AUDITION

ANGELS IN AMERICA - PART ONE: MILLENNIUM APPROACHES

A Gay Fantasia on National Themes

BY TONY KUSHNER

DIRECTED BY BARRY PARK

'The multi-award-winning epic that changed American theatre forever.
One of the greatest plays of the twentieth century'

Presented by arrangement with Origin Theatrical in association with Music Theatre International

LIMELIGHT THEATRE, 19 Civic Drive, Wanneroo, WA 6065

Limelight Theatre is seeking a company of eight actors for unpaid community theatre work.

ABOUT THE PLAY

New York City. 1985.

The AIDS crisis is devastating a generation. Ronald Reagan is in the White House. Fear, conservatism, religion, sexuality, politics, illness, and identity collide as a group of New Yorkers attempt to understand what it means to love another person, to abandon someone, to survive, to change, and to be changed.

At the centre of the story is Prior Walter, a young gay man newly diagnosed with AIDS, and Louis Ironson, the partner who loves him but cannot bear the terror of what lies ahead. Their lives intersect with Joe and Harper Pitt, a young Mormon couple whose marriage is buckling beneath secrets neither has been willing to name; Belize, Prior's fiercely intelligent friend and former lover; Hannah Pitt, Joe's formidable mother; and Roy Cohn, the infamous attorney and political power broker whose own AIDS diagnosis threatens the identity he has spent a lifetime constructing.

And then, an Angel arrives.

Kushner's play moves freely between brutal realism and theatrical fantasy, between hospital rooms and hallucinations, political arguments and intimate conversations, the sacred and the profane. It is deeply funny, deeply queer, deeply political, and profoundly human.

Millennium Approaches premiered in the early 1990s and won the 1993 Pulitzer Prize for Drama and the 1993 Tony Award for Best Play. It remains one of the defining American plays of the late twentieth century.

PERFORMANCES
Evening Shows (7:00pm*): 7, 8, (13), 14, 15, (20), 21, 22 May 2027
Matinee Show (2:00pm): 16 May 2027
Bump out: Sunday 23 May 2027

***Please note that as this is a long show, evening performances commence at 7.00pm**

REHEARSALS

Rehearsals commence on Saturday 20th February 2027

Rehearsals are on Mondays & Wednesdays – 7:00 pm to 10:00 pm - and Saturdays – 2:00 PM to 5:00 pm

Additional dress rehearsal: Tuesday 4th May – 7:00 pm to 10:30 pm

Run throughs and dress rehearsals may run overtime.

All rehearsals will be at the Limelight Theatre.

All actors will be required at all rehearsals unless advised otherwise by the director in advance and should not have conflicts.

Scripts will be provided well in advance so that actors can have their scripts down early in the rehearsal period, to give their best performances. It is a long play, so rehearsals will be intensive.

AUDITIONS - BY APPOINTMENT:

Saturday 12 December: 10am to 4pm

Monday 14th December: 7pm to 10pm

Limelight Theatre, 19 Civic Drive, Wanneroo, WA 6065

Book your audition appointment here: https://www.slottr.com/sheets/18296479

Auditions will be closed, with the director and an assistant and may be videoed for the director's reference only.

If you book an audition but cannot attend, please notify: vicepresident@limelighttheatre.com.au

AUDITION PREPARATION

Please prepare, memorise (if possible) and perform your chosen characters' lines from the Audition Materials below. (Don't worry if you really can't memorise it in time for the audition.) If your character doubles, please prepare to perform each role he/she plays. All characters speak with American accents.

The audition pieces are below

If you are interested in being considered for several roles other than those doubled, please indicate all roles of interest on your audition form, but prepare only one of the characters and their doubled roles. Choose the selection that best demonstrates your strengths as an actor and your connection to the material.

ON THE DAY OF THE AUDITION:

Please print and bring your audition application form* (or fill one out when you arrive), your acting CV and a recent headshot if you have one. Arrive 5 minutes early to check in.

***The audition application form is at the bottom of his document**

You will be notified if you have been successful or not in your audition.

CASTING & DOUBLING

Angels in America is traditionally performed by **eight actors**, with intentional doubling written into the play. The doubling is not simply logistical. Kushner deliberately asks actors to cross age, gender, identity, and circumstance throughout the piece, and we intend to honour that theatrical convention.

All characters speak with New York accents.

8 CHARACTERS: 5 MALE, 3 FEMALE:

PRIOR WALTER / MAN IN THE PARK (Male, playing age 20s to 30s)
Prior is Louis's boyfriend, a witty, stylish, unapologetically gay man living with AIDS. He comes from an old family and possesses a sharp intelligence, theatricality, humour, and enormous capacity for survival. His illness is real and increasingly serious, but Prior is never reducible to his diagnosis. He is funny, furious, frightened, romantic, imaginative, and stubbornly alive. This actor also plays **Man in the Park**.

Intimacy/physical considerations: kissing; sexual dialogue and situations; a simulated sexual encounter; periods of partial dress; staged medical examination; physical portrayal of serious illness.

LOUIS IRONSON (Male, playing age 20s to 30s)
Prior's boyfriend. Louis is a Jewish intellectual who works as a word processor for the federal courts. Brilliant, argumentative, political, neurotic, funny, passionate, and frequently overwhelmed by the gulf between what he believes and what he is actually capable of doing. When Prior becomes seriously ill, Louis is forced to confront the limits of his own courage and devotion.

Intimacy/physical considerations: kissing and romantic intimacy with Prior and Joe; sexual dialogue; a simulated sexual encounter; periods of partial dress.

JOSEPH "JOE" PORTER PITT / PRIOR 1 / THE ESKIMO (Male, playing age 30s to 40s)
A young Mormon attorney working as chief clerk for a federal appellate judge. Joe believes profoundly in goodness, order, morality, faith, and personal discipline. He is also a closeted gay man whose carefully constructed life with his wife, Harper, is beginning to collapse under the weight of what he has refused to acknowledge. This actor also plays **Prior 1**, one of Prior Walter's ancestors, and **The Eskimo**, a figure appearing within Harper's imagined world.

Intimacy/physical considerations: kissing and romantic intimacy with Louis; marital intimacy and emotionally volatile scenes with Harper; choreographed physical conflict with Roy.

HARPER AMATY PITT / MARTIN HELLER (Female, playing age 30s to 40s)
Joe's wife. Harper is intelligent, imaginative, lonely, funny, frightened, and profoundly perceptive. She lives with anxiety and agoraphobia and uses Valium heavily, resulting in hallucinations that become increasingly difficult to distinguish from reality. Beneath her fragility is a person desperately trying to understand why the life she was promised does not feel like a life she can survive. This actor also plays **Martin Heller**, a male Reagan administration operative. The gender-crossing is intentional.

Intimacy/physical considerations: marital intimacy; discussion of sexuality, pregnancy, addiction, and emotional abuse; portrayal of substance use and altered mental states.

ROY M. COHN / PRIOR 2 (Male, playing age 50s to 60s)
Based on the real attorney and political power broker Roy Cohn. Brilliant, vicious, charismatic, vulgar, funny, manipulative, and enormously powerful, Roy understands the world through influence and leverage. When he is diagnosed with AIDS, he rejects both the diagnosis and the identity he

associates with it. He is a man determined to control the meaning of his own life even as his body begins to betray him. (Strong New York accent.) This actor also plays **Prior 2**, another of Prior Walter's ancestors.

Intimacy/physical considerations: aggressive and explicit sexual language; homophobic language; depiction of serious illness; choreographed physical conflict.

BELIZE / MR. LIES (Male, playing age 30s to 40s, African American)
Belize is a registered nurse, Prior's former lover, and one of his closest friends. A former African American drag queen whose given name is Norman Arriaga, Belize is intelligent, compassionate, funny, fierce, politically incisive, and almost constitutionally incapable of tolerating nonsense. He brings warmth and clarity into a world where nearly everyone else is lying to themselves. This actor also plays **Mr. Lies**, Harper's imaginary travel agent and companion through her hallucinations.

HANNAH PORTER PITT / RABBI ISIDOR CHEMELWITZ / HENRY / ETHEL ROSENBERG (Female, playing age 50s to 60s)
Hannah is Joe's mother, a Mormon widow from Salt Lake City who abruptly sells her home and moves to New York after Joe calls her in crisis. Practical, unsentimental, disciplined, and initially uncomfortable with the world she encounters, Hannah proves far more capable of adaptation than almost anyone expects. This actor also plays:

Rabbi Isidor Chemelwitz, an elderly Jewish rabbi (heavy Eastern European accent)
Henry, Roy Cohn's physician; and
Ethel Rosenberg, the historical figure whose prosecution and execution Roy Cohn helped engineer. (Strong New York accent.)

The cross-gender and cross-cultural doubling is intentional and central to Kushner's theatrical language.

THE ANGEL / EMILY / SISTER ELLA CHAPTER / WOMAN IN THE SOUTH BRONX (Female, playing age 30s to 50s)

The Angel is mysterious, sensual, terrifying, beautiful, commanding, and otherworldly. She arrives as both revelation and disruption. This actor also plays:

Emily, a nurse caring for Prior;
Sister Ella Chapter, a Mormon real estate agent; and
Woman in the South Bronx, encountered by Hannah after her arrival in New York. (Strong New York accent.)

These roles move from intimate naturalism to heightened theatricality and require an actor comfortable making bold physical and vocal choices. The Angel is lifted by other actors/crew.

NOTES ABOUT THE MATERIAL

Angels in America is a challenging and ambitious play that blends comedy, tragedy, realism, fantasy, politics, and deeply personal storytelling. The director is seeking intelligent, adventurous, and collaborative actors who embrace complex characters, bold creative choices, and ensemble work. Auditions will focus on how performers engage thoughtfully and truthfully with the text. The production recognises the play's intentional challenges to conventional ideas of casting and identity and will approach its themes of prejudice, desire, faith, fear, and political conflict with both sensitivity and respect for the playwright's vision.

The play is intended for adult audiences. Auditionees should consider the following content:

Content includes: HIV/AIDS, serious illness, medical treatment, death, grief, abandonment, infidelity, explicit sexual language, simulated sexual situations, homosexuality, coming out, homophobia, racism, antisemitism, religious conflict, Mormonism, Judaism, addiction, prescription drug misuse, anxiety, agoraphobia,

hallucinations, pregnancy loss, emotionally abusive relationships, political extremism, the Reagan administration, McCarthyism, Roy Cohn, Ethel Rosenberg's execution, profanity, discriminatory slurs, and staged physical aggression.

All intimate and physical interactions will be carefully planned, rehearsed, and based on ongoing consent. Actors will never be expected to improvise intimate contact, and personal boundaries will be openly discussed, and respected throughout the rehearsal process.

CREW:

Some additional crew members are required. If you are interested in being involved in the production, please contact the theatre, informing us the aspect of the production you would be interested in.

THE DIRECTOR:

Barry Park has been teaching, acting, and directing since the 1980s and has received numerous awards for his work. In Perth, he has directed a vast range of productions, including *Table Manners, A Song at Twilight, The Lady in the Van*, *Private Lives*, *Beautiful Thing*, *Hay Fever*, *Present Laughter*, and *Design for Living* (Old Mill Theatre); *Hansard, The Lisbon Traviata* and *The York Realist* (Garrick Theatre); *Breaking the Code* and *The Deep Blue Sea* (Melville Theatre); *Arcadia* (Harbour Theatre); *The Normal Heart*, *French Without Tears*, *The Boys in the Band*, *A View from the Bridge*, *The Real Thing*, *Broken Glass*, *M. Butterfly*, *All My Sons*, and *Cat on a Hot Tin Roof* (GRADS Theatre Company); and *August: Osage County* and *Other Desert Cities* (Playlovers). Barry has also directed numerous plays and musicals internationally and has performed professionally at the Edinburgh Festival Fringe, the Grahamstown Festival, and in London, South Africa, and Zimbabwe, in theatre, film, radio, television, and commercials.

THE PLAYWIGHT:

Tony Kushner is a notable American playwright and screenwriter, celebrated for his influential works that often explore themes of homosexuality, social justice, and Jewish identity. Born in 1956 in New York and later raised in Louisiana, Kushner's upbringing during significant social changes in the South shaped his perspectives on oppression and privilege. He gained prominence with his acclaimed play "*Angels in America*," a seven-hour epic addressing the AIDS crisis and the complexities of American life in the 1980s. Beyond this landmark work, Kushner has continued to engage with critical social themes in pieces like "*Caroline, or Change,"* which details the experiences of an African American maid in the pre-civil rights era, and "*Homebody/Kabul*," which reflects on Afghanistan's turmoil post-September 11. Kushner's contributions extend to film, where he collaborated with director Steven Spielberg on projects such as "*Munich*" and "*Lincoln*," the latter earning significant critical acclaim. Known for his rich character development and philosophical depth, Kushner challenges conventional narratives and invites audiences to reflect on identity and morality. His works have resonated with both audiences and critics, solidifying his position as a vital voice in contemporary American theater and film. He is recognized as one of the few artists nominated for all four major American entertainment awards, further highlighting his impact in the arts.

Source: Tony Kushner | Literature and Writing | Research Starters | EBSCOhost

AUDITION MATERIALS FOR ANGELS IN AMERICA PART 1: Millennium Approaches

If your character doubles, please prepare the other role/s played by the actor too (see the character list above.) A reader will be available to read other characters. All characters speak with American accents.

Roy Cohn (And Prior 2)

ROY *(Hitting a button):* Ailene? Roy Cohn. Now what kind of a greeting is .... I thought we were friends, Ai .... Look Mrs. Soffer you don't have to get .... You're upset. You're yelling. You'll aggravate your condition, you shouldn't yell, you'll pop little blood vessels in your face if you yell .... No that was a joke, Mrs. Soffer, I was joking .... I already apologized sixteen times for that, Mrs. Soffer, you ... *(While she's fulminating, Roy covers the mouthpiece with his hand and talks to Joe)* This'll take a minute, eat already, what is this tasty sandwich here it's- *(He takes a bite of a sandwich)* Mmmmm, liver or some .... Here.
(He pitches the sandwich to Joe, who catches it and returns it to the platter.)
ROY *(Back to Mrs. Soffer):* Uh huh, uh huh .... No, I already told you, it wasn't a vacation, it was business, Mrs. Soffer, I have clients in Haiti, Mrs. Soffer, I .... Listen, Ailene, YOU THINK I'M THE ONLY GODDAM LAWYER IN HISTORY EVER MISSED A COURT DATE? Don't make such a big fucking .... Hold. *(He hits the hold button)* You HAG!
JOE: If this is a bad time ...
ROY: Bad time? This is a good time! *(Button)* Baby doll, get me .... Oh fuck, wait ... *(Button, button)* Hello? Yah. Sorry to keep you holding, Judge Hollins, I. ... Oh Mrs. Hollins, sorry dear deep voice you got. Enjoying your visit? *(Hand over mouthpiece again, to Joe)* She sounds like a truck driver and he sounds like Kate Smith, very confusing. Nixon appointed him, all the geeks are Nixon appointees... *(To Mrs. Hollins)* Yeah yeah right good so how many tickets dear? Seven. For what, Cats, 42nd Street, what? No you wouldn't like La Cage, trust me, I know. Oh for godsake .... Hold. *(Button, button)* Baby doll, seven for Cats or something, anything hard to get, I don't give a fuck what and neither will they. *(Button; to Joe)* You see *La Cage*?

OR

ROY: AIDS. Your problem, Henry, is that you are hung up on words, on labels, that you believe they mean what they seem to mean. AIDS, homosexual, gay, lesbian, you think these are names that tell you who someone sleeps with? They don't tell you that. No. Like all labels they tell you one thing and one thing only: where does an individual so identified fit in the food chain, in the pecking order? Not ideology, or sexual taste, but something much simpler: clout. Not who I fuck or who fucks me but who will pick up the phone when I call, who owes me favours. This is what a label refers to. Now to someone who does not understand this, homosexual is what I am because I have sex with men. But really this is wrong. Homosexuals are not men who sleep with other men. Homosexuals are men who in 15 years of trying can't pass a pissant anti-discrimination bill through city council. Homosexuals are men who know nobody and who nobody knows. Who have zero clout. Does this sound like me, Henry? No. I have clout. A lot. I don't want you to be impressed. I want you to understand. This is not sophistry. And this is not hypocrisy. This is reality. I have sex with men. But unlike nearly every other man of whom this is true, I bring the guy I'm screwing to the White House and President Reagan smiles at us and shakes his hand. Because what I am is defined entirely by who I am. Roy Cohn is not a homosexual. Roy Cohn is a heterosexual man, Henry, who fucks around with guys. So, no, Henry, no. AIDS is what homosexuals have. I have liver cancer.

(And Prior 2 below)

Joseph Porter Pitt (and Prior 1 and Eskimo)

JOE: The pills were something she started when she miscarried or . . . no, she took some before that. She had a really bad time at home, when she was a kid, her home was really bad. I think a lot of drinking and physical stuff. She doesn't talk about that, instead she talks about ... the sky falling down, people with knives hiding under sofas. Monsters. Mormons. Everyone thinks Mormons don't come from homes like that, we aren't supposed to behave that way, but we do. It's not lying, or being two-faced. Everyone tries very hard to live up to God's strictures, which are very ... um ...
ROY: Strict.
JOE: I shouldn't be bothering you with this.
ROY: No, please. Heart to heart. Want another .... What is that, seltzer?

JOE: The failure to measure up hits people very hard. From such a strong desire to be good they feel very far from goodness when they fail. What scares me is that maybe what I really love in her is the part of her that's farthest from the light, from God's love; maybe I was drawn to that in the first place. And I'm keeping it alive because I need it.
ROY: Why would you need it?
JOE: There are things .... I don't know how well we know ourselves. I mean, what if? I know I married her because she ... because I loved it that she was always wrong, always doing something wrong, like one step out of step. In Salt Lake City that stands out. I never stood out on the outside, but inside, it was hard for me. To pass.'
ROY: Pass?
JOE: Yeah.
ROY: Pass as what?
JOE: Oh. Well .... As someone cheerful and strong. Those who love God with an open heart unclouded by secrets and struggles are cheerful; God's easy simple love for them shows in how strong and happy they are. The saints.
ROY: But you had secrets? Secret struggles…
JOE: I wanted to be one of the elect, one of the Blessed. You feel you ought to be, that the blemishes are yours by choice, which of course they aren't. Harper's sorrow, that really
deep sorrow, she didn't choose that, but it's there.

OR

JOE: Stop it. Stop it. I'm warning you. Does it make any difference? That I might be one thing deep within, no matter how wrong or ugly that thing is, so long as I have fought, with everything I have, to kill it. What do you want from me? What do you want from me, Harper? More than that? For God's sake, there's nothing left, I'm a shell. There's nothing left to kill. As long as my behavior is what I know it has to be. Decent. Correct. That alone in the eyes of God.

JOE: I love you. Roy. There's so much that I want, to be...what you see in me, I want to be a participant in the world, in your world, Roy, I want to be capable of that, I've tried, really I have but...I can't do this. Not because I don't believe in you, but because I believe in you so much, in what you stand for, at heart, the order, the decency. I would give anything to protect you, but... There are laws I can't break. It's too ingrained. It's not me. There's enough damage I've already done. Maybe you were right, maybe I'm dead.

Prior / Louis

PRIOR: I like this; very zen; it's ... reassuringly incomprehensible and useless. We who are about to die thank you.
LOUIS: You are not about to die.
PRIOR: It's not going well, really ... two new lesions. My leg hurts. There's protein in my urine, the doctor says, but who knows what the fuck that portends. Anyway it shouldn't be there, the protein. My butt is chapped from diarrhea and yesterday I shat blood.
LOUIS: I really hate this. You don't tell me ...
PRIOR: You get too upset, I wind up comforting you. It's easier ...
LOUIS: Oh thanks.
PRIOR: If it's bad 'I'll tell you.
LOUIS: Shitting blood sounds bad to me.
PRIOR: And I'm telling you.
LOUIS: And I'm handling it.
PRIOR: Tell me some more about justice.
LOUIS: I am handling it.
PRIOR: Well Louis you win Trooper of the Month.
(Louis starts to cry.)
PRIOR: I take it back. You aren't Trooper of the Month. This isn't working ... Tell me some more about justice.
LOUIS: You are not about to die.
PRIOR: Justice ...
LOUIS: ... is an immensity, a confusing vastness. Justice is God.
Prior?
PRIOR: Hmmm?
LOUIS: You love me.

PRIOR: Yes.
LOUIS: What if I walked out on this?
Would you hate me forever?
(Prior kisses Louis on the forehead)

Prior 1 and Prior 2

PRIOR: Oh God another one.
PRIOR 2: Prior Walter. Prior to you by some seventeen others.
PRIOR 1: He's counting the bastards.
PRIOR: Are we having a convention?
PRIOR 2: We've been sent to declare her fabulous incipience. They love a well-paved entrance with lots of heralds and ...
PRIOR 1: The messenger comes. Prepare the way. The infinite descent, a breath in air . . .
PRIOR 2: They chose us, I suspect, because of the mortal affinities. In a family as long-descended as the Walters there are bound to be a few carried off by plague.
PRIOR 1: The spotty monster.
PRIOR 2: Black Jack. Came from a water pump, half the city of London, can you imagine? His came from fleas. Yours, I understand, is the lamentable consequence of venery ...
PRIOR 1: Fleas on rats, but who knew that? -
PRIOR: Am I going to die?
PRIOR 2: We aren't allowed to discuss ...
PRIOR 1: When you do, you don't get ancestors to help you through it. You may be surrounded by children but you die alone.
PRIOR: I'm afraid.
PRIOR 1: You should be. There aren't even torches, and the path's rocky, dark and steep.
PRIOR 2: Don't alarm him. There's good news before there's bad.

Hannah Porter Pitt (and Rabbi Isidor Chemelwitz, Henry, and Ethel Rosenberg)

Hannah

HANNAH: Excuse me? I said excuse me? Can you tell me where I am? Is this Brooklyn? Do you know a Pineapple Street? Is there some sort of bus or train or… ? I'm lost, I just arrived from Salt Lake. City. Utah? I took the bus that I was told to take and I got off-well it was the very last stop, so I had to get off, and I asked the driver was this Brooklyn, and he nodded yes but he was from one of those foreign countries where they think it's good manners to nod at everything even if you have no idea what it is you're nodding at, and in truth I think he spoke no English at all, which I think would make him ineligible for employment on public transportation. The public being English-speaking, mostly. Do you speak English?

Rabbi Isidor Chemelwitz (played by the actor playing Hannah)

RABBI ISIDOR CHEMELWITZ *(He speaks sonorously, with a heavy Eastern European accent):* This woman. I did not know this woman. I cannot accurately describe her attributes, nor do justice to her dimensions. She was ... *(He touches the coffin)* ... not a person but a whole kind of person, the ones who crossed the ocean, who brought with us to America the villages of Russia and Lithuania-and how we struggled, and how we fought, for the family, for the Jewish home, so that you would not grow up here, in this strange place, in the melting pot where nothing melted. Descendants of this immigrant woman, you do not grow up in America, you and your children and their children with the goyische names. You do not live in America. No such place exists. Your clay is the clay of some Litvak shtetl, your air the air of the steppes-because she carried the old world on her back across the ocean, in a boat, and she put it down on Grand Concourse Avenue, or in Flatbush, and she worked that earth into your bones, and you pass it to your children, this ancient, ancient culture and home.

Henry (played by the actor playing Hannah)

HENRY: Nobody knows what causes it. And nobody knows how to cure it. The best theory is that we blame a retrovirus, the Human Immunodeficiency Virus. Its presence is made known to us by the useless antibodies which appear in reaction to its entrance into the bloodstream through a cut, or an orifice. The antibodies are powerless to protect the body against it. Why, we don't know. The body's immune system ceases to function. Sometimes the body even attacks itself. At any rate it's left open to a whole horror house of infections from microbes which it usually defends against. Like Kaposi's sarcomas. These lesions. Or your throat problem. Or the glands. We think it may also be able to slip past the blood brain barrier into the brain. Which is of course very bad news.

Ethel Rosenberg (played by the actor playing Hannah)

ETHEL ROSENBERG: You're a very sick man, Roy.
ROY: Oh God ... ANDY!
ETHEL ROSENBERGH: mmm. He doesn't hear you, I guess. We should call the ambulance.
(She goes to the phone) Hah! Buttons! Such things they got now. What do I dial, Roy?
(Pause. Roy looks at her, then.)
ROY: 911.
ETHEL ROSENBERG *(Dials the phone):* It sings! *(Imitating dial tones)* La la la ... Huh. Yes, you should please send an ambulance to the home of Mister Roy Cohn, the famous lawyer. What's the address, Roy?
ROY *(A beat, then):* 244 East 87th.
ETHEL ROSENBERG: 244 East 87th Street. No apartment number, he's got the whole building. My name? *(A beat)* Ethel Greenglass Rosenberg. *(Small smile)* Me? No, I'm not related to Mr. Cohn. An old friend. *(She hangs up)* They said a minute.
ROY: I have all the time in the world.
ETHEL ROSENBERG: You're immortal.
ROY: I'm immortal. Ethel. *(He forces himself to stand)* I have forced my way into history. I ain't never gonna die.
ETHEL ROSENBERG *(A little laugh, then):* History is about to crack wide open. Millennium approaches.

Harper Amaty Pitt (and Martin Heller)

Harper

HARPER: People who are lonely, people left alone, sit talking nonsense to the air, imagining . . . beautiful systems dying, old fixed orders spiraling apart ... When you look at the ozone layer, from outside, from a spaceship, it looks like a pale blue halo, a gentle, shimmering aureole encircling the atmosphere encircling the earth. Thirty miles above' our heads, a thin layer of three atom oxygen molecules, product of photosynthesis, which explains the fussy vegetable preference for visible light, its rejection of darker rays and emanations. Danger from without. It's a kind of gift, from God, the crowning touch to the creation of the world: guardian angels, hands linked, make a spherical net, a blue-green nesting orb, a shell of safety for life itself. But everywhere, things are collapsing, lies surfacing, systems of defense giving way. . . . This is why, Joe, this is why I shouldn't be left alone. *(Little pause)* I'd like to go traveling. Leave you behind to worry. I'll send postcards with strange stamps and tantalizing messages on the back. "Later maybe". Not evermore ... "

OR

HARPER: I don't understand this. If I didn't ever see you before and I don't think I did, then I don't think you should be here, in this hallucination, because in my experience the mind, which is where hallucinations come from, shouldn't be able to make up anything that wasn't there to start with, that didn't enter it from experience, from the real world. Imagination can't create anything new, can it? It only recycles bits and pieces from the world and reassembles them into visions... Am I making sense right now?

Martin (played by the actor playing Harper)

MARTIN: It's a revolution in Washington, Joe. We have a new agenda and finally a real leader. They got back the Senate but we have the courts. By the nineties the Supreme Court will be block-solid Republican appointees. and the Federal bench-Republican judges like land mines, everywhere, everywhere they turn. Affirmative

action? Take it to court. Boom! Land mine. And we'll get our way on just about everything: abortion, defense, Central America, family values, a live investment climate. We have the White House locked till the year 2000. And beyond. A permanent fix on the Oval Office? It's possible. By' 92 we'll get the Senate back, and in ten years the South is going to give us the House. It's really the end of Liberalism. The end of New Deal Socialism. The end of ipso facto secular humanism. The dawning of a genuinely American political personality. Modelled on Ronald Wilson Reagan.
JOE: It sounds great, Mr.

Louis Ironson

LOUIS: … I mean it's the really hard thing about being Left in this country, the American Left can't help but trip over all these petrified little fetishes: freedom, that's the worst; you know, Jeane Kirkpatrick for God's sake will go on and on about freedom and so what does that mean, the word freedom, when she talks about it, or human rights; you have Bush talking about human rights, and so what are these people talking about, they might as well be talking about the mating habits of Venusians, these people don't begin to know what, ontologically, freedom is or human rights, like they see these bourgeois property-based Rights-of-Man-type rights but that's not enfranchisement, not democracy, not what's implicit, what's potential within the idea, not the idea with blood in it. That's just liberalism, the worst kind of liberalism, really, bourgeois tolerance, and what I think is that what AIDS shows us is the limits of tolerance, that it's not enough to be tolerated, because when the shit hits the fan you find out how much tolerance is worth. Nothing. And underneath all the tolerance is intense, passionate hatred.

And:

LOUIS: I mean here we were, in this bar that was gay but it was a pub, you know, the beams and the plaster and those horrible little, like, two-day-old fish and egg sandwiches- and just so British, so old, and I felt, well, there's no way out of this because both of us are, right now, too much immersed in this history, hope is dissolved in the sheer age of this place, where race is what counts and there's no real hope of change-it's the racial destiny of the Brits that matters to them, not their political destiny, whereas in America ...
BELIZE: Here in America race doesn't count.
LOUIS: No, no, that's not .... I mean you can't be hearing that ...
LOUIS: It's-look, race, yes, but ultimately race here is a political question, right? Racists just try to use race here as a tool in a political struggle. It's not really about race. Like the spiritualists try to use that stuff, are you enlightened, are you centered, channeled, whatever, this reaching out for a spiritual past in a country where no indigenous spirits exist-only the Indians, I mean Native American spirits and we killed them off so now, there are no gods here, no ghosts and spirits in America, there are no angels in America, no spiritual past, no racial past, there's only the political, and the decoys and the ploys to manoeuvre around the inescapable battle of politics, the shifting downwards and outwards of political power to the people ...

Prior Walter (and Man in the Park)

Prior Walter

Prior: I'm ready for my closeup, Mr. DeMille. One wants to move through life with elegance and grace, blossoming infrequently but with exquisite taste, and perfect timing, like a rare bloom, a zebra orchid... One wants... But one so seldom gets what one wants, does one? No. One does not. One gets fucked. Over. One...dies at thirty, robbed of...decades of majesty... Fuck this shit. Fuck this shit. I look like a corpse. A...corpsette! Oh my queen; you know you've hit rock-bottom when even drag is a drag.

AND:

PRIOR: One of my ancestors was a ship's captain who made money bringing whale oil to Europe and returning with immigrants-Irish mostly, packed in tight, so many dollars per head. The last ship he captained foundered off the coast of Nova Scotia in a winter tempest and sank to the bottom. He went down with the ship-la Grande Geste-but his crew took seventy women and kids in the ship's only longboat, this big, open rowboat, and when the weather got too rough, and they thought the boat was overcrowded, the crew started lifting people up and hurling them into the sea. Until they got the ballast right. They walked up and down the longboat, eyes to the

waterline, and when the boat rode low in the water they'd grab the nearest passenger and throw them into the sea. The boat was leaky, see; seventy people; they arrived in Halifax with nine people on board.

OR (Act 3 Scene 2)

PRIOR: Ankles sore and swollen, but the leg's better. The nausea's mostly gone with the little orange pills. BM's pure liquid but not bloody anymore, for now, my eye doctor says everything's OK, for now, my dentist says "Yuck!" when he sees my fuzzy tongue, and now he wears little condoms on his thumb and forefinger. And a mask. So what? My dermatologist is in Hawaii and my mother . . . well leave my mother out of it. Which is usually where my mother is, out of it. My glands are like walnuts, my weight's holding steady for week two, and a friend died two days ago of bird tuberculosis; bird tuberculosis; that scared me and I didn't go to the funeral today because he was an Irish Catholic and it's probably open casket and I'm afraid of ... something, the bird TB or seeing him or .... So, I guess I'm doing OK. Except for of course I'm going nuts.

...I feel like something terrifying is on its way, you know, like a missile from outer space, and it's plummeting down towards the earth, and I'm ground zero, and... I'm generally known where I am known as one cool, collected queen. And I am ruffled.

The Man in the Park (played by the actor playing Prior)

MAN: Yeah? You been a bad boy?
(Pause. Louis laughs, softly.)
LOUIS: Very bad. Very bad.
MAN: You need to be punished, boy?
LOUIS: Yes. I do.
MAN: Yes what?
(Little pause.)
LOUIS: Um, I ...
MAN: Yes what, boy?
LOUIS: Oh. Yes sir.
MAN: I want you to take me to your place, boy.
LOUIS: No, I can't do that.
MAN: No what?
LOUIS: No sir, I can't, I ...
I don't live alone, sir.
MAN: Your lover know you're out with a man tonight, boy?
LOUIS: No sir, he ...
My lover doesn't know.
MAN; Your lover know you ...
LOUIS: Let's change the-subject, OK? Can we go to your place?
MAN: I live with my parents.
LOUIS: Oh

Belize (and Mr. Lies)

Belize

BELIZE: ‘Real love isn’t ambivalent.’ I’d swear that’s a line from my favourite bestselling paperback novel, *In Love with the Night Mysterious*, except I don’t think you ever read it. You ought to. Instead of spending the rest of your life trying to get through Democracy in America. It's about this white woman whose Daddy owns a plantation in the Deep South in the years before the Civil War-the American one--and her name is Margaret, and she's in love with her Daddy's number-one slave, and his name is Thaddeus, and she's married but her white slave-owner husband has AIDS: Antebellum Insufficiently Developed Sex organs. And there's a lot of hot stuff going down when Margaret and Thaddeus can catch a spare torrid ten under the cotton-picking moon, and then of course the Yankees come and they set the slaves free, and the slaves string up old Daddy, and so on. Historical fiction. Somewhere in there I recall Margaret and Thaddeus find the time to discuss the nature of love; her face is reflecting the flames of the burning plantation-you know, the way white people do-and his black face is dark in the night and she says to him, "Thaddeus, real love isn't ever ambivalent."

OR

BELIZE: POWER to the People! AMEN! (Looking at his watch) OH MY GOODNESS/Will you look at the time, I gotta …
LOUIS: Do you .... You think this is, what, racist or naive or something?
BELIZE: Well it's certainly something. Look, I just remembered I have an appointment ...
LOUIS: What? I mean I really don't want to, like, speak from some position of privilege and…
BELIZEI: I'm sitting here, thinking, eventually he's got to run out of steam, so I let you rattle on and on saying about maybe seven or eight things I find really offensive.
LOUIS: What?
BELIZE: But I know you, Louis, and I know the guilt fueling this peculiar tirade is obviously already swollen bigger than your hemorrhoids.
LOUIS: I don't have hemorrhoids.
BELIZE. I hear different. May I finish?
LOUIS: Yes, but I don't have hemorrhoids.
BELIZE: So finally, when I ...
LOUIS: Prior told you, he's an asshole, he shouldn't have ...
BELIZE: You promised, Louis. Prior is not a subject.
LOUIS: You brought him up.
BELIZE: I brought up hemorrhoids.
LO UIS: So it's indirect. Passive-aggressive.
BELIZE: Unlike, I suppose, banging me over the head with your theory that America doesn't have a race problem.
LOUIS: Oh be fair I never said that.
BELIZE: Not exactly, but ...
LOUIS: I said ...
BELIZE: ... but it was close enough, because if it'd been that blunt I'd've just walked out and ...
LOUIS: You deliberately misinterpreted! I ...
BELIZE: Stop interrupting! I haven't been able to ...
LOUIS: Just let me ...
BELIZE: O! What, talk? You've been running your mouth nonstop since I got here, yaddadda yaddadda blah blah blah, up the hill, down the hill, playing with your MONOLITH ...
LOUIS (Overlapping): Well, you could have joined in at any time instead of . . .
BELIZE (Continuing over Louis): ... and girlfriend, it is truly an awesome spectacle but I got better things to do with my time than sit here listening to this racist bullshit just because I feel sorry for you that . . .
LOUIS: I am not a racist!
BELIZE: Oh come on ...
LOUIS: So maybe I am a racist but ...
BELIZE: Oh I really hate that! It's no fun picking on you Louis; you're so guilty, it's like throwing darts at a glob of jello, there's no satisfying hits, just quivering, the darts just blop in and vanish.

Mr Lies (played by the actor playing Belize)

HARPER: Oh! You startled me!
MR. LIES: Cash, check or credit card?
HARPER: I remember you. You're from Salt Lake. You sold us the plane tickets when we flew here. What are you doing in Brooklyn?
MR. LIES: You said you wanted to travel ...
HARPER: And here you are. How thoughtful.
MR. LIES: Mr. Lies. Of the International Order of Travel Agents. We mobilize the globe, we set people adrift, we stir the populace and send nomads eddying across the planet. We are adepts of motion, acolytes of the flux. Cash, check or credit card. Name your destination.
HARPER: Antarctica, maybe. I want to see the hole in the ozone. I heard on the radio ...
MR. LIES *(He has a computer terminal in his briefcase):* I can arrange a guided tour. Now?
HARPER: Soon. Maybe soon. I'm not safe here you see. Things aren't right with me. Weird stuff happens ...
MR. LIES: Like?
HARPER: Well, like you, for instance. Just appearing. Or last week ... well never mind. People are like planets, you need a thick skin. Things get to me, Joe stays away and now .... Well look. My dreams are talking back to me.
MR. LIES: It's the price of rootlessness. Motion sickness. The only cure: to keep moving.

The Angel (and Nurse Emily, Sister Ella Chapter and The Woman in the South Bronx)

The Angel

PRIOR: He's gone. Are you still-
A VOICE: I can't stay. I will return.
PRIOR: Are you one of those "Follow me to the other side" voices?
A VOICE: No. I am no nightbird. I am a messenger…
PRIOR: You have a beautiful voice, it sounds . . . like a viola, like a perfectly tuned, tight string, balanced, the truth…Stay with me.
A VOICE: Not now. Soon I will return, I will reveal myself to you; I am glorious, glorious; my heart, my countenance and my message. You must prepare.
PRIOR (Afraid again): For what? I don't want to –
A VOICE: No death, no: A marvellous work and a wonder we undertake, an edifice awry we sink plumb and straighten, a great Lie we abolish, a great error correct, with the rule, sword and broom of Truth!
PRIOR: What are you talking about, I -
A VOICE: I am on my way; when I am manifest, our Work begins: Prepare for the parting of the air,
The breath, the ascent,
Glory to…

ANGEL: Look up! *(Pause)*
Look up! *(Pause)*
Prepare the way! *(Pause)*
Look up, look up,
Prepare the way
The infinite descent
A breath in the air
Floating down
Glory to….

Greetings, Prophet;
The Great Work begins:
The Messenger has arrived.

Sister Ella Chapter (played by the actor playing the Angel)

SISTER ELLA CHAPTER: Know why I decided to like you? I decided to like you 'cause you're the only unfriendly Mormon I ever met.
HANNAH: Your wig is crooked.
SISTER ELLA CHAPTER: Fix it. *(Hannah straightens Sister Ella's wig.)*
SISTER ELLA CHAPTER: New York City. All they got there is tiny rooms. I always thought: People ought to stay put. That's why I got my license to sell real estate. It's a way of saying: Have a house Stay put! It's a way of saying traveling's no good. Plus I needed the cash. *(She takes a pack of cigarettes out of her purse, lights one, offers pack to Hannah)*
HANNAH: Not out here, anyone could come by. There's been days I've stood at this ledge and thought about stepping over. It's a hard place, Salt Lake: baked dry. Abundant energy, not much intelligence. That's a combination that can wear a body out. No harm looking someplace else. I don't need much room. My sister-in-law Libby thinks there's radon gas in the basement.
SISTER ELLA CHAPTER: Is there gas in the…
HANNAH: Of course not. Libby's a fool.
SISTER ELLA CHAPTER: 'Cause I'd have to include that in the description.
HANNAH: There's no gas, Ella. *(Little pause)* Give a puff. *(She takes a furtive drag of Ella's cigarette)* Put it away now.
SISTER ELLA CHAPTER: So I guess it's goodbye.
HANNAH: You'll be all right Ella, I wasn't ever much of a friend.

SISTER ELLA CHAPTER: I'll say something but don't laugh, OK? This is the home of saints, the godliest place on earth, they say, and I think they're right. That mean there's no evil here? No. Evil's everywhere. Sin's everywhere. But this… is the spring of sweet water in the desert, the desert flower. Every step a Believer takes away from here is a step fraught with peril. I fear for you, Hannah Pitt, because you are my friend. Stay put. This is the right home of the saints.

The Woman in the South Bronx (played by the actor playing the Angel)

WOMAN *(Talking to herself):* Slurp slurp slurp. Will you STOP that disgusting slurping! YOU DISGUSTING SLURPING
FEEDING ANIMAL! Feeding yourself, just feeding yourself, what would it matter, to you or to ANYONE, if you just stopped. Feeding. And DIED?
(Pause.)
HANNAH: Can you just tell me where I…
WOMAN: Why was the Kosciusko Bridge named after a Polack?
HANNAH: I don't know what you're…
WOMAN: That was a joke.
HANNAH: Well what's the punchline?
WOMANI: don't know.
HANNAH *(Looking around desperately):* Oh for Pete's sake, is there anyone else who . . .
WOMAN *(Again, to herself):* Stand further off you fat loathsome whore, you can't have any more of this soup, slurp slurp slurp you animal, and the-I know you'll just go pee it all away and where will you do that? Behind what bush? It's FUCKING COLD out here and I… Oh that's right, because it was supposed to have been a tunnel! That's not very funny. Have you read the prophecies of Nostradamus?
HANNAH: Who?
WOMAN: Some guy I went out with once somewhere, Nostradatnus. Prophet, outcast, eyes like .... Scary shit, he ...

AUDITION APPLICATION FORM: LIMELIGHT THEATRE, CIVIC DRIVE, WANNEROO

Please print this form, complete it, and bring to the audition if you can, or fill one in at the audition.
ANGELS IN AMERICA: PART ONE — MILLENNIUM APPROACHES BY TONY KUSHNER
PERFORMANCES: (Three and a half hours)
7.00pm: 7, 8, (13), 14, 15, (20), 21, 22 May 2027
2.00pm 16 May 2027
Bump out: Sunday 23 May 2027

REHEARSALS: Rehearsals commence on Saturday 20th February 2027
Rehearsals are on Mondays & Wednesdays – 7:00 pm to 10:00 pm and Saturdays – 2:00 PM to 5:00 pm
Additional dress rehearsal: Tuesday 4th May – 7:00 pm to 10:30 pm
Run throughs and dress rehearsals may run overtime.
All rehearsals will be at the Limelight Theatre.

NAME: (As it should appear on the programme)
EMAIL ADDRESS: (Please print very clearly)
ADDRESS:
TELEPHONE:
AGE:
HEIGHT:
ROLE(S) AUDITIONING FOR:

Please list previous productions and roles played, as well as any relevant training or experience:
(Not required if you submit your CV.)

I am available to attend all performances and all scheduled rehearsals specified above. YES / NO

If not, these are the dates I am unavailable:

(Please specify details of any commitments which may impact upon your participation in the rehearsal process.)

I will endeavour to have all my lines learned before the third week of rehearsal and work conscientiously.

I will learn appropriate accents, am willing to wear make-up and style my hair appropriately / wear wigs.

I am aware of the content of the play.

During the rehearsal and performance period for this production, I will not be committed to any other productions unless prior arrangement has been made with the director.

I give permission for my contact details to be included on a cast and crew list for the production team, and for my name and photo to be published on the website, official Facebook / Instagram page, and other related publicity.

I will become a member of the Limelight Theatre.

If not cast, I would like to help in this, or future productions as (please underline):
Stage Manager | Assistant Stage Manager | Lighting Operation | Sound Operation | Costumes | Set Building | Set painting | Props | Lighting design | Sound design | Ushering | Box office

Signed: _____ Date: _____