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# Homebody Kabul Final Revised Version

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Homebody/Kabul

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The Advocate

The Theater of Tony Kushner

The Advocate

New York Theatre Workshop

*Homebody Kabul Final  
Revised Version*

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**LIVIA CESAR**

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**Homebody/Kabul** McFarland

"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 "This compelling evening testifies that Mr Kushner can still deliver his sterling brand of goods: a fusion of politics, poetry and boundless empathy transformed through language

into passionate, juicy theater...a reminder of how essential and heartening Mr Kushner's voice remains." Ben Brantley, The New York Times "What a feast of a play. No playwright in the English language has a greater passion for language than Kushner. And to this Kushner adds that rare quality in American theater, a yearning to go beyond domestic stories and into the great world of political struggle. Brilliant. It keeps us thinking." Richard Christiansen, Chicago Tribune "HOMEBODY/KABUL is a rich and

intelligent piece." Peter Brook "An extraordinary play...a deeply felt expansively ruminative drama." Paul Taylor, *The Independent*

**The New Yorker** Bloomsbury Publishing USA

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.

Lincoln McFarland

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.

The Illusion Theatre Communications Group

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.

Theater and Integrity Routledge

THE STORY: In a barrio living room in North Philly, an activist-turned-music-professor moonlights as the local soup kitchen queen, cooking free rice and beans for any hungry neighbor. Halfway

around the world, her cousin relives his military trauma on the set of a docudrama that's filming in Jordan. With the Egyptian revolution booming in the distance, these two young adults try to sing a defiant song of legacy and love in the face of local and global unrest.

**Anti-War Theatre After Brecht**

Theatre Communications Grou

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.

**The Advocate** Homebody/Kabul

“The most lavish and picturesque special effects are what come out of the mouths of the people onstage...Mr. Kushner makes words sing, swoon and somersault as no other living American



playwright does.” –Ben Brantley, New York Times “Rapture comes naturally to playwright Tony Kushner, and in *The Illusion*, he plants a big swoony kiss on the lips of the theater.” –Nelson Pressley, Washington Post “[*The Illusion*] certainly has the stamp of Kushner’s delight in language. This is a modern interpretation, filled with energy, colour and humour.” –Telegraph (UK) “Fantastical tribute to the magic of theater...You may resist its charms at first, but soon enough you soften and, intoxicated by Kushner’s language and swayed by the music of his ideas, you submit to *The Illusion*’s ravishments.” –TimeOut New York Tony Kushner’s adaptation of *The Illusion* triumphs as a thoroughly modern rendering of Pierre Corneille’s neoclassical French comedy

while featuring the exquisite wordplay, beguiling comedy and fierce intelligence found in all of Kushner’s work. An enchanting argument for the power of theatrical imagination over reality, *The Illusion* weaves obsession and caprice, romance and murder, fact and fiction, into an enticing exploration of the greatest illusion of all—love.

*The World Only Spins Forward* Theatre Communications Group

“There are moments in the history of theatre when stagecraft takes a new turn. I like to think that this happened for the American musical last week, when Tony Kushner’s *Caroline, or Change* (at the Public), a collaboration with composer Jeanine Tesori and the director George C. Wolfe, bushwhacked a path beyond the narrative end of the

deconstructed, overfreighted musicals of the past thirty years.”—John Lahr, *The New Yorker* 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. Through their intimate story, this beautiful new 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. Tony Kushner is best known for the two-part masterwork, *Angels in America*, recently produced by HBO as a six-hour television event, directed by

Mike Nichols to universal acclaim. His other plays include *Homebody/Kabul*, *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 Szechuan* and Goethe’s *Stella*. Current projects include: *Henry Box Brown* or *The Mirror of Slavery* and *St. Cecilia* or *The Power of Music*. He recently collaborated with Maurice Sendak on an American version of the children’s opera, *Brundibar*. He grew up in Lake Charles, Louisiana, and he lives in New York. Jeanine Tesori wrote the score for *Thoroughly Modern Millie*, which won the 2002 Tony and Drama Desk Awards for Best Musical and the multiple-award-winning *Violet*. [Performance, Exile and ‘America’](#)  
Theatre Communications Group

"Marvelous . . . A vital book about how to make political art that offers lasting solace in times of great trouble, and wisdom to audiences in the years that follow."- Washington Post NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR A STONEWALL BOOK AWARDS HONOR BOOK The oral history of Angels in America, as told by the artists who created it and the audiences forever changed by it--a moving account of the AIDS era, essential queer history, and an exuberant backstage tale. When Tony Kushner's Angels in America hit Broadway in 1993, it won the Pulitzer Prize, swept the Tonys, launched a score of major careers, and changed the way gay lives were represented in popular culture. Mike Nichols's 2003 HBO adaptation starring Meryl Streep, Al

Pacino, and Mary-Louise Parker was itself a tour de force, winning Golden Globes and eleven Emmys, and introducing the play to an even wider public. This generation-defining classic continues to shock, move, and inspire viewers worldwide. Now, on the 25th anniversary of that Broadway premiere, Isaac Butler and Dan Kois offer the definitive account of Angels in America in the most fitting way possible: through oral history, the vibrant conversation and debate of actors (including Streep, Parker, Nathan Lane, and Jeffrey Wright), directors, producers, crew, and Kushner himself. Their intimate storytelling reveals the on- and offstage turmoil of the play's birth--a hard-won miracle beset by artistic roadblocks, technical disasters, and disputes both legal and creative.

And historians and critics help to situate the play in the arc of American culture, from the staunch activism of the AIDS crisis through civil rights triumphs to our current era, whose politics are a dark echo of the Reagan '80s. Expanded from a popular Slate cover story and built from nearly 250 interviews, *The World Only Spins Forward* is both a rollicking theater saga and an uplifting testament to one of the great works of American art of the past century, from its gritty San Francisco premiere to its starry, much-anticipated Broadway revival in 2018. *Angels in America: A Gay Fantasia on National Themes* Theatre Communications Group  
 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.

The New York Times Index

Universitätsverlag Winter

"Splendid. . . . This is among the finest

films ever made about American politics."—The New York Times "A brilliant, brawling epic. . . . Screenwriter Tony Kushner blows the dust off history by investing it with flesh, blood, and churning purpose. . . . A great American movie."—Rolling Stone A decade-long collaboration between three-time Academy Award winner Steven Spielberg and Pulitzer Prize winner Tony Kushner, the Academy Award-nominated screenplay of *Lincoln* is a revealing drama that focuses on the sixteenth president's tumultuous final months in office. Having just won re-election in a country divided, Abraham Lincoln pursues a course of action designed to end the war, unite the country, and abolish slavery. With the moral courage and fierce determination to succeed, his

choices during this critical moment will change the fate of America and generations to come. Containing eight pages of color photos from the film and based in part on Doris Kearns Goodwin's critically acclaimed *Team of Rivals: The Political Genius of Abraham Lincoln*, *Lincoln* is now a major motion picture by DreamWorks starring three-time Academy Award winner Daniel Day-Lewis. Tony Kushner's plays include *Angels in America, Parts One and Two*; *A Bright Room Called Day*; *Slavs!*; *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*. Kushner is the recipient of a Pulitzer Prize, two Tony Awards, three Obie Awards, two Evening Standard Awards, an Olivier Award, an Emmy Award, and two Oscar nominations, among other honors. In 2008 he was the first recipient of the Steinberg Distinguished Playwright Award. [World of Theatre 2003 Edition](#)  
 Dramatists Play Service, Inc.  
 Homebody/KabulReadHowYouWant.com  
 Homebody/Kabul Theatre  
 Communications Group  
 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. [The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures](#) Springer 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 31st annual conference held in Los Angeles, California. Topics covered include Chicano theatre, the Vietnam War and 9/11 in the French theatre, actresses and modern Hamlet, Asian theatre, Antigone in pre- and post-communist Germany, adapting an Internet comic strip for the stage, and the future of dramatic literature in the academy, among others. *Imagining Afghanistan* Routledge

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.



*The Palgrave Handbook of Comparative North American Literature* Cambridge Scholars Publishing

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.

Plays International Theatre Communications Group

This dissertation combines performance analysis, rhetorical criticism, and psychoanalytical theory to analyze three performance "texts" as sites of haunting in post-9/11 America: Tony Kushner's 2001 U.S. debut of Homebody/Kabul, the Broadway musical *Wicked*, and ABC's television drama *Lost*. It contributes a nuanced, theorized reading of the civil implications of post-9/11 popular

American culture as "more than memory" by demonstrating how these performances suggested "what might be" in ways that subverted Bush's responses to the attacks. The first chapter reads Homebody/Kabul against the national addresses delivered by Bush in the first weeks after the attacks and argue that the 2001 New York Theatre Workshop performance created a space for audiences to reconsider the version of "mourning" encouraged by the Bush administration. The type of mourning modeled/enabled by Homebody/Kabul, I assert, is different from that against which Derrida warns. Rather than "silencing ghosts" (Gunn 82) through the integration of loss, Homebody/Kabul makes a space for conversing with, and models living with, ghosts. The second

chapter argues that the Wicked's Ozians are stuck in a state of melancholia, refusing to speak to/with the ghost of Elphaba. Because they refuse to reckon with Elphaba, they literally finish exactly where they began -- with "No One Mourn[ing] the Wicked." By reading Wicked against the celebratory rhetoric of the Bush administration after declaring "Mission Accomplished" in Iraq, we can understand the way the United States as a nation was (and may still be, in 2010) haunted by the Bush administration's failure to lead the nation in mourning effectively and ethically and by its incessant rhetoric of evil. The third chapter advocates for *Lost* as a hauntological reckoning with 9/11 that models ethical witnessing as a potentially generative meeting of human

beings across cultures at the site of trauma. An alternative to the fear that the Bush administration encouraged leading up to *Lost*'s premiere and through its final season, ethical witnessing as modeled on *Lost* suggests that civilization stands to thrive where difference is honored -- and risks toppling into chaos where the alternative "us against them" mentality (Other anxiety) prevails.

*The America Play and Other Works*  
Broadway Play Publishing Incorporated  
A first of its kind, *The Palgrave Handbook of Comparative North American Literature* provides an overview of Comparative North American Literature, a cutting-edge discipline. Contributors make important interventions into multiculturalism in North America and

into U.S.-Mexico and U.S.-Canada border literatures.

Homebody Harper Collins

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.

*Performing Loss* Springer

A drama set in the last days of Weimar Germany examines a group of left-wing activists who realize they are losing to the Nazis

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- [Twisted Games \(twisted, 2\) By Ana Huang](#)

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- [The Four Agreements: A Practical Guide To Personal Freedom \(a Toltec Wisdom Book\)](#)