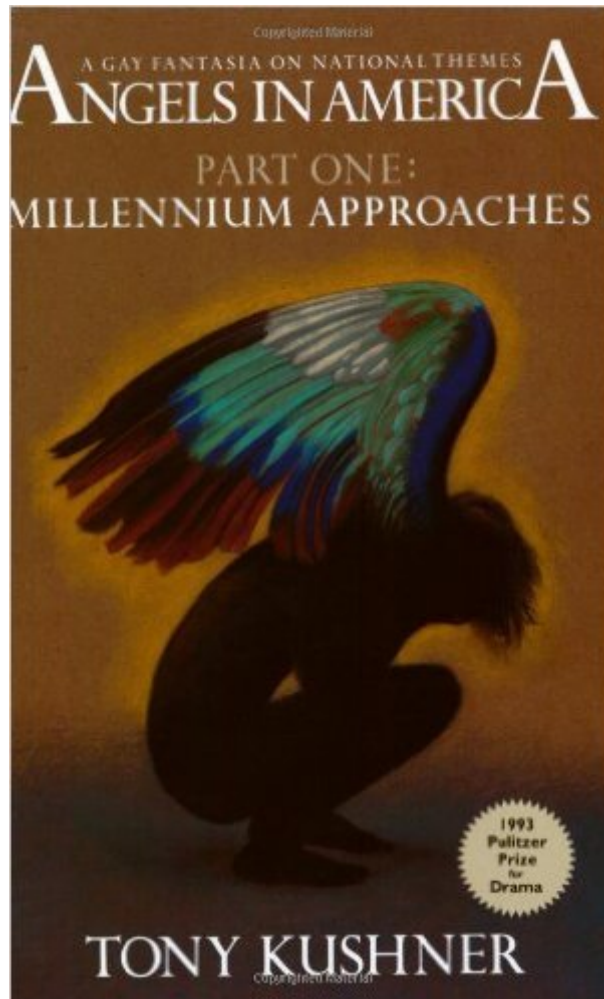


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# Angels In America, Part One: Millennium Approaches



## Synopsis

Pulitzer Prize-winner for Drama, 1993. The first part of Tony Kushner's epic drama of America in the 1980s. "A vast, miraculous play.... provocative, witty and deeply upsetting.... a searching and radical rethinking of American political drama."--Frank Rich, The New York Times "Daring and dazzling! The most ambitious American play of our time."--Jack Kroll, Newsweek

## Book Information

Series: Angels in America (Book 1)

Paperback: 119 pages

Publisher: Theatre Communications Group; First Edition, Later Printing edition (May 1, 1993)

Language: English

ISBN-10: 1559360615

ISBN-13: 978-1559360616

Product Dimensions: 5.4 x 0.3 x 8.5 inches

Shipping Weight: 5.6 ounces

Average Customer Review: 4.1 out of 5 stars [See all reviews](#) (61 customer reviews)

Best Sellers Rank: #64,434 in Books (See Top 100 in Books) #4 in [Books > Gay & Lesbian > Literature & Fiction > Drama > Gay](#) #7 in [Books > Gay & Lesbian > History](#) #45 in [Books > Politics & Social Sciences > Social Sciences > Specific Demographics > Gay & Lesbian](#)

## Customer Reviews

Plays are difficult things to read. It is rare to find a play that is widely read outside of classroom assignments. We have become so accustomed to the narrative form that it can be discombobulating to read stage directions, set descriptions, and stark lines of characters with little sense of the nuance of delivery, the emotion behind the words. Of course, we also have to thank Mr. William Shakespeare for scaring most people away from reading plays in play form. Great that the Bard is, many people look back on their school assignments of reading with a certain amount of angst. Play form is difficult enough, but surely Shakespeare could be translated into English! 'Angels in America, Pt. 1: Millennium Approaches' is, linguistically speaking, a much more accessible play. But it still suffers (as perhaps all plays must) from the lack of description beyond the words. In this regard, plays are very much more like poetry - they tend to latch on to single elements rather than taking the fuller form of narrative, and leave the rest to the imagination of the reader. Tony Kushner's play is imaginative. Like great playwrights of old, he takes contemporary situations and figures and embellishes them, keeping faith with the overall meanings in society and the overall characters he's

using, but is careful to make it known that this is a work of fiction. We begin the play, staged (we are told) in the barest of scenery with a minimum of scene shifting and no black-outs - imagine, if you will, almost a stream of consciousness as the play progresses - there is a funeral. A Jewish funeral. Not an unusual scene in New York, but the Rabbi doesn't know the woman, and so gives generic funereal orations.

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