

ANGELS IN AMERICA

BY TONY KUSHNER

AUCKLAND

THEATRE

COMPANY



19 AUCKLAND THEATRE COMPANY 94

THE INTERNATIONAL SEASON COMING SOON!



SOMEONE WHO'LL WATCH OVER ME
by Frank McGuinness
 A play from one of Ireland's foremost playwrights. "Someone" has enjoyed tremendous success on London's West End and Broadway. London's Daily Express described it as "Acridly funny, irreverent and beautifully lyrical...". The story of three prisoners of conscience in a Beirut cell. "There is a real generosity of spirit at work here, a humanity that is tough, tender and entirely free of glib sentimentality." London Daily Telegraph.
Directed by Sarah Peirse
Designer John Verryt
Starring: Jeffrey Thomas, Raymond Hawthorne and Erik Thomson.
 Opens April 21 at the Herald Theatre, Aotea Centre. Tickets Now On Sale through BASS
 ☎ 307 5000.



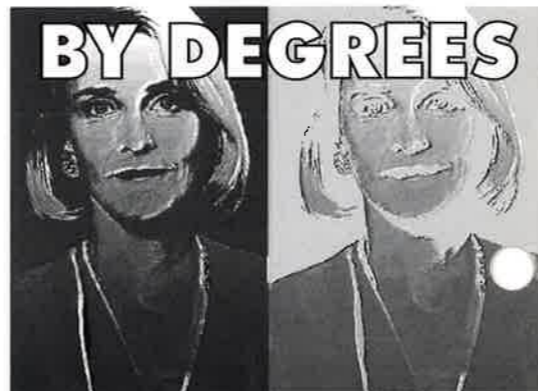
BY DEGREES

by Roger Hall
 The latest play by New Zealand's most popular playwright, Roger Hall. A story of four women from vastly different backgrounds who are all in search of higher education. A "quadrophonic version of Educating Rita".
Directed by Alison Quigan
Cast includes: Iona Rodgers, Jennifer Ludlam and Judie Douglass

Opens June 30 at the Herald Theatre, Aotea Centre, Tickets Now On Sale through BASS.
 ☎ 307 5000

THE SEAGULL

by Anton Chekhov
 Widely Acknowledged as one of Chekhov's finest plays. Award-winning director Colin McColl reknown for his interpretations of A Dolls House and Hedda Gabler, now turns his talent to this masterpiece.
Directed by Colin McColl
Cast includes: Catherine Wilkin, Sophia Hawthorne
 Opens August 25 at The Watershed Theatre.
 ☎ 358 4028.



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 Lunch 12-2.30pm
 Dinner 6-10.30pm
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 Private Functions



AUCKLAND THEATRE COMPANY

On behalf of the Auckland Theatre Company it is my pleasure to welcome you here tonight for the first of four exceptional plays in The International Season 1994, the highly acclaimed 'Angels in America' Part

One: Millennium Approaches by Tony Kushner.

Our inaugural NZ On Stage Season 1993, comprising Lovelocks Dream Run and Daughters of Heaven, met with considerable critical acclaim attracting over 8,000 theatregoers.

The Auckland Theatre Company is excited to build on this success with four outstanding plays from New Zealand and around the world—An Epic, A Drama, A Comedy and A Classic. Some of the country's most accomplished directors, designers and actors combine their talents to bring you the finest theatre you will see this year.

Each of the four plays share a unifying theme: the disintegration of an old order and the emergence of the new; an exchange of ideas that challenge the status quo. This makes for theatre that is compassionate and compelling, but above all, entertaining.

We hope you enjoy it, and look forward to seeing you in the theatre again soon.

Simon Prast

Artistic Co-ordinator

We recommend preordering of refreshments for interval with the Watershed Bar. Please ask bar staff for details.



TONY KUSHNER *Playwright*

Tony Kushner lives in Brooklyn. Plays include: *A Bright Room Called Day* (New York Shakespeare Festival, San Francisco/Chicago/Bush, London), an adaptation of Corneille's *The Illusion* (New York Theatre Workshop, The Hartford Stage Company, and the Los Angeles Theatre Centre). *The Illusion* was recently adapted for film for Universal Studios.

***Angels in America* (a two-part play) was commissioned by the Eureka Theatre through a special Projects Grant from the National Endowment for the Arts and the Bergode Foundation; Part One: *Millennium Approaches* was produced in May 1991 at the Eureka Theatre, San Francisco. He was also co-authored *Windows* with Ariel Dorfman which was presented at the Mark Taper Forum. He recently wrote a musical, *The Heavenly Theatre* with music by Mel Martin. He has served as Associate Artistic Director of New York Theatre Workshop, Director of Literary Services for the Theatre Communications Group. He has taught playwriting at Princeton University and is also playwright in residence at Julliard School of Drama. Winner of the 1993 Pulitzer Prize for Drama, for *Angels in America*.**

In 1987, Oskar Eustis, who was then Artistic Director of the Eureka Theatre in San Francisco, offered me a commission. I told him I wanted to write about three things: Roy Cohn, who had just died; AIDS; and Mormons. I had no idea what Mormons might have to do with Roy Cohn or AIDS, but I wanted to find out. I had a title: *Angels in America*. When I was twelve, my father, feeling it was about time I learned about the McCarthy years, gave me a book. *The Nightmare Decade*, by journalist Fred Friendly, is a basic account of that

terror-prone time, filled with instances of truly heroic behaviour, and a preponderance of cowardice, degradation, hypocrisy and spectacular weirdness. As I browsed among the period's major and minor demons I found myself most intrigued, horrified and fastinated by Joe McCarthy's plump little aide-de-camp, Roy Cohn. I think it was fascination born of recognition: Cohn was homosexual and so am I. He was also Jewish but there were lots of great Jews to react about, and nearly no gay men (this was in Louisiana, 1968); when one came along,

hateful as he was, my attentions were fixed.

AIDS is what finally "outed" Roy Cohn. The ironies surrounding his death engendered a great deal of homophobic commentary, and among gay men and lesbians considerable introspection: How broad, how embracing was our sense of community? Did it encompass an implacable foe like Roy. Was he one of us? When I was beginning work on *Angels in America*, the AIDS Memorial Quilt, a mammoth patchwork commemorating a few thousand of multitude who have died, was first displayed. I found a panel someone had stitched for Roy. It reads, in stark black-and-white: "Roy Cohn—Coward/Bully/Victim".

Aids reminds us, I think, that compassion has to do with passion, that health care is a political issue and a human right, and that the politics of nursing, of love, are much-neglected, and under-theorized. Progressive ideologies maintain their divorce from the ineffable, the mysterious, the spiritual and this is a blindness we can no longer afford.

I've been interested in The Church of Jesus Christ and the Latter Day Saints since 1980, when a young Mormon girl, a pupil of mine in Louisiana, gave me Joseph Smith's extraordinary, strange and unmistakably American book. Like the United States itself, the Latter Day Saints have only the most recent of histories; and like the history of the US, it's marked by myth-making, migration and bloodshed.

What was originally intended to be one play has grown into two, or rather into one very long play, the first half of which *Millennium Approaches*, may be viewed independently. I have recently completed the second half, *Perestroika*, which continues the stories of the characters from *Millennium*. Since the writing was funded by a Federal grant, I felt the play ought to have a National dimension and as it was a considerable sum, I wanted to give taxpayers their money's worth.



RAYMOND HAWTHORNE *Director*

Raymond Hawthorne was born in Hastings, Hawkes Bay. At 18 he joined the New Zealand Players for two and a half years under Richard Campion's directorship.

In 1957, Raymond was granted a New Zealand Government Bursary to study acting at the Royal Academy of Dramatic Art (RADA) in London and after training remained to work in the UK as an actor/director/tutor, returning ultimately to RADA to teach and direct. During his time in England Raymond was resident director at York, founded his own theatre company with scriptwriter Glyn Jones, and toured the country including festivals in Dublin, Belfast and St Louis in the United States. He also founded a successful company which produced recordings of unusual musical comedy repertoire for the Saga Label.

In 1971 he returned to New Zealand and worked in the Mercury Theatre under its first director, Antony Richardson. In 1973 he founded Theatre Corporate and New Zealand's first Theatre-in-Education companies. Theatre Corporate became a highly regarded theatre company.

In 1982 he was appointed director of The National Opera of New Zealand, and set new standards for opera with his innovative productions. Raymond became director of the Mercury Theatre in 1985, and under his direction Aucklanders were offered the best in drama, musicals and opera such as:

Drama: *View from the Bridge*, *Hamlet*, *Twelfth Night*, and many others.

Opera: *Turandot*, *Madam Butterfly*, *Barber of Seville*, *Carmen*, *Tales of Hoffman*, *La Traviata*, *Porgy & Bess*

Musical: *South Pacific*, *Carousel*, *West Side Story*, *Fiddler on the Roof*, *Peter Pan*, *Chicago* and many others.

Since Mercury closed, Raymond has directed *My Fair Lady* at the Aotea Centre, appeared as father in Gaylene Preston's movie *Bread & Roses*, directed Lovelock's *Dream Run* for Auckland Theatre Company's inaugural season NZ on Stage in 1993. Raymond also runs a successful drama school The Actors Space in downtown Auckland.



IAIN AITKEN *Set Designer*

Iain is a freelance production designer based in Auckland. His design career began at Theatre Corporate with Raymond Hawthorne in 1977. Iain went on to become the head of design for The National Opera and The Mercury Theatre.

In 1985 Iain left the Mercury and became a freelance designer in Toronto and later in New York. Since his return to New Zealand Iain has been freelancing for Film, Television, Theatre and commercial design. His work has been included in ground exhibitions at the National Theatre in London and the Prague Quadrennial in 1983 and 1991. Recent credits are as production designer for Auckland Opera's *Flying Dutchman* and the *Magic Flute*. Iain is currently working on *Hysteria* for the Melbourne Theatre Company and *Threepenny Opera* for the Sydney Theatre Company.



ROB PETERS *Lighting Designer*

Rob joined the Mercury Theatre in 1986 and spent three years in the Technical Department and was Head of Department for two years.

At the end of 1988 he formed his own theatre productions company. *Third Stage*, with partner Graham Munford, also ex-Mercury.

During 1989 he was accepted at the Banff School of Fine Arts for the Summer Festival as a Lighting Design intern, working on *Dance*, *Opera* and *Drama*. He was offered an opportunity to work at The Citadel theatre complex in Edmonton, Canada, working with Louise Guinand following his time at Banff. Rob has recently returned from Seville, Spain where he worked for five months on the New Zealand Pavilion at the 1992 World Expo.

Most memorable lighting designs include; *Twelfth Night*, *Lucia Di Lammermoor*, *Three Musketeers*, *Faust*, *Cat on a Hot Tin Roof*, *Merchant of Venice*, *Yerma*, *Single Spies*, *Weed*, *Let's Do It*.

**EXCERPTS FROM A LONDON
REVIEW BY JOHN PETER**

"Are there any angels in America? If there are, what is their message? Tony Kushner's two-part is a *divinia commedia* for a self-obsessed, secular age; . . .

Is *Angels in America* a play about Aids? No it is not, any more than *Ghosts* is a play about syphilis. For Kushner, Aids is a symbol—but not a symbol in some remote, literary or ethereal sense. For him Aids is real: a cancer, a plague, something catastrophic precisely because it is avoidable. The plague was inhuman because it was incomprehensible: that is why it was thought to be an act of God. Aids is human; it is the result specifically of things that people do or fail to do. . . .

Kushner's play is about healing and recognition. In the great classical dramatists, healing and self-recognition were demanded from above. In a society without divinity, healing personal relationships is as important as healing bodies: it legitimises your place in the world. . . .

Kushner's Jewishness reinforces his practical, secular morality—however, a Jungian Jewishness which is a specifically American speciality. A female angel, a kindly, reassuring anima on wings, brings words of hope from a God who may or may not exist. . . .

He subtitled his play "A gay fantasia on national themes", and his main themes are zealotry, empty ideology and betrayal. . . .

No, Kushner is saying that you must know who and what you are yourself and choose your life. The angel of healing will come but only when you have diagnosed your own condition. . . .

Philip Roth once said that the difference between communist East and non-communist West was that in the East nothing was permitted and everything mattered, where as in the West everything was permitted and nothing mattered. . . .

The dialogue is gripping vitriolic and funny. Kushner's humour is generous not punitive mythology. The dialogue is gripping vitriolic and funny. Kushner's humour is like acid rain: it is black and it corrodes the earth it falls on and engraves new patterns on it. . . .

SYNOPSIS

Angels in America Part One: Millennium Approaches—
A is a fusion of three narrative themes set in the Reagan Administration era of the mid-1980s.

A real life character—Roy Cohn was a highly controversial, powerful and corrupt New York lawyer. Cohn played a big part in modern American history. Most notorious for his communist "witch-hunting" activities in the 1950s as Senator Joe McCarthy's assistant, and tax evasion. In 1986 Cohn was finally 'outed' when he died of HIV AIDS. In the play Cohn tries to lure Joe Pitt, a good looking, young, ambitious legal clerk, into taking a post in Washington. Cohn hopes that his proposal will lead to a more intimate relationship with Joe.

Joe is a Mormon from Salt Lake City, married to Harper Pitt. Their marriage is unhappy. Harper is a 'pill-popper' who takes valium for recreation to escape her fear of life and suspicions about Joe's true sexual orientation. In her drug induced state Harper often experiences visitations, such as Mr Lies who tells her what she wants to hear and takes her on imaginary journeys. In keeping with his Mormon upbringing Joe tries to suppress his homosexual tendencies.

Louis Ironson, is a Jewish New Yorker who has been living with his lover Prior Walter a well-bred 'White Anglo-Saxon Protestant', for four years. At the funeral of Louis' grandmother, Prior reveals to Louis that he is HIV Positive and has AIDS. Louis falls apart and ultimately abandons Prior.

Louis' innate Jewish guilt becomes monumental as he lives with his betrayal and desertion of his lover.

As the play unfolds the milieu becomes less and less naturalistic, the lives of the characters entwine on both nebula and imaginary planes. They meet in their dreams, in the past, in New York and elsewhere. Journeys induced by desire and drugs.

AUCKLAND THEATRE COMPANY presents

ANGELS IN AMERICA

A Gay Fantasia on National Themes. Part One: Millennium Approaches

BY TONY KUSHNER

ACT I

Bad News—Fall 1985

Interval—15 minutes

ACT II

In Vitro—Early Winter 1985

Interval—10 minutes

ACT III

Not-Yet-Conscious, Forward Dawning—Late Winter 1985-86

Places—New York City, Salt Lake City and Elsewhere

The World Premiere of ANGELS IN AMERICA Part One: Millennium Approaches opened at The Eureka Theatre, San Francisco, May 1991. Later at the Mark Taper Forum in Los Angeles and its European Premiere at the Royal National Theatre in London.

The New Zealand Premiere of ANGELS IN AMERICA Part One: Millennium Approaches opened at The Court Theatre on 15 May, 1993.

ANGELS IN AMERICA Part Two: Perestroika opened in Los Angeles, November 1992.

CAST

(in alphabetical order)

The Angel	Raewyn Blade
Joseph Porter Pitt	Marton Csokas
Harper Amaty Pitt	Rachelle Davies
Hannah Porter Pitt	Lee Grant
Rabbi Isador Chemelwitz	Barry Hill
Prior Walter	Jim McLarty
Roy M Cohn	Kenneth McGregor
Belize	Tim Strong
Louis Ironson	Erik Thomson
Understudy	Janine Burchett

other characters will be played by Members of the Ensemble

Director	Raymond Hawthorne
Designer	Iain Aitken
Lighting Design	Rob Peters
Artistic Coordinator	Simon Prast
Production Manager	Teresa Sokolich
Marketing/Publicity	Diana Goulding Promotions
Stage Manager	Pam Hindmarsh
Assistant Stage Manager	Melanie Campbell
Costume Design/Wardrobe	Elizabeth Whiting
Properties	John Harding
Set Construction	Third Stage
Scenic Painter	John Verry
Assistant Stage Manager	Sean Winterbottom

Theatre Foundation Trust Board Members

James Macaulay (Chairman)

Timothy MacAvoy

Judith Tizard MP

David Stubbs

Hinemoa Holmes

Simon Prast LLB

Auckland Theatre Company

Artistic Coordinator *Simon Prast*

Business Manager *Matthew Whiting*

Production Manager *Teresa Sokolich*

ANGELS IN AMERICA

Yet I am the necessary angel of earth, since in my sight, you see the earth again.
Wallace Stevens; 'Angel Surrounded by Paysans'

Angels are sweet and sour and salty, wet and dry, hard and soft, sharp and smooth. They fly, yes, but in flights of our own fancy.
F Forrester Church; Entertaining Angels

And the Angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.
Luke 2:10

CAST: In alphabetical order

RAEWYN BLADE as *The Angel*

Raewyn was born in Auckland and trained at the Guildhall School of Music and Drama in London. She appeared in theatre, television, film and music halls throughout Britain, including playing principal roles in several West End musical productions.

Since returning to New Zealand in 1986, she has been seen in *The Sound of Music*, *Gershwin By George* and *The Irving Berlin Show* at the Mercury Theatre. Television credits include *Open House*, *Gloss*, *Homeward Bound* and *Marlin Bay*.

Raewyn has been a soloist with the Auckland Philharmonia Orchestra for their recent Light Series Concerts and has recorded a programme of duets with jazz singer Beaver.



MARTON CSOKAS as *Joseph Porter Pitt*

Marton Csokas is better known as Dr Leonard 'Rossy' Dodds in the popular television series *Shortland Street*. Before Marton landed this core cast role, his career encompassed film, theatre and television.

While studying at NZ Drama School, Marton appeared as Nick in *Who's Afraid of Virginia Wolf*, Yash in *The Cherry Orchard* and Falstaff in *Merry Wives of Windsor*.

Since graduating in 1989, Marton honed his stage craft as Robert Lords in *Glorious Ruins* at Circa Theatre, in *Stronghold Possibilities* at Enzentium Theatre, Barry in *Ladies Night*, and in *Te Onu Whakaari's Te Whanau a Tuanui Jones* at Depot Theatre.



RACHELLE DAVIES as *Harper*

In 1990 Rachelle became the recipient of the Marjorie Nichols Scholarship to the London Studio Centre, where she trained for over two years. Whilst there she appeared in a number of plays including *Florence* in *Florence Nightingale*, *Nurse* in *Romeo and Juliet*, *Eartha* in *Persephone*.

Prior to leaving New Zealand Rachelle played Mrs Bedwin in *Oliver* for Wellington Operatic Company, *Eliza* in *Pygmalion* for Wellington Repertory Company and *Tessie* in *Annie* for Auckland Operatic Company.

Rachelle has done various commercials and voice-overs including cast album of *Starblaze* the musical and backup vocals for *Jupiter* a London Jazz/Rock group.



LEE GRANT as *Hannah Porter Pitt*

Lee is one of Auckland's foremost actresses, in 1991 she was recognised with an MBE for her contribution to the arts. Since the closure of the Mercury Theatre, Lee has been involved in a variety of television productions including the Kurt Vonnegut Theatre and *The Ray Bradbury Theatre*. In 1992 Lee performed in the hugely popular Aotea Centre production of *My Fair Lady*. In 1993 Lee played the character Bridget O'Malley (the Housekeeper) in the critically acclaimed Auckland Theatre Company production of *Michelanne Forster's Daughters of Heaven*, at the Watershed. During 1993 Lee spent a great deal of time commuting between Auckland and Queenstown, where she was appearing in the television production *White Fang*.

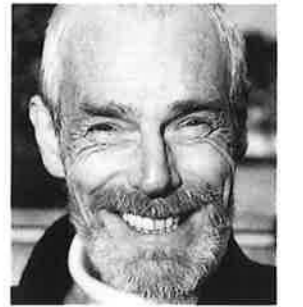


BARRY HILL as *Rabbi Isodor Chemelwitz*

Barry Hill, originally from Wellington, left New Zealand in 1969 returning in 1992 after an extensive career on stage and television in Australia, the UK and Europe.

In 1969, Barry was invited to perform at the prestigious Adelaide Festival. He stayed in Australia for nine years and during that time played many leading roles including *Macbeth* for SA Theatre Co, *Earnest in the Importance of Being Earnest* for the Melbourne Theatre Company and *The Son in A Voyage Around My Father* opposite Sir Michael Redgrave.

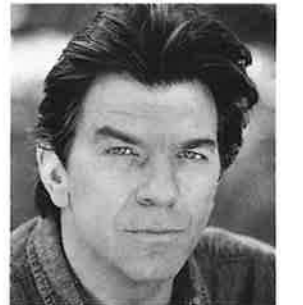
In 1978 Barry relocated to the UK gaining further experience, particularly as a director. Spent 18 months with 'The Actor's Touring Company'. Created the part of Don Quixote in two separate full length plays, *The Death of Don Quixote* contributing to the writing and production of these plays under the supervision of Richard Curtis, ('Black Adder', 'Not the 9 O'clock News').



KENNETH MCGREGOR as *Roy Cohn*

Kenneth is a New Yorker born and bred. He has lived and worked in Paris, Toronto, San Juan, Amsterdam, Nantucket Mass., New York and now Auckland as an actor and director. Kenneth thinks Auckland, New Zealand is a magic place! His career now spans 15 years and over 40 theatrical, 30 television appearances and 16 feature films. During this time Kenneth has worked with enormously talented actors such as Shelly Winters, Tom Cruise, Matt Dillon and Harvey Keitel. It was Mr Keitel who brought Kenneth to New Zealand to work on *The Piano*.

In Auckland, Kenneth spends most of his spare time developing the new Jeffrey James Theatre where acting, dance and singing is taught.



JIM McLARTY as *Prior Walter*

Jim began his career in Toronto and Vancouver, where he specialised in new Canadian plays and rock versions of classics like *Faustus*, (before discovering *Theatresports*). After representing Canada at several international 'sports' meets he shifted to New Zealand, where his team "Tuatara Park" are the current Auckland champions.

Film and Television work includes (recently aired) *Meatballs*, *21 Jump Street* and *Marlin Bay* and (unreleased) *Fallout*, *High Tide* and Stephen King's *The Tommyknockers*. Current projects include his role as Manager of *Smokefree Theatresports* which involves over 150 high schools around New Zealand. Jim appears regularly at the Watershed on Friday nights as part of *Scared Scriptless*, and previously was seen there in *The Shrew* and *Twelfth Night*.



TIM STRONG as *Belize*

Tim Strong began studying violin, bass fiddle and trombone at the age of 9 in his hometown of Pittsburgh, Pennsylvania. His first professional engagements included working as a soloist with the Benn E. Benack Orchestra for five years as well as performances with the Pittsburgh Civic Light Opera. He then branched out with his own jazz ensemble, hailed by the Pittsburgh Press as a "young Joe Williams or Billy Eckstine".

In 1976 Tim moved to New York, singing in Manhattan nightclubs and appeared in musical productions including the off-broadway production of *Ragtime Comes to Broadway*, *The Homage to Mary Lou Williams* featuring Roberta Flack, commissioned Tim as a vocalist. He has received considerable international acclaim as a jazz and blues vocalist in the European tour of "Birth of the Blues". In late 1992 Tim started recording his debut jazz album.

Film work includes *White Fang* and the *Landlord* in Frances Ford Coppola's *Cotton Club*.



ERIK THOMSON as *Louis Ironson*

Another discovery from New Zealand Drama School, Erik has performed in numerous professional theatre productions including *Hamlet*, *Gypsy* and *Ladies Night*, *Angels in America* and *School for Scandal* at the Court Theatre in Christchurch, *Glorious Ruins*, *Weed* and the *Women in Black* at the Fortune Theatre in Dunedin and *The Auckland Theatre Company's* production of *Lovelock's Dream Run* at the Watershed.

Erik's television and film works include *Marlin Bay 1 & 2*, *The Ray Bradbury Theatre*, *Matrons of Honour*, *High Tide*, *Gaylene Preston's Bread and Roses* and a yet to be released short film directed by Steward McKenzie Snap.



Joe McCarthy with Cohn at the Army-McCarthy Hearings



ROY COHN

Born in 1927, Cohn became a lawyer and rose rapidly by ruthless use of influence and self-publicising. Violently right wing, he helped prosecute the Rosenbergs and became Senator McCarthy's Number 2 Man. His career was remarkable for its length in the public eye and for the controversy that it generated. Two constraints remained in evidence throughout his life: high intelligence and a savage intensity in adversity. After the collapse of McCarthy's popularity, Cohn spiced up legal work with dubious business deals. Three times he got himself off, prompting a famous magazine article "Roy Cohn: Could He Walk on Water?" Although he earned millions a year and practised blatant tax avoidance, his high living drove him into deep debt. His secret homosexual life stopped him running for the Senate, so he worked as a political fixer, helping sabotage several Democrat Presidential campaigns. He

HISTORICAL REFERENCES

knew, or worked for, everyone from Norman Mailer, Frank Sinatra, FBI Chief J Edgar Hoover and billionaire Donald Trump, Rupert Murdoch to Presidents Nixon and Reagan and Mafia godfathers. Finally disbarred from practising law (for borrowing money from clients) he was already suffering from AIDS and died in the NIH Hospital in 1986.

ETHEL ROSENBERG

Ethel Rosenberg and her husband, Julius Rosenberg were accused of passing secret material about the atom bomb to the Russians. The only evidence against Ethel was provided by her brother. In 1953 both Rosenbergs were sent to the electric chair, the first US civilians to be executed for wartime treason, amidst a worldwide storm of protest.



The following information is not imperative to understand the play, but may be of interest:

MORMONS (The Church of Latter Day Saints)

In 1823, three years after his first visions at the age of 14, Joseph Smith beheld the angel Moroni. Founded in 1830 by Joseph Smith after angel Moroni visited him and revealed the book of Mormon. He received gold tablets which became known as The Book of Mormon. The book proclaimed a renewal of Jewish and Christian religions and laid down strict rules of behaviour.



Joseph Smith was later assassinated. The Mormons increased so steadily (because of their polygamy) that Brigham Young, a millionaire who amassed 17 wives and 56 children, led them off to found their own state around Salt Lake City. After polygamy was banned, the Mormons (or Church of Jesus Christ of Latter Day Saints) became known as hard working, friendly and conservative.

EMMA GOLDMAN

American Jewish anarchist, deported to Russia in 1919. She didn't like it there.

FEH

"Fuck off", or "You disgust me", in Yiddish.

WASP

White Anglo-Saxon Protestant.

SHIRLEY BOOTH

American stage actress of the 1930s and after, her most famous stage and film role was in "Come Back Little Sheba" (or Commmmme baanaack little Sshheeba!).

KS

Kaposi's Sarcoma—a cancerous tumour, often the first warning of AIDS.

RONALD REAGAN

Reagan's many film parts included co-starring with a chimpanzee. Originally a Democrat, he was President of the Screen Actors Guild (1947-53), during which time he became rabidly anti-communist and an FBI informer. Elected Governor of California for the Republicans, he became President in 1980 and re-elected in 1984. He was the oldest ever US President (and the first divorced one). Married to Nancy Davis, he has several children.

I'M DANCING AS FAST AS I CAN

The title of a popular book about middle-class drug addiction by Barbara Gordon.

NANCY DREW

The virtuous detective heroine of an enormously successful series of novels for adolescent girls.

BETHESDA NIH HOSPITAL

The National Institute of Health, Maryland. The only place in the mid-80s where people with AIDS could get AZT, an experimental drug which sometimes slowed down the development of AIDS and which was first tested at the NIH (in 1986 Roy Cohn was one of only 27 trial patients of AZT at a time when there were over 7,000 known cases of AIDS).

JACOB AND THE ANGEL

Jacob, grandson of Abraham, wrestled with a mysterious man at Jabbok ford, and had his thigh put out of joint so he limped ever after. The man, rather surprisingly, then blessed Jacob, told him to change his name to Israel, and vanished. (Genesis 32: 24-32.)

CENTRAL PARK

In the heart of New York, it extends from 59th to 110th Streets between 5th and 8th Avenues. The Rambles borders the Lake and the liveliest outdoor gay pick-up area in New York.

JOE MCCARTHY

Republican senator who made a big name for himself by accusing his political enemies, primarily the Democrats of being Communist. He instituted massive witch-hunts against Reds under or even in the bed. He died of drink in 1957.

In 1953, the Republicans controlled the Senate and McCarthy was chairman of the Government Operations Committee's permanent investigations subcommittee. It was this panel that Mr Cohn joined, at the tender age of 25, serving as its chief counsel for two years. Roy Cohn's homosexuality had played its part in McCarthy's downfall. Cohn had, one must as-

sume, fallen in love with G. David Schine, the young hotel-chain heir whose induction into the army caused Cohn to push McCarthy to make a fatal mistake: claiming that Schine had been kidnapped by the Secretary of the Army to forestall McCarthy's investigations, the Senator took his charges that the US Armed Forces were communist-infiltrated (a notion even McCarthy's most mulishly loyal fans found hard to swallow), and went on television. The Army-McCarthy Hearings (known as The McCarthy Hearings) in 1954 gave America more of McCarthy than it wished to see.

SUPREME COURT/ FEDERAL BENCH

US judges are lifetime appointees, made by the President. They wield massive political power because they can rule laws unconstitutional and therefore invalid, and also because the decisions they write have great weight as judicial precedents.

NEW DEAL SOCIALISM

In the 1930s President Franklin Roosevelt's New Deal involved massive government interference in industry. Reagan was the first President to attack the legacy of the New Deal.

BOB MEISE

Reagan's adviser and attorney-general, he vanished under a cloud of allegations. Meise was the Spitting Image puppet with the cubic head who kept trying to explain things to Reagan.

TEDDY ROOSEVELT

Uncle of Franklin. Big Butch, hunting, shooting, fighting US President (1901-8). Teddy bears are so called after him—he shot a mother bear then rescued the baby.

ANTI-TRUST SUITS

Law cases brought by the US government to defend competition against big business and monopolists. Not popular with Republicans—or big business.

JEAN KIRKPATRICK

Reagan's right-wing United Nations representative.

GEORGE BUSH

An oil millionaire brought in to clean up the image of the CIA after Watergate, Bush disparaged Reagan then became his Vice President, and was elected President in 1988—on Reagan's coat tails.

ED KOCH

Democrat Jewish mayor of New York during the Reagan years. Frequently accused of racism.

JESSE JACKSON

Black Democrat Presidential hopeful of the 1980s. Heavily criticised for apparently anti-Jewish comments (he called New York "Hymietown"), and for his friendship with Louis Farrakhan.

LOUIS FARRAKHAN

Anti-Semitic black preacher.

RAINBOW COALITION

Jesse Jackson's plan of a left-wing coalition of all America's racial minorities—Blacks, Jews, American Indians, Hispanics etc.

DEMOCRACY IN AMERICA

De Tocqueville's weighty study of the US political system, published in 1835.

THE NATION

Leftist weekly news magazine.

ACKNOWLEDGEMENTS

The Auckland Theatre Company gratefully acknowledge the invaluable support of the following:



and the Queen Elizabeth II Arts Council of New Zealand

MANY THANKS TO

- Kensington Swan
- Arthur Andersen
- Television New Zealand
- Turners Properties

Peter Gillan Catering: Gourmet Catering for all occasions

- Aotea Centre
- Ansett New Zealand
- Dr Mark Thomas
- First Scene

- Bertha @ Buckwheat
- Pomare Olsen
- Klipper
- Cambridge Clothing

- Macaulay
- Dr Martens
- Bendon
- American Sweets

- Hugh Wrights
- Levenes Extreme Newmarket
- Clinique: Kyra Dawkins
- South Auckland Area Health Board

- Vox Pop
- Tone Canaga
- Telecom
- Damba Furniture Works

- Rusk @ Finch The Suit Centre
- Air Pacific
- Mana Island Resort—Fiji
- Michael at Plateways

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| Booking Office | Linda Whyte |
| Box Office Assistant | Daniel Watt |
| Bar Manager | Charlotte Molloy @ Fran Vavaere |
| Front of House | Roger Christensen |

PROGRAMME

- Designed by** Deborah Illingworth
- Compiled by** Diana Goulding
- Publisher** Tara Werner Publishing
- Thanks to** Devon Print

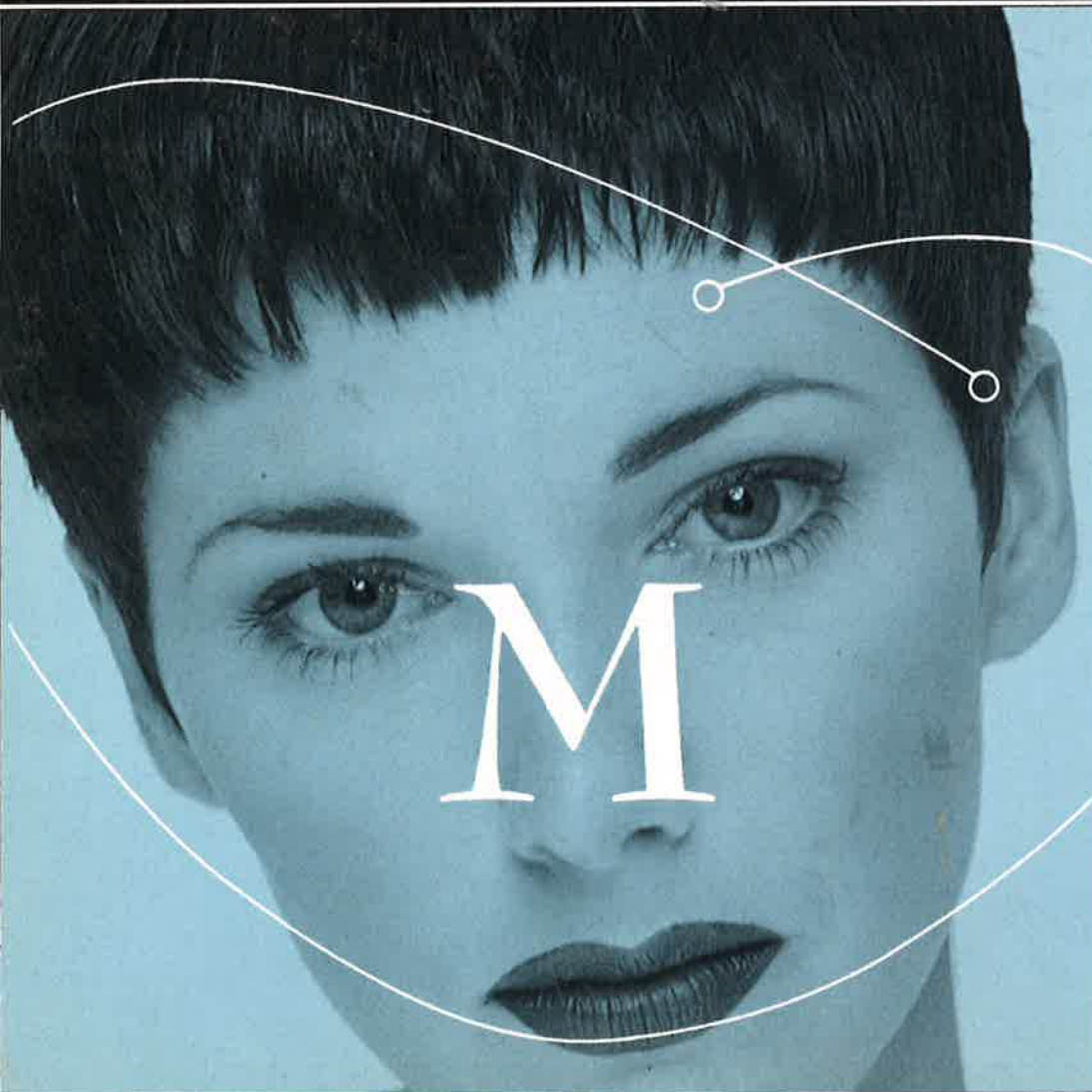


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