes her as well. Fearing the unknown, Rosalind and her faithful cousin disguise themselves as boys in order to survive the wilderness. Come along on this topsy-turvy journey into one of the most joyous adventures the Bard ever penned.

A CHRISTMAS CAROL
Bonstelle Theatre
Based on the story by CHARLES DICKENS
Adapted by JOHN WOLF and TOM AULINO

Wednesday, Dec. 5 at 10 a.m.
Tuesday, Dec. 11 at 10 a.m.

A Detroit family tradition, now in its third joyous year! Join Ebenezer Scrooge on a ghostly adventure in Dickens’ classic story. When the miserly old Scrooge is visited by his former business partner, now deceased, he begins a journey into the past, present and future to learn the true meaning of Christmas. Will the old codger redeem himself? Can the spirits inspire him to a greater purpose? Find out this Christmas at the Bonstelle Theatre. At just 75 minutes, with no intermission, A Christmas Carol is perfect for school groups.

MAMMA MIA!
Bonstelle Theatre
Music and Lyrics by BENNY ANDERSSON and BJÖRN ULVAEUS
And some songs with STIG ANDERSON
Book by CATHERINE JOHNSON
Originally Conceived by JUDY CRAMER

Wednesday, March 26 at 10 a.m.
Tuesday, March 26 at 10 a.m.

Over 54 million people all around the world have fallen in love with the characters, the story and the music that make Mamma Mia! the ultimate feel-good show. A mother. A daughter. Three possible dads. And a trip down the aisle you’ll never forget!

VENUS
Studio Theatre at the Hilberry
by SUZAN-LORI PARKS

Tuesday, March 26 at 10 a.m.
Wednesday, April 3 at 10 a.m.

Traveling from her home in southern Africa for what she hoped would be a better life, Saartjie Baartman became an unfortunate star on the 19th Century London freak show circuit. This Obie Award-winning play, written by Pulitzer Prize-winning playwright Suzan-Lori Parks, gives vibrant life to the story of a young black woman’s journey to London, her rise to fame as the “Hottentot Venus,” and her eventual relationship with a French scientist. Inspired by the true story of Baartman, Venus is a tragic-carnival, an intense and devastating journey honoring the life of Baartman and examining the way we live and love today.

COMPANY ONE SPRING DANCE CONCERT
Hilberry Theatre
By TONY KUSHER

Friday, March 1 at 10 a.m.

Company One is comprised of Wayne State University dance students. Members are given the opportunity to create their own choreography, work with professional guest artists, and get involved in their community. The resulting work is performed several times, in multiple settings ranging from classrooms to proscenium theatres.

ANGELS IN AMERICA - PART I: MILLENNIUM APPROACHES
Hilberry Theatre
By TONY KUSHER

Tuesday, April 30 at 10 a.m.

Following the events of “Part I: Millennium Approaches,” “Perestroika” continues the complex and fantastical examination of homosexuality, race, and AIDS in 1980s America. Fighting illness and losing hope, Prior Walter is hesitant to become the prophet as demanded by the Angel. Roy Cohn is hospitalized, diagnosed with “liver cancer,” and under the care of Belize. Harper has disappeared and Joe’s mother has arrived to try to put their family back together. Perestroika is the thrilling conclusion to the is epic tale of love, loss, and destiny.