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OSAMAH
SAHI

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BURRE

CAROLINE
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CRITICAL STAGES TOURING PRESENTS

TONY KUSHNER'S

HOMEBODY / KABUL

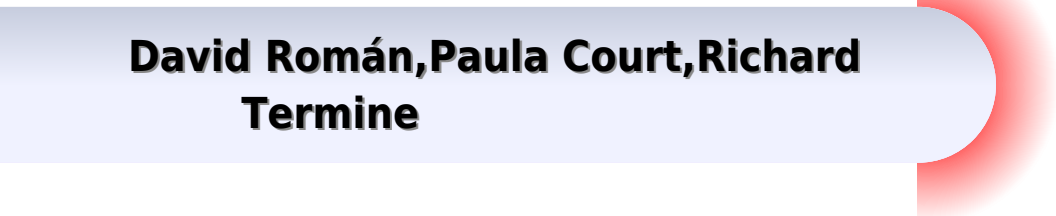
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Homebody Kabul

**David Román, Paula Court, Richard
Termine**



Homebody Kabul:

Homebody/Kabul Tony Kushner, 2010-10 Tony Kushner's *Homebody Kabul* is the most remarkable play in a decade without a doubt the most important of our time John Heilpern New York Observer In *Homebody Kabul* Pulitzer Prize winning playwright Tony Kushner author of *Angels in America* has turned his penetrating gaze to the arena of global politics to create this suspenseful portrait of a dangerous collision between cultures Written before 9 11 this play premiered in New York in December 2001 and has had subsequent highly successful productions in London Providence Seattle Chicago and Los Angeles This version incorporates all the playwright's changes and is now the definitive version of the text

Homebody/Kabul Tony Kushner, 2002 The *Homebody* a bored emotionally imprisoned but intellectual Englishwoman finds escape in the alternate world of Afghanistan Her disappearance prompts a search by her ineffectual husband and her emotionally detached daughter who arrive in Kabul unprepared for the dangers that await Tony Kushner James Fisher, 2006-04-21 Playwright Tony Kushner is a voice of intellectualism neo socialism gay activism and political outrage in an era when the political pendulum has swayed to the right Through scalding humor thought and compassion he explores political dynamics and the human condition in the modern era shedding light on and giving hope for the direst of circumstances His best known work *Angels in America* delves beneath the anti gay rhetoric and political superficiality of the AIDS pandemic to true suffering and transformation His political epic *Homebody Kabul* engages the issue of terrorism and conflicting fundamental beliefs In this book 11 scholars explore the works of Tony Kushner across his career Several address *Angels* one explores the presentation of homosexuality by Kushner compared to that of Tennessee Williams who wrote in a less tolerant era another places *Angels* in the contexts of Hegel's concept of freedom and the gay revolution a third discusses the play in terms of queer theory and politics *Homebody Kabul* is examined in two essays one analyzing media reaction the other exploring cultural and economic differences religious fundamentalism and the West's luxurious predominance in the world Other studies address relationships in Kushner's works to William Inge's 1950 play *Come Back Little Sheba* the plays of experimentalist Adrienne Kennedy and fascist creep in the era of playwrights W H Auden and Christopher Isherwood among other topics *Understanding Tony Kushner* James Fisher, 2008 He concludes with a reading of the teleplay of *Angels in America* and the screenplays for *Munich* and the forthcoming film *Lincoln* both directed by Steven Spielberg exploring how Kushner moves his themes from stage to screen *The Advocate*, 2002-02-05 The *Advocate* is a lesbian gay bisexual transgender LGBT monthly newsmagazine Established in 1967 it is the oldest continuing LGBT publication in the United States **Homebody/Kabul [flyer]**, 2002 **The Theater of Tony Kushner** James Fisher, 2002 First Published in 2002 Routledge is an imprint of Taylor Francis an informal company **Anti-War Theatre After Brecht** Lara Stevens, 2016-06-17 Examining the ways in which contemporary Western theatre protests against the War on Terror this book analyses six twenty first century plays that respond to the post 9 11 military operations in Afghanistan Iraq and

Palestine The plays are written by some of the most significant writers of this century and the last including Elfriede Jelinek Caryl Churchill Hélène Cixous and Tony Kushner Anti war Theatre After Brecht grapples with the problem of how to make theatre that protests the policies of democratically elected Western governments in a post Marxist era It shows how the Internet has become a key tool for disseminating anti war play texts and how online social media forums are changing traditional dramatic aesthetics and broadening opportunities for spectator access engagement and interaction with a work and the political alternatives it puts forward

Imagining Human Rights in Twenty-First Century Theater F. Becker, P. Hernández, B. Werth, 2012-12-27 There is extraordinary diversity depth and complexity in the encounter between theatre performance and human rights Through an examination of a rich repertoire of plays and performance practices from and about countries across six continents the contributors open the way toward understanding the character and significance of this encounter

Theatre World Volume 58 - 2001-2002 John Willis, 2004-11-01 Now in its 58th year Theatre World is the complete record of the Broadway and Off Broadway season touring companies and professional regional companies throughout the United States

Performing Loss Jodi Kanter, 2007-11-13 In Performing Loss Rebuilding Community through Theater and Writing author Jodi Kanter explores opportunities for creativity and growth within our collective responses to grief Performing Loss provides teachers students and others interested in performance with strategies for reading writing and performing loss as communities in the classroom the theater and the wider public sphere From an adaptation of Jose Saramago's novel Blindness to a reading of Suzan Lori Parks's The America Play from Kanter's own experience creating theater with terminally ill patients and federal prisoners to a visual artist's response to September 11th Kanter shows in practical replicable detail how performing loss with community members can transform experiences of isolation and paralysis into experiences of solidarity and action Drawing on academic work in performance cultural studies literature sociology and anthropology Kanter considers a range of responses to grief in historical context and goes on to imagine newer more collaborative and more civically engaged responses Performing Loss describes Kanter's pedagogical and artistic processes in lively and vivid detail enabling the reader to use her projects as models or to adapt the techniques to new communities venues and purposes Kanter demonstrates through each example the ways in which writing and performing can create new possibilities for mourning and living together

Performance in America David Román, Paula Court, Richard Termine, 2005-11-23 Argues for the centrality of theater and performance in the American national imaginary

Imagining Afghanistan Alla Ivanchikova, 2019-09-15 Imagining Afghanistan examines how Afghanistan has been imagined in literary and visual texts that were published after the 9/11 attacks and the subsequent U.S. led invasion the era that propelled Afghanistan into the center of global media visibility Through an analysis of fiction graphic novels memoirs drama and film the book demonstrates that writing and screening Afghanistan has become a conduit for understanding our shared post 9/11 condition Afghanistan serves as a lens through which contemporary cultural producers contend with the moral ambiguities of

twenty first century humanitarianism interpret the legacy of the Cold War debate the role of the U S in the rise of transnational terror and grapple with the long term impact of war on both human and nonhuman ecologies Post 9 11 global Afghanistan literary production remains largely NATO centric insofar as it is marked by an uncritical investment in humanitarianism as an approach to Third World suffering and in anti communism as an unquestioned premise The book s first half exposes how persisting anti socialist biases including anti statist bias not only shaped recent literary and visual texts on Afghanistan resulting in a distorted portrayal of its tragic history but also informed these texts reception by critics In the book s second half the author examines cultural texts that challenge this limited horizon and forge alternative ways of representing traumatic histories Captured by the author through the concepts of deep time nonhuman witness and war as a multispecies ecology these new aesthetics bring readers a sophisticated portrait of Afghanistan as a rich multispecies habitat affected in dramatic ways by decades of war but not annihilated

Modern American Drama: Playwriting in the 1990s
 Sharon Friedman, Cheryl Black, 2019-11-14 The Decades of Modern American Playwriting series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes Each volume equips readers with a detailed understanding of the context from which work emerged an introduction considers life in the decade with a focus on domestic life and conditions social changes culture media technology industry and political events while a chapter on the theatre of the decade offers a wide ranging and thorough survey of theatres companies dramatists new movements and developments in response to the economic and political conditions of the day The work of the four most prominent playwrights from the decade receives in depth analysis and re evaluation by a team of experts together with commentary on their subsequent work and legacy A final section brings together original documents such as interviews with the playwrights and with directors drafts of play scenes and other previously unpublished material The major playwrights and their plays to receive in depth coverage in this volume include Tony Kushner *Angels in America* A Gay Fantasia on National Themes Part One and Part Two 1991 *Slavs Thinking About the Longstanding Problems of Virtue and Happiness* 1995 and *A Dybbuk or Between Two Worlds* 1997 Paula Vogel *Baltimore Waltz* 1992 *The Mineola Twins* 1996 and *How I Learned to Drive* 1997 Suzan Lori Parks *The Death of the Last Black Man in the Whole Entire World* 1990 *The America Play* 1994 and *Venus* 1996 Terrence McNally *Lips Together Teeth Apart* 1991 *Love Valour Compassion* 1997 and *Corpus Christi* 1998

Tony Kushner's Postmodern Theatre Hussein Al-Badri, 2014-10-21 The book is an insightful and thorough examination of one of the most prominent political dramatists in the US today Tony Kushner and his theatricalization of politics Moreover it draws heavily on Kushner s wide range of themes and techniques As such it will be beneficial for graduate students and scholars who are concerned with the realm of contemporary American drama at the threshold of the twenty first century In addition the book will appeal to anyone who wants a deeper understanding of Kushner and his major influences such as Bertolt Brecht and will also be valuable for readers with a general interest in American drama This book is

primarily concerned with exploring and analyzing political discourse as dramatized in the work of Tony Kushner. The author's point of departure is the concept of political theatre as developed by Erwin Piscator and Bertolt Brecht. This theoretical exploration serves a double purpose: first, it is meant to provide a statement of the definitions and concepts central to this study, such as political discourse, political theatre, and postmodern theatre; second, it offers the tools of analysis by which to read and analyze Tony Kushner's postmodern politically oriented texts. Through this, the book defines the major features of Kushner's postmodern theatre and explores how he theatricalizes politics. American drama in the 1980s and the 1990s witnessed a noticeable thematic shift from the exclusively personal plays and musicals that once dominated American theatre for a long period of time to an increasing number of plays which put greater emphasis on exploring issues and questions of socio-political interest. As a result of this thematic shift, the predominantly private settings and familial character relationships of the traditional family play have been replaced by a great variety of public settings and non-familial characters. Tony Kushner's theatre is a pioneering attempt in this respect. In Kushner's theatre, there is no room for the traditional family plays which dominated the American stage in the 1960s and 1970s. Kushner has found that there is not enough political discourse in contemporary American Theatre. For this reason, he writes his plays to shed special light on the politics of American society in the 1980s, the 1990s, and in the beginnings of the 21st century.

Caroline, or Change Tony Kushner, 2004-09-01. *Caroline* is a breakthrough, a story so grounded in the ordinary details of life that it almost seems to have discovered a new genre. Richard Zoglin, *Time*. Acute, smart, and witty, a telling snapshot focusing with sharp clarity on characters captured at a fraught turning point in history: a culture's and a family's. Charles Isherwood, *Variety*. Thrilling. You've never seen anything quite like *Caroline, or Change*, and likely won't again anytime soon. There's never a moment that the part-pop, part-opera, part-musical theater score Jeanine Tesori has conjured up doesn't ideally match Tony Kushner's meticulously chosen words with clarion precision. Matthew Murray, *talkinbroadway.com*. A monumental achievement in American musical theater. Joyful, wholly successful, immensely moving, told with abundant wit and generosity of heart. John Helipern, *New York Observer*. Louisiana, 1963. A nation reeling from the burgeoning Civil Rights Movement and the Kennedy assassination, *Caroline*, a black maid and Noah, the son of the Jewish family she works for, struggle to find an identity for their friendship after Noah's stepmother, unable to give Caroline a raise, tells Caroline that she may keep the money Noah leaves in his pockets. Through their intimate story, this beautiful musical portrays the changing rhythms of a nation. Tony Kushner and composer Jeanine Tesori have created a story that addresses contemporary questions of culture, community, race, and class through the lens and musical pulse of the 1960s.

The Problems of Viewing Performance Michael Y. Bennett, 2021-03-15. *The Problems of Viewing Performance* challenges long-held assumptions by considering the ways in which knowledge is received by more than a single audience member and breaks new ground by counterintuitively claiming that viewing performance is not a shared experience. Given that viewers come to each performance with differing amounts

and types of knowledge they each make different assumptions as to how the performance will unfold Often modified by other viewers and often after the performance event knowledge of performance is made more accurate by superimposing the experiences and justified beliefs of multiple viewers These differences in the viewing experience make knowledge surrounding a performance intersubjective Ultimately this book explains the how and the why audience members have different viewing experiences The Problems of Viewing Performance is important reading for theatre and performance students scholars and practitioners as it unpacks the dynamics of spectatorship and explores how audiences work

Poetics of Politics Sebastian M. Herrmann,Carolyn Alice Hofmann,Katja Kanzler,Stefan Schubert,Frank Usbeck,2015-04-22 This volume proposes the poetics of politics as an analytic angle to interrogate contemporary cultural production in the United States As recent scholarship has observed American literature and culture around the turn of the millennium while still deeply informed by the textual self consciousness of postmodernism are marked by a rekindled interest in matters of social concern This revived interest in politics is frequently read as a grand epochal transition Sidestepping such a logic of periodization this book points to the interplay between the textual and the political as a dynamic always locally specific that affords unique insights into the characteristics of the contemporary moment The sixteen case studies in this book explore this interplay across a wide range of media genres and modes Together they make visible a broad cultural concern with negotiating social relevance and textual self awareness that permeates and structures contemporary US popular culture *Text & Presentation*, 2006 Stratos E. Constantinidis,2009-12-21 Text Presentation is an annual publication devoted to all aspects of theatre scholarship It represents a selection of the best research presented at the international interdisciplinary Comparative Drama Conference This anthology includes papers from the 30th annual conference held in Los Angeles California Topics covered include Beckett Brecht Goethe Tom Stoppard dance performance staged violence the Comedie Francaise and Greek and Japanese drama Reviews of selected books are also included

Theater and Integrity Larry D. Bouchard,2011-08-31 Four decades ago Tom F Driver brought theater into discussion with religion and modern theology It has been a rich ongoing dialogue but one that now demands a bold new engagement In Theater and Integrity Larry D Bouchard argues that while the antitheatrical prejudice regards theater as epitomizing the absence of integrity theater's ways of being realized in ensembles texts and performances allow us to reenvision integrity's emergence and ephemeral presence This book follows such questions across theatrical philosophical and theological studies of moral personal bodily and kenotic patterns of integrity It locates ambiguities in our discourse about integrity and it delves into conceptions of identity morality selfhood and otherness Its explorations ask if integrity is less a quality we might possess than a contingent gift that may appear disappear and perhaps reappear Not only does he chart anew the ethical and religious dimensions of integrity but he also reads closely across the history of theater from Greek and Shakespearean drama to the likes of Seamus Heaney T S Eliot Caryl Churchill Wole Soyinka Tony Kushner and Suzan Lori Parks His is an approach of

juxtaposition and reflection starting from the perennial observation that theater both criticizes and acknowledges dimensions of drama and theatricality in life

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