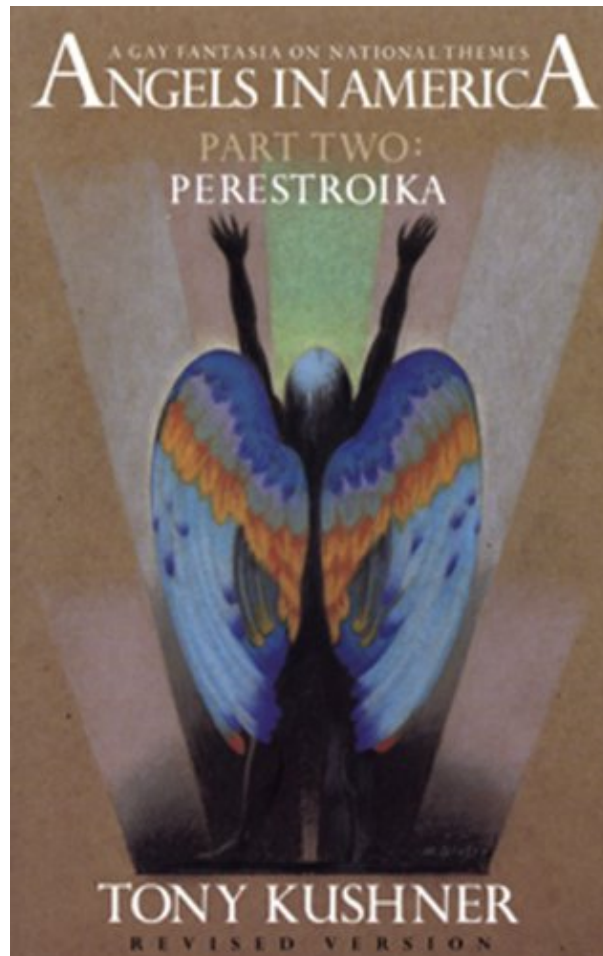
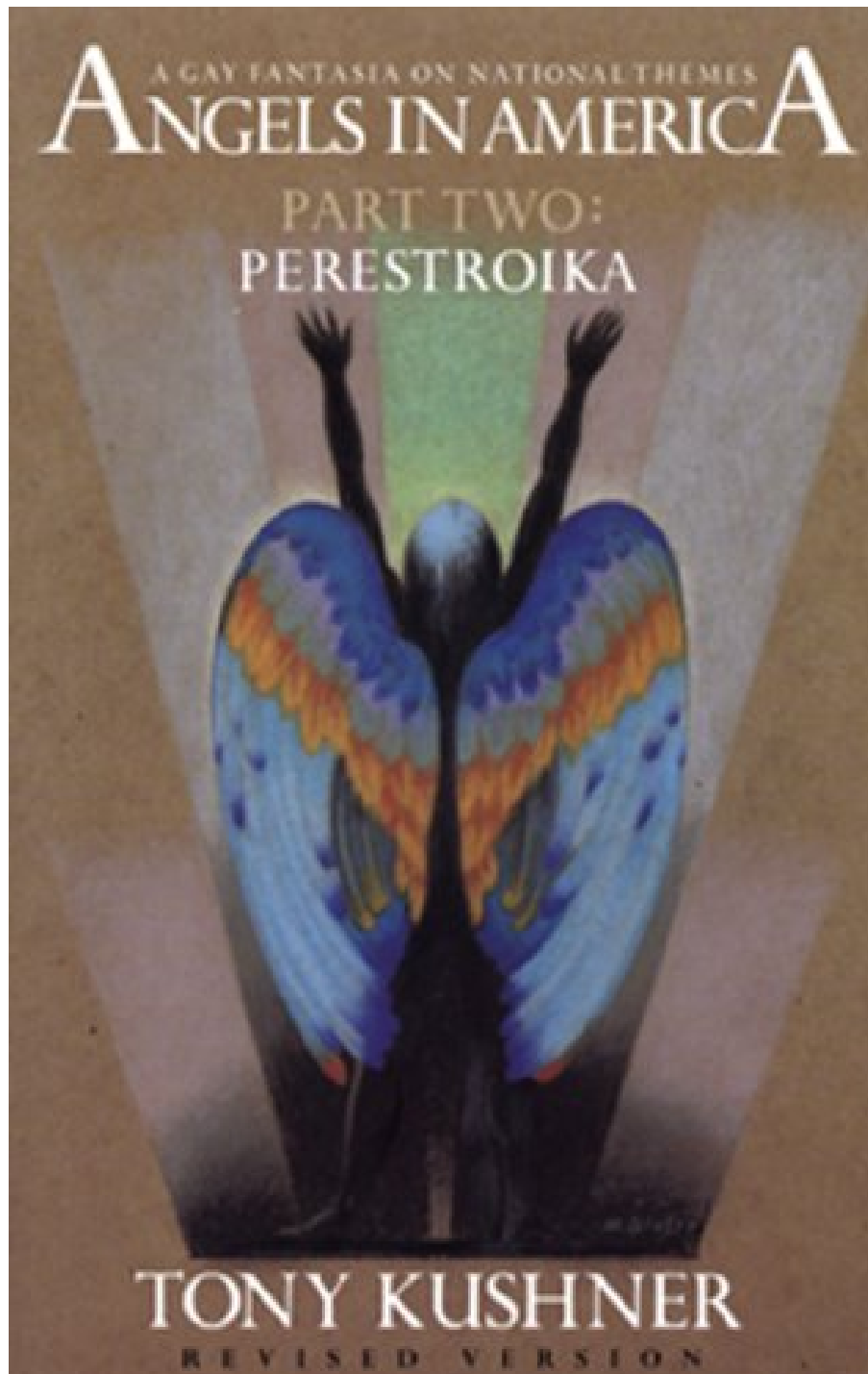


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From Library Journal

The same masterful writing that won Kushner the 1993 Pulitzer Prize for Drama for *Millennium Approaches* (Part 1 of *Angels*, Theatre Communications Grp., 1993) is carried forward here. Capable of being understood as a self-contained play, *Perestroika* continues from the final scene of *Millennium*, wherein an angel had crashed through the ceiling of young Prior's apartment. One is shocked, moved, touched, and saddened yet ultimately uplifted by this delightful story involving the angel, Prior, and six other mortal characters. Kushner uses his humor and wit to show the harshness, fear, and sadness that surrounds anyone touched by AIDS. Prior's closing statement, spoken to the audience, speaks for this play as well: "This disease will be the end of many of us, but not nearly all, and the dead will be commemorated and will struggle on with the living, and we are not going away. We won't die secret deaths anymore. The world only spins forward. We will be citizens. The time has come. Bye now. You are fabulous creatures, each and every one." Essential for contemporary drama collections.

H. Robert Malinowsky, Univ. of Illinois, Chicago  
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About the Author

Tony Kushner's plays include *A Bright Room Called Day* and *Slavs!*; as well as adaptations of Corneille's *The Illusion*, Ansky's *The Dybbuk*, Brecht's *The Good Person of Szeccuan* and Goethe's *Stella*. Current projects include: *Henry Box Brown* or *The Mirror of Slavery*; and two musical plays: *St. Cecilia* or *The Power of Music* and *Caroline* or *Change*. His collaboration with Maurice Sendak on an American version of the children's opera, *Brundibar*, appeared in book form Fall 2003. Kushner grew up in Lake Charles, Louisiana, and he lives in New York.

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The second half of Tony Kushner's Pulitzer Prize-winning epic *Angels in America*, *Perestroika* steers the characters introduced in *Millennium Approaches* from the opportunistic eighties to a new sense of community in the nineties. "Not only a stunning resolution of the resounding human drama of *Millennium Approaches*, but also a true millennial work of art."--Frank Rich, *The New York Times*

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