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# Angels In America: A Gay Fantasia On National Themes: Part One: Millennium Approaches Part Two: Perestroika



## Synopsis

HBO Films will present *Angels in America*, directed by Mike Nichols from Tony Kushner's own adaptation of his Tony and Pulitzer Prize-winning play *Angels in America: A Gay Fantasia on National Themes*. The remarkable cast features Al Pacino, Meryl Streep, Emma Thompson, Mary Louise Parker, Jeffrey Wright, Justin Kirk, Ben Shenkman, Patrick Wilson, James Cromwell, Michael Gambon and Simon Callow. *Angels in America* is one of the most remarkable and celebrated plays of our time. Over 350,000 copies have been sold in paperback since their original publication in 1993. Praise for the play: "Angels in America is the broadest, deepest, most searching American play of our time." — Jack Kroll, *Newsweek* "A vast, miraculous play . . . provocative, witty and deeply upsetting . . . a searching and radical rethinking of American political drama." — Frank Rich, *The New York Times* "Something rare, dangerous and harrowing — a roman candle hurled into a drawing room . . ." — Nicholas de Jongh, *London Evening Standard* "Playful and profound, extravagantly theatrical and deeply spiritual, witty, and compassionate, furious and incredibly smart . . . It's impossible to imagine anyone captivated by the beginning not wanting — needing — to go back for the end." — Linda Winer, *Newsday* "An enormously impressive work of the imagination and intellect, a towering example of what theatre stretched to its full potential can achieve." — Clifford A. Ridley, *Philadelphia Inquirer* "Perestroika is a masterpiece." — John Lahr, *New Yorker*

## 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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