

Angels in America

Part One: Millennium Approaches

by Tony Kushner

Sanctuary Theatre April 18-27, 2025



USC School of Dramatic Arts 24/25

USC School of Dramatic Arts presents

Angels in America

Part One: Millennium Approaches

by Tony Kushner

Directed by John DeMita

With

Jordan Anderson

Caleb Kocsis

Adrian Quinonez

Maia Benarouche

Collette McCurdy

Landon Robinson

Jordan Cooper

Aneesa Monét

Riley Skinner

Ella Davis

KJ Odea

Maya Sta. Ana

Jacquelyn Fajarillo

Patricia Ogbac

Scenic & Costume Design

Maya Channer *She/Her,*
BFA Theatrical Design Senior

Lighting Design

Charlotte Baklarz
She/Her, BA Theatre,
Emphasis in Design Sophomore

Sound Design

Richie Nickel *He/Him,*
BFA Sound Design Sophomore

Projections Design

Billie Oleyar *They/He,*
BFA Theatrical Design, Junior

Technical Director

Duncan Mahoney

Production Stage Manager

Talia Sinder *She/Her,*
BFA Stage Management Junior

Sanctuary Theatre April 18-27, 2025

MILLENNIUM APPROACHES was first performed in a workshop production
presented by Center Theatre Group/Mark Taper Forum, May 1990

The world premiere was presented by The Eureka Theatre Company, May 1991

Opened in London at the Royal National Theatre of Great Britain, January 1992

Opened in New York at the Walter Kerr Theatre in April 1993

The first production of ANGELS IN AMERICA, Parts One and Two was presented at the Mark Taper Forum

ANGELS IN AMERICA, PART ONE: MILLENNIUM APPROACHES is produced by special
arrangement with Broadway Play Publishing Inc, NYC www.broadwayplaypublishing.com

CAST (In alphabetical order)



Jordan Anderson *He/Him,*
The Eskimo, Prior 1, Man in the Park⁺ BFA Acting for Stage & Screen Senior



Maia Benarouche *She/Her,*
Hannah Porter⁺ BFA Acting for Stage & Screen Senior



Jordan Cooper *She/Her,*
The Angel, The Voice, Emily^{**} BFA Acting for Stage & Screen Senior



Ella Davis *She/Her,*
Harper Pitt^{**} BFA Acting for Stage & Screen Senior



Jacquelyn Fajarillo *She/Her, The Angel, The Voice, Emily*⁺ BFA Acting for Stage & Screen Senior



Caleb Kocsis *He/Him,*
Prior Walter⁺ BFA Acting for Stage & Screen Senior



Collette McCurdy *She/Her,*
Rabbi Chemelwitz, Ethel Rosenberg, Sister Ella Chapter⁺ BFA Acting for Stage & Screen Senior



Aneesa Monét *They/She,*
Henry, Prior 2, Homeless Woman⁺ BFA Acting for Stage & Screen Senior



KJ Odea *He/Him,*
Belize⁺ BFA Acting for Stage & Screen Senior



Patricia Ogbac *She/Her,*
Martin Heller, Mr. Lies⁺ BFA Acting for Stage & Screen Senior



Adrian Quinonez *Roy Cohn*⁺ BFA Acting for Stage & Screen Senior



Landon Robinson *He/Him, Joseph Pitt*⁺ BFA Acting for Stage & Screen Senior



Riley Skinner *He/Him,*
Louis Ironson⁺ BFA Acting for Stage & Screen Senior



Maya Sta. Ana *She/Her,*
Harper Pitt⁺ BFA Acting for Stage & Screen Senior

* Indicates role that will be performed 4/18, 4/21, 4/25, 4/26

** Indicates role that will be performed 4/19, 4/20, 4/27

+ Indicates role that will be performed during all performances

NOTE FROM THE ARTISTIC TEAM:

In 2024, Merriam-Webster named *polarization* the Word of the Year—capturing what so many of us feel: that we’re living in a time of deep division. Between *gaslighting* in 2022 and *authentic* in 2023, it seems that each year, we search for language to help us make sense of a fractured world.

Angels in America was written over 30 years ago, yet in many ways, it feels like it could’ve been written yesterday. The play emerged from a national crisis—the AIDS epidemic—and a political climate marked by denial and fear. Its characters are torn: between belief and identity, love and abandonment, power and powerlessness.

Looking at the play now, in our current era of polarization, *Angels* doesn’t just reflect the divide. It offers a way to hold it, to question it, and maybe—even—begin to move through it. ■

This performance contains two 10-minute intermissions.

CONTENT WARNING

Please be advised that this production features adult themes and language, including the use of discriminatory language that exhibits racism, homophobia and antisemitism. It explores themes of death, HIV stigmatization and drug addiction. It includes depictions of alcohol and tobacco use, blood, sex and nudity.

Additional *Angels in America* Production Staff

Fight Choreographer Edgar Landa | *Asst. Director* Jed Levinson | *Cultural Consultant* Brighde Mullins | *Vocal/Dialect Coach* Emily Alpren | *Intimacy Director* Jaclyn Chantel | *Production Deputies* Jacquelyn Fajarillo, Billie Oleyar | *Asst. Stage Managers* Kenny Tapia-Ramos, Lukas Loza | *Production Manager* Leia Crawford | *Stage Management Mentor* Jennifer Franco | *Scenic Design Asst.* Ying Tong Jin | *Scenic Mentor* Takeshi Kata | *Hair & Makeup Consultant* Gary Domasin | *Costume Assts.* Auburn D’Artell, Duck Brown | *Costume Mentor* Ann Closs-Farley | *Assoc. Lighting Designer* Elizabeth Harper | *Production Engineer* Sean Allinson | *Sound Mentor* Jon Gottlieb | *Projections Mentor* Joe Shea | *Asst. Technical Director* Abby Soroka | *Technical Crew* Dhiya Aiyer, Pragya Bhatt, Austen Cooper, Dawson Dettman, Andra Ionescu, Dekland Jones, Chloe Kampmeier, Sev Krauss-McClurg, Junyu Lu, Asha Mody, Celeste Spear, Ava Tello

SPECIAL THANKS

Tony Taccone, Asha Mody, William Handley, Sarah Bunin Benor, Rabbi Jocee Hudson

LAND ACKNOWLEDGMENT

USC is built on the unceded land of the Tongva, Chumash and Kizh people. We at SDA acknowledge and honor the Tongva, Chumash and Kizh people/communities and wish to amplify that they are still here. We encourage everyone to find out whose ancestral land you live on and commit to our shared responsibility to be agents of change, and for each of us to consider our roles in reconciliation, decolonization and allyship.

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