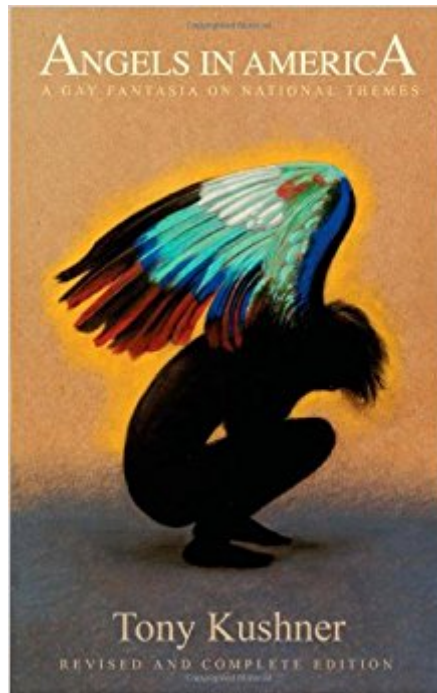


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Angels In America: A Gay Fantasia On National Themes: Revised And Complete Edition



Synopsis

Winner of the Pulitzer Prize for Drama *Angels in America: A Gay Fantasia on National Themes* includes Part One, *Millennium Approaches* and Part Two, *Perestroika*; *Glorious*. A monumental, subversive, altogether remarkable masterwork; Details of specific catastrophes may have changed since this Reagan-era AIDS epic won the Pulitzer and the Tony, but the real cosmic and human obsessions; power, religion, sex, responsibility, the future of the world; are as perilous, yet as falling-down funny, as ever. • Linda Winer, *Newsday* "A vast, miraculous play... provocative, witty and deeply upsetting... a searching and radical rethinking of American political drama." - Frank Rich, *New York Times* "A victory for theater, for the transforming power of the imagination to turn devastation into beauty." - John Lahr, *New Yorker*; "An enormously impressive work of the imagination and intellect, a towering example of what theater stretched to its full potential can achieve." • *Philadelphia Inquirer* "Angels in America is the finest drama of our time, speaking to us of an entire era of life and death as no other play within memory. It ranks as nothing less than one of the greatest plays of the twentieth century." - John Heilpern, *New York Observer*; "Some playwrights want to change the world. Some want to revolutionize theater. Tony Kushner is that rarity of rarities: a writer who has the promise to do both." • *New York Times* This new edition of Tony Kushner's masterpiece is published with the author's recent changes and a new introduction in celebration of the twentieth anniversary of its original production. One of the most honored American plays in history, *Angels in America* was awarded two Tony Awards for Best Play and the Pulitzer Prize for Drama. It was made into an Emmy Award-winning HBO film directed by Mike Nichols. This two-part epic, subtitled "A Gay Fantasia on National Themes," has received hundreds of performances worldwide in more than twenty-six languages. Tony Kushner's plays include *Angels in America*; *Hydriotaphia, or the Death of Dr. Brown*; *The Illusion*, adapted from the play by Pierre Corneille; *Slavs!*; *A Bright Room Called Day*; *Homebody/Kabul*; *Caroline, or Change*, a musical with composer Jeanine Tesori; and *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*. He wrote the screenplays for Mike Nichols's film of *Angels in America* and for Steven Spielberg's *Munich* and *Lincoln*. His books include *The Art of Maurice Sendak: 1980 to the Present*; *Brundibar*, with illustrations by Maurice Sendak; and *Wrestling with Zion: Progressive Jewish-American Responses to the Israeli-Palestinian Conflict*, co-edited with Alisa Solomon. Among many honors, Kushner is the recipient of a Pulitzer Prize, two Tony Awards, three Obie Awards, two Evening Standard Awards, an Olivier Award, an Emmy Award, two Oscar nominations, and the Steinberg Distinguished Playwright Award. He is a member of the American Academy of Arts and

Letters. In 2012, he was awarded a National Medal of Arts by President Barack Obama. He lives in Manhattan with his husband, Mark Harris.

Book Information

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Customer Reviews

Tony Kushner's two part epic play "Angels in America" is truly a landmark of United States literature. The two parts of the play (subtitled "Millennium Approaches" and "Perestroika") together represent a passionate and intelligent exploration of American life during the era of President Ronald Reagan. Kushner populates his play with individuals who are for the most part "marginal" in some way in U.S. culture. His characters include Mormons, gay men, men with AIDS, Jews, a drug addict, and an African-American drag queen. These various perspectives and voices allow Kushner to create some fascinating dialogues about the "American dream"--and about the nightmares that can go along with it. Kushner's cast of characters is excellently drawn, but perhaps his most astounding creation is influential lawyer Roy Cohn, a fictionalized version of a real historical figure. A gay Jew who is himself viciously homophobic, Kushner's Cohn is grotesque, hilarious, frightening, and seductive all at once. This character allows Kushner to make fascinating statements about power, politics, and sexual identity. Also brilliant is Kushner's use of Mormonism and its theology as an integral component of the play. Kushner is the first literary artist I know of who has used Mormon themes and motifs in such a consistently compelling and intelligent way. Kushner is, in my opinion, neither a

proselytizer for nor a basher of Mormonism, but his presentation of troubled Mormon characters and his apparent satirizing of some aspects of Mormon theology both strike me as potentially controversial.

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